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# Collaboration Between Non-Guitarist Composers and Guitarists: Analysing Collaborative Modalities Applied to the Creative Process

Márlou Peruzzolo Vieira (Universidade de Aveiro)

**Abstract:** This paper discusses composer and performer collaboration, specifically in cases involving guitar repertoire by composers who do not play the instrument. The research was divided into two phases: an exploratory stage, which consisted in interviews with non-guitarist composers and guitarists and a case study, which presents my own collaborative experience with the composer Samuel Peruzzolo-Vieira, focusing on the different modalities of collaboration during the composition process of three pieces for solo guitar written between 2015 and 2016. The aim is to categorise and characterise the relevant stages of collaboration, demonstrating and discussing the collaborative modalities, the performer's suggestions and the composer's decisions. All stages of the collaboration were documented on video, which functioned both as a register of the process and as a multimedia support that helped the composer during the composition. Results show the different approaches explored in each collaboration modality while discussing the creative work during the entire process.

**Keywords:** Composer-performer collaboration; non-guitarist composer; solo guitar.

**Colaboração entre compositores não-violonistas e violonistas: analisando modalidades de colaboração aplicadas ao processo criativo**

**Resumo:** Este artigo discute a colaboração entre compositor e intérprete, especificamente em casos que envolvem o repertório para violão de compositores que não tocam o instrumento. A pesquisa foi dividida em duas fases: um estágio exploratório, que consiste em entrevistas com compositores não violonistas e violonistas e um estudo de caso, que apresenta a minha colaboração com o compositor Samuel Peruzzolo-Vieira durante o processo de composição de três peças para violão solo escritas entre 2015 e 2016, focando nas diferentes modalidades de colaboração. O objetivo é categorizar e caracterizar os estágios relevantes do processo colaborativo, demonstrando e discutindo as modalidades de colaboração, as sugestões do performer e as decisões tomadas pelo compositor. Todos os estágios da colaboração foram documentados em vídeo, funcionando tanto como registro do processo quanto como um suporte multimídia que ajudou o compositor durante a composição das obras. Os resultados mostram as diferentes abordagens realizadas em cada modalidade de colaboração, demonstrando o trabalho criativo durante o todo o processo.

**Palavras-chave:** Colaboração compositor-performer. Compositor não violonista. Violão solo.

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This paper discusses collaboration between composer and performer, specifically in cases involving guitar repertoire by composers who do not play the instrument. The aim is to analyse the collaboration project that involved this paper's author and the composer Samuel Peruzzolo-Vieira. This project led to the creation of three pieces for solo guitar between 2015 and 2016. Special attention is given to the collaborative modalities applied to the creative process. Eight collaborative sessions were held and documented on video. All composer drafts as a result of the compositional process were kept and are used to illustrate the discussion. The different approaches explored within each collaboration modality are shown demonstrating both the composer's and performer's creative work. The collaboration was guided by strategies that were designed from descriptions of a previous study conducted by this paper's author (VIEIRA, 2015) between December 2013 and August 2015 that involved interviews with six non-guitarist composers and eight guitarists.

## Background

Composing for guitar is not a simple task for a non-guitarist composer. Hector Berlioz wrote in his instrumentation treatise that "it is almost impossible to write well for the guitar without being able to play it" (BERLIOZ, 1948 [1844]: 145). His statement prevailed during the nineteenth century (ZANON, 2006); "though Berlioz penned these words over a century-and-a-half ago, their relevance regrettably continues to persist today" (GODFREY, 2013: vi). Remarkably, it was only during the twentieth century that non-guitarist composers began writing for the guitar. Zanon (2006) and Sorrentino (2009: 149) stated that the first works by non-guitarist composers were written during the first decade of the twentieth century: *Mozartiana* (1903) by Eduardo Fabini and *Variazioni* (1900-1910) by Ottorino Respighi. Nonetheless, it was only in 1920 that a non-guitarist composer wrote a piece that had a significant impact on the repertoire: Manuel de Falla - *Homenaje pour le tombeau de Debussy*. Recently, several authors have written about the guitar's idiomatic features with the intention of demystifying the instrument for non-guitarist composers. This bibliography can be classified into two different categories: (1) studies that discuss the characteristics of the guitar: Schneider (2015), Josel & Tsao (2014), Godfrey (2013), Lunn (2010), Kachian (2010), Viana (2009), Ulloa (2001), Gilardino (2010, 1999, 1996, 1994), Dodgson (1990), Bream (1957); and (2) orchestration treatises that mention the guitar: Blatter (1997), Adler (2002). The former category presents thorough explanations of the guitar's characteristics, possibilities and limitations, while the latter provides basic information regarding the instrument. This bibliography, despite its relevance, is not the only

resource available for non-guitarist composers who want to write for guitar; collaboration with performers is also an important source of information.

Collaboration between composers and performers are common in musical practice. There are several well-known collaborations: Johannes Brahms - Joseph Joachim (SCHWARZ, 1983) in the nineteenth century, for example. Nevertheless, during the first half of the twentieth century the situation was different as performers usually acted merely as reproducers of a musical composition. During this period, musical composition could be characterised as "some kind of intellectual property to be delivered securely from composer to listener" (COOK, 2001: para. 6). This view reflects the emergence of the concept of autonomous artwork (GOEHR, 1992). Nevertheless, this perspective has changed, especially in the last 50 years, as collaborations have become more frequent (DOMENICI, 2010: 1142), leading to an adjustment of the performer's role when collaborating with composers as pointed out by Smalley: "the composer and performer are now in the process of drawing more closely together than, perhaps, they have ever been in the history of music. I feel certain that it is in the nurturing of this relationship that the core of future developments in music will lie" (SMALLEY, 1970: 84). Although collaborations are common in musical practice, they began to attract the attention of researchers only in the last fifty years. Foss (1963) was probably the first author to write on the subject (DOMENICI, 2010: 1142). Nowadays, collaboration between composer and performer has been attracting the attention of several researchers. Authors like Ivanovic (2015), Barrett et al. (2014), Gyger (2014), Silva (2014), Morais (2013), Ishisaki & Machado (2013), Souza, Cury & Ramos (2013), Marinho & Carvalho (2012), Rosa & Toffolo (2011), Domenici (2011, 2010), Carvalho & Marinho (2010), Östersjö (2008), Roe (2007) and Borém (1998) have written about their own collaborative experiences, analysing interaction procedures, communication strategies and creative results.

The collaboration processes discussed by these authors can be classified according to the collaborative patterns described by John-Steiner[1] (2000: 196-204): (1) distributed collaboration; (2) complementarity collaboration; (3) family collaboration; and (4) integrative collaboration. The first and fourth patterns are rare forms of composer-performer collaboration since the former refers to "conversations at conferences, in electronic discourse communities, and among artists who share a studio space. In these groups, participants exchange information and explore thoughts and opinions" (JOHN-STEINER, 2000: 197-198), while the latter refers to "partnerships [which] are motivated by the desire to transform existing knowledge, thought styles, or artistic approaches into new visions"

[1] John-Steiner's (2000) categorisation is related to any form of artistic creation. In this paper, however, it is applied to collaboration in music.

(JOHN-STEINER, 2000: 203). However, the second and third collaborative patterns (complementarity collaboration and family collaboration) refer precisely to the kind of collaborative work described by the authors mentioned above. Regarding complementarity collaboration, John-Steiner (2000) defines it as

> the most widely practiced form. It is characterized by a division of labor based on complementary expertise, disciplinary knowledge, roles, and temperament. Participants negotiate their goals and strive for a common vision. […] The insights that collaborators provide for each other may pertain to their craft, to their respective domains, or to their self-knowledge as creators. This is particularly true when the collaboration involves complementarity in scientific fields or in art forms (2000: 198).

This definition can describe a collaboration between a composer and a performer, combining their specific knowledge towards the creation of a musical artwork that tries to explore the instrument's potential to the fullest. In other words, it means that in this case the composer is more concerned about the harmonic structures, motifs and form - frequently trying to bring new ideas to the instrument - while the performer is more concerned about transmitting to the composer the instrument's characteristics, as well as about the adaptation of the composer's ideas to the instrument's potential and possibilities.

Furthermore, collaborations where composer and performer switch roles occur fairly often, characterising the family collaboration that is described by John-Steiner (2000) as

> a mode of interaction in which roles are flexible or may change over time. […] Participants help each other to shift roles, including the move from novice to a more expert level. As in a family, members can take over for each other while still using their complementarity. These groups or pairs tend to be committed to each other for a long time (2000: 200-201).

In collaboration with flexible roles, normally both composer and performer act as expected (composer bringing new compositional ideas and performer adapting them to the instrument's possibilities, when necessary), but roles can change sporadically as composers can give suggestions regarding manners of playing and performers can provide suggestions on the compositional process.

## Methods

The methods applied in this research involved two stages: interviews and collaborative work. The first stage was a qualitative analysis of the collaborative process of several professional musicians. The second stage, applied the findings from the first stage to conduct collaborative work between this paper's author and a single composer. Fourteen musicians were interviewed between December 2013 and August 2015: eight guitarists and six non-guitarist composers. The selected participants are professors in Brazilian universities who have significant experience with collaborative processes. Interview invitations were sent to active Brazilian non-guitarist composers who published works for solo guitar involving collaboration with performers. Interview invitations were also sent to the performers who collaborated with these composers. Since some composers collaborated with more than one performer, the number of interviewed performers is higher than the number of interviewed composers. Two performers and one composer did not answer the interview request. Another composer agreed to give an interview, but unfortunately passed away before the interview. The interviewed musicians are listed in Table 1:

| Participant | Activity |
|---|---|
| Barthomlomeu Wiese | Guitarist |
| Celso Loureiro Chaves | Composer |
| Daniel Wolff | Guitarist |
| Edino Krieger | Composer |
| Flavio Apro | Guitarist |
| Humberto Amorim | Guitarist |
| James Correa | Guitarist |
| Marcelo Rauta | Composer |
| Maria Haro | Guitarist |
| Nicolas de Souza Barros | Guitarist |
| Pauxy Gentil-Nunes | Composer |
| Ricardo Tacuchian | Composer |
| Ronaldo Miranda | Composer |
| Turíbio Santos | Guitarist |

**Table 1:** Interviewed musicians.

In qualitative interviews "questions are, generally, wide and open, in order to let individuals to abundantly express their point of view. The intention is to obtain a concrete

and detailed description of their acts in the way they experienced them"[2] (GIORGI, 2008: 398, author's translation). Moreover, "the purpose of most qualitative interviewing is to derive interpretations, not facts or laws, from respondent talk" (WARREN, 2001: 83). Based on this information, two interview guides were prepared: one for interviewing non-guitarist composers and another for interviewing guitarists. They both considered (1) pre-collaboration; (2) the collaboration itself; and (3) post-collaboration. Although both interview guides address very similar topics, they take into consideration the different roles that composers and performers play in collaborations. Topics addressed included: benefits and limitations of collaborative processes; previous experiences with collaborations; interaction procedures; performer's role in the collaboration process; composers' expectations; composing for guitar as a non-guitarist composer; describing situations in which collaboration was essential; transmitting/learning guitar features; further revisions to the score--during preparation for performance. Categorical analysis (QUIVY; CAMPENHOUDT, 2008. GUERRA, 2006) of the answers was undertaken.

Subsequently, the results obtained from the categories were used to plan and organise the second section of the research: the collaborative work between this paper's author and the composer Samuel Peruzzolo-Vieira. This stage, therefore, was grounded by a thorough study of collaborative processes held by other professional musicians and did not rely only on the composer's and performer's intuition and expectations. The categorical analysis helped in this matter because "the use of categorical analysis leads to an unbiased assessment of the content; by using stable methods, researchers can develop an interpretation in which their own values and representations are not their references"[3] (QUIVY; CAMPENHOUDT, 2008: 226, author's translation).

The collaboration process of the second stage was organised into eight sessions where the composer and performer worked on three pieces: *After Ando's church on the water*, *54 toys,* and *For guitar*. The first session was dedicated to a demonstration of the possibilities and features of the classical guitar. Sessions two through six were dedicated to collaboration during the composition process of the first two pieces and the seventh session was dedicated to interpreting these two pieces. The resulting first two

[2] "As questões são, geralmente, amplas e abertas, a fim de deixar o sujeito exprimir abundantemente seu ponto de vista. O que se pretende obter é uma descrição concreta e detalhada da experiência e dos atos do sujeito, que seja tão fiel quanto possível ao que ocorreu, tal como ele o viveu" (GIORGI, 2008: 398).

[3] "A utilização da análise categorial leva a uma avaliação imparcial do conteúdo já que, com a utilização de métodos construídos e estáveis, o investigador pode elaborar uma interpretação em que seus próprios valores e representações não são suas referências" (QUIVY; CAMPENHOUDT, 2008: 226).

compositions were premiered on November 2015 in Vila Real – Portugal. Finally, the eighth session was dedicated to discussing the third piece, which was composed without the continuous collaboration of the performer. All stages of the project were documented on video, which functioned both as a register of the process and as a multimedia support that helped the composer during the composition process. Moreover, since the first collaboration session, all composition drafts were kept allowing an analysis of the entire process of transformation and adaptation of the three pieces.

## Results

**Interviews.** Data from the interviews were organised according to recurring terms and subjects. A total of twelve categories with five occurrences or more were singled out. These included, ordered by frequency (Fig. 1):

(1) adaptation of non-idiomatic sections;
(2) collaboration strategies;
(3) performer's intervention level;
(4) composition for guitar by non-guitarists composers;
(5) promoting the creation of new works;
(6) composer's receptiveness for suggestions;
(7) transmitting/learning guitar features;
(8) correction of unplayable sections;
(9) later revisions;
(10) collaboration modalities;
(11) study of composition/arrangement by the performer;
(12) differences between interacting with guitarist composers and non-guitarist composers.

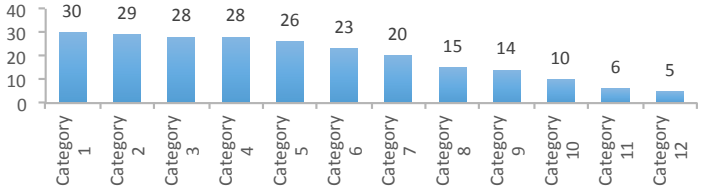



**Fig. 1**: Number of occurrences by category (ordered by frequency).

Categories three and four had the same number of occurrences, but the order took into account the number of interviewees. The twelve categories above are explained in detail in a previously published study (VIEIRA, 2015).

Ordered by the performer's level of intervention, the collaboration modalities addressed by the interviewees are: (1) collaboration during the composition process; (2) revision of the score after the composition process; and (3) collaboration session(s) before the composition process to demonstrate characteristics of the instrument. The following excerpt provides an example: "I think it is important to collaborate with different composers and with different types of collaboration" [4] (CORREA, 2014, author's translation). Although the guitarist James Correa mentioned different collaboration modalities (he preferred the term 'types of collaboration'), he did not identify any in particular. Nevertheless, it was possible to identify at least one modality during the interviews.

The most recurrent modality was the second: revision of the score after the composition process. The following excerpt, from the interview with the composer Marcelo Rauta, demonstrates his predilection for this modality: "The entire process happened after I put the music on paper, all my ideas, the entire work. The revision was done afterwards in order to check the possibilities"[5] (RAUTA, 2015, author's translation). Another example of this modality is mentioned by the composer Pauxy Gentil-Nunes: "I sent the score to him and he sent it back to me with his revision. […] We had, maybe, only one meeting. It wasn't ongoing contact"[6] (GENTIL-NUNES, 2015, author's translation).

The guitarist Daniel Wolff describes two modalities in his collaboration process: "I interacted with the composer during the composition process and/or while reviewing the work"[7] (WOLFF, 2013, author's translation). His statement, besides mentioning the second modality, also mentions the first one: full collaboration during the composition process. This modality was also described by the composer Ronaldo Miranda: "I agreed to write a piece for solo guitar […] expecting an important advantage: his [the performer] technical

[4] "Acho importante colaborar com tipos diferentes de compositores e em diferentes tipos de colaboração" (CORREA, 2014).
[5] "Todo o processo foi feito após eu ter colocado toda a música no papel, todas as minhas ideias, a obra toda escrita. Assim, seguia-se a revisão para verificar as possibilidades" (RAUTA, 2015).
[6] "Eu mandei a partitura para ele e ele mandou de volta com as revisões. [...] Talvez tenhamos tido somente um encontro. Não foi algo contínuo" (GENTIL-NUNES, 2015).
[7] "Eu tive uma interação com o compositor no processo de composição e/ou de revisão da obra" (WOLFF, 2013).

assistance during the compositional process"[8] (MIRANDA, 2014, author's translation). The first modality most clearly illustrates the family collaboration modality (JOHN-STEINER, 2000), since composer and performer roles can change over time during the composition process of a piece. The guitarist James Correa commented in his interview on the aspect of flexible roles: "Some composers are more open [to suggestions] while others are less. Some composers accept contributions within their own compositional process while others do not"[9] (CORREA, 2014, author's translation).

The third kind of modality, collaboration sessions before the composition process, displays a division of roles based on complementary expertise. The composer Edino Krieger mentioned: "He spent an entire afternoon giving me a contemporary classical guitar lesson, showing lots of possibilities. Then, I wrote the piece and when it was ready, I showed it to him. There was no continued contact"[10] (KRIEGER, 2014, author's translation). The guitarist Bartholomeu Wiese describes a similar approach: "I met the composer and briefly explained the technique of the right-hand fifth finger. He listened carefully, he was interested in the technique and agreed to write a piece. Ten days later the work was finished"[11] (WIESE, 2014, author's translation). The following excerpt from composer Ricardo Tacuchian's interview also illustrates the division of roles based on complementary expertise:

> I write the whole piece, consulting treatises, books and methods when I have any doubts. When the piece is finished I consider it a draft version. I call a friend to read it. He/she can find chords that are possible to play, but the hand position is very uncomfortable. That is the kind of thing that only a guitarist sees. The non-guitarist composer does not see this[12] (TACUCHIAN, 2014, author's translation).

[8] "Concordei em escrever uma peça para violão solo [...] contando com um importante oferecimento de sua parte: o seu assessoramento técnico durante o processo composicional" (MIRANDA, 2014).

[9] "Alguns compositores são mais abertos [a sugestões], outros menos. Alguns aceitam contribuições dentro do próprio processo composicional e outros não" (CORREA, 2014).

[10] "Ele passou comigo uma tarde, me deu uma aula de violão contemporâneo, me mostrou diversas possibilidades. Depois eu fiz a peça e, quando estava pronta, eu mostrei a ele. Não houve uma consultoria continuada" (KRIEGER, 2014).

[11] "Fui até a sua casa e expliquei rapidamente a técnica do uso do dedo mínimo da mão direita. Ele ouviu com muita atenção, gostou e aceitou escrever. Dez dias depois a música já estava pronta (WIESE, 2014).

[12] "Escrevo a peça inteira, consulto os tratados, os livros e os métodos quando tenho dúvidas. Quando a peça está terminada eu a considero uma versão provisória. Chamo um amigo para fazer uma leitura. Ele pode encontrar acordes que são possíveis de tocar, mas a posição da

The excerpts above illustrate the interviewees' approach to different collaboration modalities. Guided by the analysis of this data, the second stage collaboration project discussed in this paper went through three collaboration modalities identified. However, several other categories were used to plan and organise the collaborative work between this paper's author and the composer Samuel Peruzzolo-Vieira. For instance, (1) the organisation of the session was taken from the second and seventh categories (collaboration strategies and transmitting/learning guitar features, respectively), dedicating the first meeting to explaining the instrument's characteristics and providing the composer with specific bibliography on non-guitarist composers; (2) the tenth category (collaboration modalities) inspired the variety of collaboration approaches that encompasses a simple score revision to full collaboration during the composition process; (3) the first and eighth categories (adaptation of non-idiomatic sections and corrections of unplayable sections, respectively) were the basis for providing the composer with various alternatives of both unplayable and non-idiomatic sections while allowing the composer to decide what came closer to his idea by explaining what he would gain and what he would have to give up according to each alternative. Moreover, the strategy of discussing not only the adaptation of these sections, but also their interpretation was based on the first and eighth categories; and (4) from the fifth category (promoting the creation of new works) stemmed the approach to encourage the composer to write as much as possible during the defined period of time.

**Collaborative work.** When the composer Samuel Peruzzolo-Vieira was invited to take part in this project in 2013, he was asked to write three pieces for solo guitar. There were no stipulations as to length, form or style. The composer was asked, however, to experiment with contrasting musical ideas in order to generate varied content for discussion. The collaborative process took place from December 2014 to May 2016 and was organised in eight sessions.

The first collaboration session focused on demonstrating characteristics of the classical guitar. Since the composer had already written for solo guitar in the past (i.e., *O quarto fechado* in 2009), it was unnecessary to discuss the most basic features like tuning, range, sustaining, timbre, slurs, *rasgueados* and other common playing techniques. However, reinforcing other concepts helped the composer feel more comfortable. This first session therefore included explanations on guitar positions, chord construction and transposition, harmonics, bi-tones, noises on strings, percussive effects and others.

mão fica muito desconfortável. Esse é o tipo de coisa que só o violonista vê. O compositor não violonista não vê isso" (TACUCHIAN, 2014).

Among all the subjects addressed during the first session, the one that most drew the composer's attention was that of the bi-tones (SCHNEIDER, 2015), also called complementary sounds (GILARDINO, 2010). Gilardino describes this technique as follows:

> When, with a finger of the left hand, one presses a string on a certain fret, it is divided into two portions […] this portion of the string, which is between the finger of the left hand and the guitar nut, plays, if plucked, a sound with a determined pitch. This is obviously a very short sound and very limited in intensity[13] (GILARDINO, 2010: 132, author's translation).

In addition to Gilardino's description, one can add that some bi-tones are microtonal, an important aspect that composers have to bear in mind when using them. Although this feature drew the most attention from the composer during the first session, as he was mesmerized by the effect, he waited more than one year to use it in one of his compositions, *For guitar*, which will be discussed later.

The first session also included an explanation of natural harmonics, where the focus was primarily on dynamics, since some harmonics sound louder than others. Harmonics on the 5th, 7th, 12th and 19th[14] fret sound louder and clearer. Other natural harmonics have a percussive sound that is more audible than their pitch. The composer was advised to take this into account when combining regular notes with natural harmonics.

Harmonics were widely used by the composer in the three commissioned works, either alone or combined with other harmonics and/or regular notes. Artificial harmonics were also used, but the composer's predilection for natural harmonics was clear.

Sessions two to six were dedicated to collaboration during composition, i.e., the first collaboration modality mentioned above[15]. The work during these sessions was concentrated on two pieces: *After Ando's church on the water* and *54 toys*. The composer experimented with denser harmonic textures, since he knew that further collaboration sessions were planned. Thus, work focused predominantly on correcting unplayable

[13] "Quando, con un dito della mano sinistra, si preme una corda su un determinato tasto, la si divide in due porzioni [...] tale porzione di corda, che sta tra il dito della mano sinistra e il capotasto, può, se sollecitata, dare un proprio suono con altezza determinabile. Si tratta ovviamente di un suono assai breve e di limitatissima intensità" (GILARDINO, 2010: 132).
[14] Harmonics on the 7th and 19th fret have the exact same pitch.
[15] Although all commissioned pieces underwent several adaptations, only a selection of the most representative examples are analysed in this paper.

sections, adapting non-idiomatic sections and providing some sporadic suggestions on the composition process. *After Ando's church on the water* had some chords that were possible to play, but the left-hand position was uncomfortable and the sonority was unconvincing on the guitar. Fig. 2 shows a chord that was possible to play, but required the left-hand first finger to play a bar covering two frets in a very extended position:

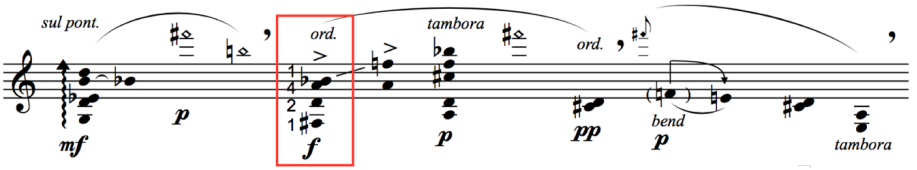



**Fig. 2:** Uncomfortable chord in the first draft of *After Ando's church on the water*.

After trying to play this chord for a couple of days, it became clear that executing it would not be possible in this context. This chord, when isolated, is difficult, but possible to play. But, when playing it in context, it is not feasible, not only due to the uncomfortable position, but also due to the *portamento* that follows. The problem is that the *portamento* could not be played with the tip of finger 1, but with the middle part of the finger, resulting in very weak sonority. Therefore, since the composer and the performer were working together during the composition process of the piece two different alternatives were presented to the composer. The first was to transpose the note A one octave below (Fig. 3):

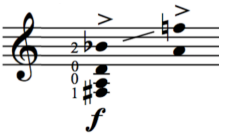



**Fig. 3:** First alternative: transposing the note A one octave below.

This alternative, however, eliminates the interval of the minor second, which was a strong characteristic of this chord. In order to maintain this interval, the chord could be separated into two parts (Fig. 4):

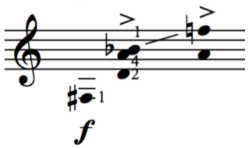


**Fig. 4:** Second alternative: separating the chord into two parts.

After listening to these possibilities, the composer preferred the transposition of the note A one octave below. The final result is shown in Fig. 5:

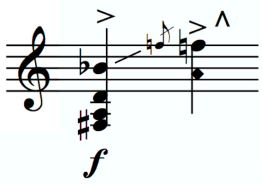


**Fig. 5:** *After Ando's church on the water* – Result of final collaboration.

*54 toys* included some chords that were impossible to play because of long sustained notes. The chord marked in Fig. 6 displays a case in point:

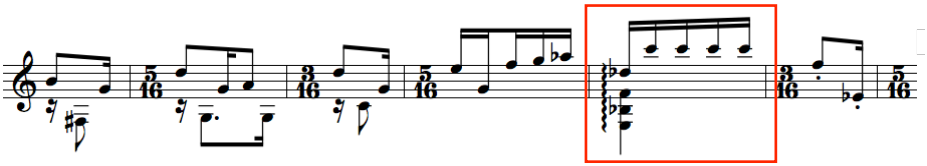


**Fig. 6:** Example of unsustainable chord in *54 toys*.

It is impossible to sustain the chord and simultaneously play the high C because the disposition of the notes requires the player to stay in first position. Thus, the high C is too far for the left-hand fourth finger. The only way to play this chord, which was demonstrated to the composer during the composition process, is to reduce its duration to a semiquaver (Fig. 7):

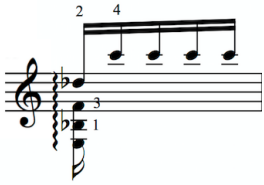


**Fig. 7:** Alternative presented to the composer: reducing the chord's duration.

Alternatively, it is possible to transpose the B♭ one octave up (Fig. 8). Thus, the resulting chord allows the performer to play it in a different position (sixth position in this case):

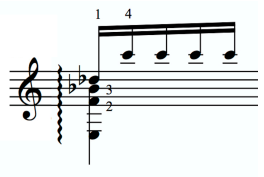


**Fig. 8:** Transposing an inner note one octave up.

This alternative maintains the chord as a crotchet but slightly changes its sonority due to the inner note transposition. After listening to both alternatives, the composer decided to reduce the chord's duration to a semiquaver.

The third commissioned work, *For guitar*, was composed without the performer's assistance during the composition process. The composer reviewed the recordings of the first collaborative session in order to collect ideas for this composition. The beginning of *For guitar* presents regular notes, natural harmonics and bi-tones (Fig. 9):

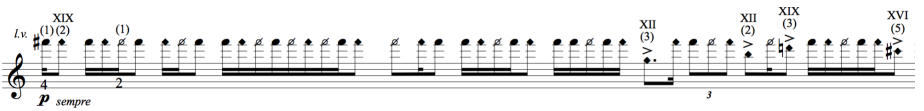



**Fig. 9:** Opening section of *For guitar* - alternating real notes, harmonics and bi-tones.

In this piece, bi-tones and harmonics are used in an interesting manner. At first sight all F♯s should sound equal, but the three different techniques required to play this note result in an uncommon effect due to the F♯ bi-tone on the first string that sounds out of tune (since it is microtonal). Thus, the opening section of *For guitar* explores the natural detuning of the guitar. The composer actually added a comment in the score in order to explain that this F♯ bi-tone will sound out of tune, and this is exactly how it is supposed to sound. He imagined this specific sonority just by analysing the recording from the first collaboration session. *For guitar* ends with the same effect, but the pattern is applied to a different note (Fig. 10).

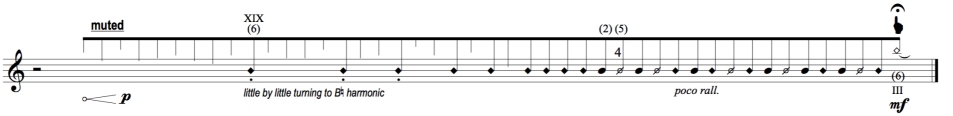



**Fig. 10:** Final section of *For guitar* - alternating real notes, harmonics and bi-tones.

The middle section of this piece is percussive in style (Fig. 11). By looking at the guitar as a percussive instrument, the composer, who is a percussionist, felt more comfortable. This was a strategy adopted by him specifically because he was writing this piece without the performer's ongoing assistance.

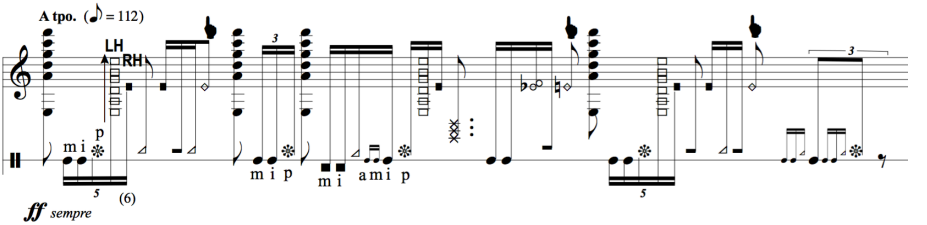



**Fig.11:** Excerpt from the percussive section of *For guitar.*

The same strategy is seen in sections that include some level of indeterminacy (Fig. 12):

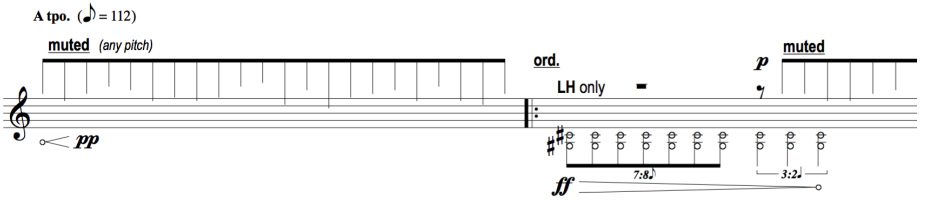



**Fig. 12:** Use of indeterminacy in *For guitar.*

In this case, the performer can choose the best notes to play. This is useful when the composer combines indeterminate notes with the determinate notes written in traditional notation, such as at the end of Fig.12.

## Conclusion

The fact that this paper's author and the composer Samuel Peruzzolo-Vieira are brothers led to a collaboration with flexible roles, since both composer and performer are used to giving suggestions on each other's work - even when not working together. Therefore, although the collaborative work of both the composer and performer mostly developed as expected (the composer bringing new compositional ideas and the performer adapting them to the instrument's possibilities, when necessary) the roles changed sporadically as the composer also suggested manners of playing and the performer gave suggestions on the compositional process. Additionally, one of the intentions of this collaboration project, from the very beginning, was to work with only one composer and help him to write as much as possible for solo guitar within a predetermined period of time. The idea was to avoid the typical situation in which non-guitarist composers write only one solo piece for the instrument and never again repeat the experience. Samuel wrote *O quarto fechado* for solo guitar in collaboration with this paper's author in 2009. Nonetheless, this collaboration project helped him to write for solo guitar again. The composer was asked to write not only one piece for solo guitar, but three. As the composer mentioned during the collaboration, the entire process helped him to be acquainted with the guitar's characteristics, possibilities and limitations. After a short period of time he began to feel comfortable writing for the instrument, not only because of the repetition of the task, but also because of the intensity of the developed collaboration, which is a common feature of a family collaboration: "This pattern of collaboration […] brings a greater degree of intensity because of the developed relationship" (ROE, 2007: 27). Although this aspect of a composer starting to feel acquainted with the guitar's characteristics, possibilities and limitations can sound like an expected result, it is worth mentioning that it is not always

true when it comes to guitar writing, as composer Aaron Kernis states: "I'll tell you the truth, every time I start writing for guitar, it's like I've never done it before" (2000: 26).

Guided by the analysis of the interviewees' approach to different collaboration modalities, the collaboration project discussed in this paper went through the three collaboration modalities identified in the interviews. It started with a session dedicated to demonstrate the classical guitar characteristics, which matches the third modality. This was followed by five sessions dedicated to full collaboration during the composition process of two pieces: *After Ando's church on the water* and *54 toys*. The last session was dedicated to the discussion of *For guitar*, a piece written without ongoing assistance. To write this piece, the composer reviewed the recordings of the first collaborative session in order to collect ideas for this composition. The session was therefore, dedicated to revising the score and giving suggestions to the composer, resulting in a mixture of the second and third collaboration modalities.

Collaborative modalities were recurrent in the interviews and were an essential part of the collaboration project between this paper's author and the composer Samuel Peruzzolo-Vieira. Interestingly, the collaboration modalities reflect some of the collaborative patterns defined by John-Steiner (2000). The most recurrent modality found in the interviews was the revision of the score after the composition process. This modality reflects John-Steiner's second collaborative pattern (complementarity collaboration), since it requires a division of roles based on complementary expertise. The collaboration modality - defined as collaboration session before the composition process--also displays a division of roles based on complementary expertise. Therefore, it also reflects the complementarity collaboration. The collaboration during the composition process can reflect two of John-Steiner's collaborative patterns: the complementarity collaboration and the family collaboration. The precise definition will depend on the kind of work both composer and performer will develop during the composition process. If they have separate roles based on their expertise, then the collaboration can be classified as a second collaborative pattern: complementarity collaboration. However, if their role changes over time and if their work is influenced by each other's suggestions, then the developed collaboration can be classified as a family collaboration. Regarding the latter, during the collaboration sessions in which this paper's author and the composer Samuel Peruzzolo-Vieira worked on the first two pieces commissioned for this project, the family collaboration pattern was characterised. The developed work was predominantly based on corrections of unplayable sections, adaptations of non-idiomatic sections and some sporadic suggestions on the composition process. Since the composer was expecting the full assistance of the performer, he took more risks in his writing. As a result, there was a need for adaptations in both pieces. In all

cases that required alterations, alternative sections adapted from the original score were presented to the composer, allowing him to listen and then decide which alternative sounded closer to his initial idea.

The third commissioned work, *For guitar*, was composed based on the composer's analysis of the video from the first collaboration session, which was held before the composition of all the pieces. Therefore, this piece was written without the performer's assistance during the composition process. Nevertheless, this piece was reviewed by the performer after it was finished, matching the collaboration modality called "revision of the score" after the composition process. Hence, the collaboration on this piece consisted of a mixture of the two modalities. With regard to collaborative patterns, both modalities can be classified as a complementarity collaboration since there were no flexible roles. To write this piece, the composer--who is also a percussionist--decided to look at the guitar as a percussive instrument. This was a strategy adopted by him to avoid the traps of guitar writing, specifically because he knew beforehand that he would write this piece without the performer's continuous assistance. Another of the composer's strategies was to write sections that included some level of indeterminacy. In this case, since the performer can choose which notes are best to play, there is no room for writing mistakes.

In summary, it is possible to conclude that the composer tried to choose the best solutions for each collaboration modality. It was clear that he felt more confident in writing for the guitar when working with the performer's continuous assistance. The composer was clearly improving his knowledge of the guitar's characteristics during the full collaboration sessions as he became more acquainted with the instrument's limitations and possibilities over time.

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**Márlou Peruzzolo** is currently a PhD candidate in performance studies at the University of Aveiro, Portugal. He was awarded first prize at the XXX Rosa Mística Latin American Competition (Curitiba, 2011), second prize at the III Estáquio Grilo Competition (Brasília, 2009), and an honourable mention at the XI Musicalis Competition (São Paulo, 2007). Peruzzolo taught at the Federal University of Goiás for two years (2009 and 2010) and at the São Teotónio Music Conservatory in Coimbra during the school year of 2012/2013. He has performed solo and chamber music recitals in Brazil, Italy, England, Croatia and Portugal. Peruzzolo has taken part in several music festivals in Brazil, Argentina, and Portugal, where he studied with Eduardo Isaac, Eduardo Fernández, Judicael Perroy and Margarita Escarpa. He has also participated in composition workshops mentored by João Pedro Oliveira and Ronaldo Miranda. marlouvieira@yahoo.com.br