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THE SOLO GUITAR WORKS OF SIR RICHARD RODNEY BENNETT

By

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I dedicate this treatise to my wife, Jessica, who has always believed in me, always inspired me, and who was constantly telling me to turn off the television and finish this treatise.

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TABLE OF CONTENTS

LIST OF MUSICAL EXAMPLES

From *Impromptus*

From *Sonata*

LIST OF FIGURES

ABSTRACT

This treatise presents a study of the two solo guitar works of Sir Richard Rodney Bennett, *Impromptus* and *Sonata*. This study is divided into four chapters: the first chapter is an introduction, presenting a brief survey of previous writings on the two works, the reception of each work, and the analytical method used in the study. The second chapter presents a biography of Bennett, an exploration of his musical language and style, and a discussion of the influences on his style. The third chapter focuses on the *Impromptus* and surveys the guitar's repertoire immediately prior to its publication, the influence of Julian Bream on its composition, and an in-depth performer's analysis of each movement. The fourth chapter focuses on the *Sonata*, showing how it follows similar processes to those seen in the *Impromptus*, and also how it departs from the strict serialism seen in the preceding work.

In addition to exploring pre-compositional techniques, this treatise presents analysis of form for each movement and the phrase structures in both pieces. It also brings to light some errata discovered in the *Impromptus*.

CHAPTER ONE

INTRODUCTION

Introduction to this study

Sir Richard Rodney Bennett is one of Britain's most versatile and celebrated composers of the twentieth-century. It is guitarists' great fortune that he has written two works for the solo guitar. He composed *Impromptus* in 1968 to prepare him for writing a guitar concerto for the English guitarist, Julian Bream, and he later composed the *Sonata* in 1983 as a personal exercise to see how far he could expand upon what he had already set forth in the *Impromptus*.

There is little written about either of these works analytically. The *Impromptus*, being the older and more widely played piece, has several articles written about it, but most of these are concert and recording reviews. The most extensive writing on the *Impromptus* is found in Steven C. Raisor's *Twentieth-century Techniques in Selected Works for the Solo Guitar*.[1] He devotes one chapter to the analysis of the *Impromptus*, focusing mostly on Bennett's use of serialism. While it is a source of valuable information about the *Impromptus*, it offers only a cursory glance at the work.

The little that has been written about the *Impromptus* appears as a glut of information when compared with the paltry amount of writing devoted to the *Sonata*. Aside from concert reviews, there are two scholarly articles that focus on, or even mention, the *Sonata.* In her article, *Bennett's Versatility,* Susan Bradshaw mentions the *Sonata,* and uses its first movement's opening row as an example of Bennett's loosening of his serialist technique.[2] The other article, *Line Drawings: Reflections on Richard Rodney Bennett's Sonata for Guitar* by Lance Bosman, offers the most in-depth analytical writing on the work.[3] The majority of insight into the piece, however, is found in the transcription of the composer's lecture given before the premiere performance at the Cheltham Festival, July 17, 1985. Again, while this offers a wonderful view

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[1] Steven C. Raisor, Twentieth-Century Techniques in Selected Works for Solo Guitar: Serialism. (Lewiston, New York: Edwin Mellen Press, 1999).

[2] Susan Bradshaw. "Bennett's Versatility." *The Musical Times* 125, no. 1697 (July, 1984), pp.381-384. http://www.jstor.org/stable/961813 (accessed September 10, 2010).

[3] Lance Bosman. "Richard Rodney Bennett's Sonata for Guitar." *Guitar International* 14, no. 4 (Nov., 1985): 16-20

of the piece from the composer's perspective, it is but a perfunctory discussion of the work and its inner machinations.

Analytical Method

The bulk of the analytical discussion, regarding pitch used in this study of the *Impromptus* and the *Sonata,* will use well-established atonal procedures, laid out in works such as Allen Forte's *Structures of Atonal Music*[4] and Joseph Straus's *Introduction to Post-Tonal Theory*.[5] When considering the form of individual movements, the treatise will draw on traditional formal principle terminology that are related to Bennett's formal constructs. When speaking of intervals, the traditional terms used in functional harmony (e.g. major third, perfect fourth, etc.) will be used, to designate pitch intervals; pitch interval classes will be used to designate tone-row construction and intervallic content.[6] The latter procedure therefore will have no interval greater than ic6, a tritone, since any interval greater is merely an inversion of a smaller interval, i.e. a perfect fifth is an inversion of a perfect fourth, and therefore both are expressed as ic5.

When speaking of series and there permutations, the traditional terms of Prime, Retrograde, Inversion, and Retrograde-Inversion will be used, and their abbreviations will be P, R, I, and RI, respectively. The notes within these series will use the practice of replacing the twelve chromatic pitch names with numbers 0 through 11, with T and E representing the numbers 10 and 11, respectively. A fixed do system will be used, in which 0 will always represent C.

Intervals Featured

A familiarity with the guitar is evident in the *Impromptus*. Bennett uses the guitar's tuning, and its lyrical qualities, by creating a twelve-tone series that accents intervals that work well on the guitar. The series of *Impromptus* emphasizes the intervals of ics 1, 3, and 5. Ic5 is

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[4] Allen Forte. *The Structure of Atonal Music*. (New Haven: Yale University Press, 1973).
[5] Joseph Nathan Straus. *Introduction to Post-Tonal Theory*. (Upper Saddle River, N.J.: Prentice Hall, 2005).
[6] Joseph Strauss defines "[t]he formula for an unordered pitch-class interval is x - y (mod 12) *or* y - x (mod 12), whichever is smaller." 9

showcased in particular. The row opens, closes, and is divided by an ic5. When this interval is used, it is presented almost always as an ascending 4th.

The use of ics 1, 3, and 5 accents the guitar's tuning. This employs the ascending 4ths of the guitar's standard tuning and exploits the guitar's natural lyrical qualities. The interval of a 4th utilizes this by being played across two stings and allows both notes to overlap.

The ics 1 and 3 can easily be played on one string. Bennett melodically presents the ic1 almost exclusively as a minor second. A minor second on the guitar is the distance of only one fret, and is easily played ascending or descending. The ic3 is very versatile interval for the guitar, and Bennett makes full use of it. An ic 3 can be presented as a minor third or a major sixth (and their octave expanded versions, i.e. minor tenth, major thirteenth, etc.). These both are intervals that the guitar enjoys both melodically and harmonically.

The ic5 is also heavily featured in the *Sonata*. The *Sonata* opens with the first three open bass strings (E, A, D). This not only creates two consecutive ic5, but it creates the set of 3-9(12) [0,2,7]. This set also opens the *Impromptus*.

Popularity of *Impromptus* vs. *Sonata*

While both were written for and premiered by the English guitarist Julian Bream, they were written under very different circumstances and have experienced very different receptions from audiences, critics, and guitarists.

The *Impromptus* were written in 1968, premiered in 1971, and published in 1974. As mentioned above, it began as an exercise to prepare for writing a guitar concerto, and blossomed into a staple of the modern guitar repertoire.

The *Sonata* had a very different genesis. It was written in 1981, premiered in 1983, and published in 1984. This work is one of the few works that Bennett wrote out of his own volition, and not for a commission.[7] Bennett has said the two largest reasons for him writing the *Sonata* were that "I wanted to write an extended guitar piece that would take me much further than

[7] Tosone, *Classical Guitarists: Conversations.* (Jefferson, North Carolina: McFarland & Company, Inc., 2000). 67

Impromptus" and "the reason I wrote for the guitar.... is because [the] instrument need[s] repertoire."[8]

Both works experienced a great amount of interest at the time they were published, however, the *Impromptus* has sustained this interest and gone on to be considered a part of the standard repertoire. *Impromptus* had the benefit of being a part of Julian Bream's concert repertoire during his most prolific period of performing and recording. The importance of this in the establishing the popularity of the *Impromptus* cannot be overstated. While the *Sonata* had the same benefit of being premiered by Bream, it has not experienced quite the same popularity and canonization as the *Impromptus*. It is quite rare to find a guitarist now performing the *Sonata* outside of a new music festival or academic setting. There are several factors that contribute to this, the most prominent being: time since premiere, length of the work, and difficulty of the work.

Similarly to the *Impromptus*, the *Sonata* was well received by guitarists, critics, and audiences upon its premiere. This is likely due to the fact that Bennett's style never attempts to be obtusely avant-garde, and that the *Sonata* was proceeded by larger atonal works such as Michael Tippett's *The Blue Guitar* and Britten's *Nocturnal*. Bennett has explained his understanding of the popularity of his guitar works.

> I always wanted to write music that people needed. The Impromptus have been recorded commercially about six times. I'm not saying this to blow my trumpet; I'm saying that people really wanted those pieces. And there are actually three commercial recordings of the guitar *Sonata*, which is a relatively recent piece and it's very difficult. It's a big piece, and that tells me something: not necessarily that its wonderful music, but it's music that people needed, and that I want.[9]

[8] Ibid., 68

[9] Julian Bream, Paul Balmer, Judy Caine, and Richard Rodney Bennett. *Julian Bream my life in music*. [England]: Avie, 2006.

CHAPTER TWO

BIOGRAPHY

Sir Richard Rodney Bennett and his writing for the guitar

Biography

Bennett was born on March 29, 1936 in Broadstairs, Kent, England. His father was an author of children's books, and his mother was a pupil of Gustav Holst. He received a scholarship to the Royal Conservatory of Music in London, where he studied composition with Lennox Berkley and Howard Ferguson. He received a grant from the French government to study in Paris with Pierre Boulez in 1957. The Composers' Guild of Great Britain selected him as Composer of the Year in 1965. He has also served as a visiting professor of composition at the Peabody Conservatory of Music and the International Chair of Composition at the Royal Conservatory of Music.

Sir Richard is not only a successful composer of concert music, but also has composed over fifty film scores and directs a jazz cabaret act. The most notable of his film scores are *Far from the Maddening Crowd, Nicholas and Alexandra, Murder on the Orient Express,* and *Four Weddings and a Funeral*, all of which were nominated for BAFTA Awards for Best Score, and winning for *Murder on the Orient Express*. He has also been nominated for the Academy Award for Best Score three times. Bennett was made a Commander of the Order of the British Empire in 1977 and was knighted in 1998 for Services to Music.

Bennett's concert works have always used a language that is firmly entrenched in twelve-tone compositional techniques. His early works follow a very strict form of twelve-tone serialism. Bennett used this style when writing two works for the guitar; the *Impromptus* for solo guitar and his *Guitar Concerto* for guitar and chamber orchestra. Bennett has only written two works for the solo guitar, but they are both valuable examples of great writing for the instrument in a modern, atonal language. The works are also an example of the development of Bennett's language, and how the twelve-tone language can be used in both small and large forms. The *Impromptus*, written in 1968, are brief, consisting of five miniatures. The *Sonata*

was written in 1983, and is a large-scale work, presented in a form that is generally akin to the classic sonata form of the eighteenth and nineteenth century.

Bennett's Language

As mentioned previously, Bennett used serial techniques in his concert works. This is a broad term that indicates that the music will use a pre-compositional method "in which a fixed permutation, or series, of elements is referential (i.e. the handling of those elements in the composition is governed, to some extent and in some manner, by the series)."[10] The "elements" that can be serialized include: pitch, dynamics, rhythm, timbre, and instrumentation. Bennett chooses only to serialize pitch in his guitar works.

For his early concert works, Bennett used the most common form of serialism: an arrangement of the twelve tones of the equal-tempered chromatic scale in a way so that each pitch appears once without being repeated.[11] Bennett first learned this style of composition while studying with Elisabeth Lutyens (one of England's only twelve-tone composers in the 1940s and 50s).[12] These techniques were further developed while studying at the Darmstadt summer courses.[13] The *Impromptus* uses "strict" twelve-tone serialism while the *Sonata* uses a much looser form of twelve-tone composition, which Bennett calls a "proto-serial" language. It differs from the *Impromptus* in that the harmonies are not always predetermined by the tone row. Their language is similar however, in that they both have a lack of tonal function. The Sonata comes at an important point in the evolutionary development of Bennett's language, and stands as a great example of how he had begun to cast aside the rigidity of serialism.

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[10] Paul Griffiths. "Serialism." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/25459 (accessed July 31, 2009).

[11] This is the method famously developed and employed by the Second Viennese School of Schönberg, Webern, and Berg in the 1920s and 30s.

[12] Tosone, 67

[13] The "Darmstadt School" were summer courses during the 1950s, and a designation given to the music of Nono, Maderna, Stockhausen, and Boulez. It was solely dedicated to the advancement of the works of avant-garde composers, and can be seen as the birth place of "total serialism".

Boulez's Influences

As noted above, Bennett spent two years in Paris studying composition with Pierre Boulez. While Bennett's style is not typically recognizable as being a direct product of the Darmstadt school, we can see more of the character of Boulez's style in the guitar works. The Impromptus put forth a texture akin to that of Webern's "cool Romanticism".[14] It is a work that "exhibit[s] an identity of surface and structure that accounts for the space purity of his style." While Gable is speaking of Webern, it is also apt in describing Bennett. The Webern influence was most likely infused into Bennett's works during his time studying with Boulez. Boulez was heavily influenced by Webern, but sought to bring Webern's idea of form to a higher level. Boulez sought after "[Webern's] dream of vitrified improvisation," but found "[the] distillations of Webern's style precluded many of the possibilities for development present in the denser compositional Universes of Mahler, Debussy, Schoenberg, or Berg." Boulez found his answer in Debussy's style, "taking the Webernian fragment up into a more sweeping, more flexible continuum."[15] Boulez found, locked in the music of Debussy, a style of music that was both static and developmental. The Debussian idea of "elusive fragments of melody, often no more than repeating rhythm's shapes"[16] is abundant in Bennett's *Impromptus*.

> From Bach to Schoenberg, motive has been indissolubly linked to harmonic data. This enabled Wagner and Mahler to create waves of development in a single "long line": For Debussy, as later for Boulez, motives could be harmonically neutral. Elusive fragments of melody, often no more than repeating rhythmic shapes, Debussy's motives do not necessarily imply harmonic motion. At one extreme, a motive could simply function as a repeating surface *motif*, as a manner of decorative pattern designed to organize the musical surface over a shifting and ambiguous background . . . . Evolving independently of harmony within Debussy's style, melody and rhythm developed a more purely coloristic function. Within this context, they largely seem to be phenomena of texture. Development is displaced to what had formerly been ancillary features, to a play of opposed textures and contrasting sonorities. Debussy, "contra Wagner," was still capable of the long line, of "the rhetoric of the culminating point,"[17] but these were no longer achieved by harmonic means: Debussy realized them in exploiting the dynamic "envelope" of the total texture.[18]

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[14] David Gable, "Boulez's Two Cultures: The Post-War European Synthesis and Tradition" *Journal of the American Musicological Society* vol. 43, No. 3 (Autumn, 1990), pp. 429
[15] Ibid., 429.
[16] Ibid., 429.
[17] Pierre Boulez, "Debussy's Orchestral Music," liner notes to recordings of Debussy's orchestral music (New York: CBS Records, 1974).
[18] Gable, 429-430.

Bennett's writing in both the *Impromptus* and *Sonata* shows how he embraced the aesthetic vision of Boulez.

CHAPTER THREE

IMPROMPTUS

The Guitar's Repertoire prior to Bennett's *Impromptus*

Serial works for the guitar, prior to the publication of the *Impromptus,* had been works on a small formal scale; usually a collection of miniatures. While these works use dodecaphonic language and techniques, they focus more on the textures and timbres that the guitar can create within that language. Bennett's language is a very cosmopolitan, and easily palatable, version of serialism. At the point which these were written, serialism had already been around for fifty years, and had evolved to the more avant-garde styles of Boulez, Stauckhausen, Nono, and others of the Darmstadt School. When the *Impromptus'* language is compared with other serialist works being composed in the late 1960s, it can come off as quite conservative.[19]

Since the emergence of the guitar as we know it in the eighteenth-century, the guitar's repertoire has always been more retrospective than progressive in compositional techniques and forms. Beethoven's late works are contemporaneous with Sor and Giuliani's much more conservative works: theme and variations, overtures, and etudes. During the Classical Period, the six-string guitar of this era was a new comer to the concert stage, and lacked the pedagogical pedigree that other instruments such as the piano, violin, and flute had had for over a century. The overall level of guitar players during this period were of an amateur quality, which lead guitarists such as Sor, Giuliani, and Carulli to devote much of their composition to didactic and amateur-level works in order to be published.

During the height of Romanticism, when the piano's literature saw the works of Schumann, Liszt, and Brahms flourishing, the guitar's repertoire was given the works of Napoléon Coste, Johann Kasper Mertz, and Giulio Regondi. The piano had, at this time, evolved to having a caste-iron frame that extended its range and increased its volume, making it the ideal instrument for the extended chromatic harmonies, dense and virtuosic textures, and radical

[19] The final version of Boulez's *Domaines* for clarinet, Bruno Maderna's *Widmung* for violin, and Milton Babbitt's *Post-Partitions* for piano are just a few examples of serial works that were published or premiered within two years of 1968 – the year that Bennett was writing the *Impromptus*. These works, while similar in length and basic compositional technique, exhibit a more avant-garde character and exploration of the limits of serialism than the *Impromptus* do.

dynamics that are emblematic of the Romantic period. The guitar was unable to keep up with the aesthetic shift of the music, and continued to suffer from the amateur status of most of its players.

The guitar's place on the concert stage was finally established in the twentieth century, thanks to the tireless work of Andres Segovia. Prior to that, the guitar was used in a salon setting for performances of lighter music. Miguel Llobet, billed as "The World's Greatest Guitarist",[20] was an advocate of the guitar sharing performances with other instruments in order to avoid having to carry an entire concert program.[21] Segovia saw a greater possibility for the guitar, and sought to change the way other guitarists of his era had built their concert programs. Peter Segal explains how Segovia differed from his generation.

> Unlike other contemporary guitarists, who supplied their repertoires with a liberal dose of their own compositions, he saw the importance of searching out composers who were empathetic to the nature of the guitar. He then worked with them to ensure that the compositions they created fir not just the technical nature of the guitar, but also his view of what kind of repertoire was most needed to enable the guitar to move in more serious musical circles.

Segovia used his incredible popularity and fame to encourage composers to write for the solo guitar, who otherwise would not have. He first had to work on eliminating composer's apprehension in writing for an instrument that they were wholly unfamiliar with. The guitar is an enigmatic instrument, that requires lengthy instruction on the technical capabilities and limitations. It is not part of the orchestra, and therefore composers would never have to study how to write for it in an orchestration course. Hector Berlioz aptly described the guitar's predicament in his *Modern Instrumentation and Orchestration*:

> The guitar is an instrument suited for accompanying the voice, and for figuring in a few unnoisy [*sic*] compositions, as also for executing singly pieces more or less complicated in several parts, which possess a true charm when performed by really good players . . . . One can hardly, I repeat, without playing the guitar, write for it pieces in several parts, containing various passages, and introducing all the resources of the instrument. In order to form an idea of what the best performers are able to produce in this way, the compositions of such celebrated guitar-players as Zani de Ferranti, Huerta, Sor, &c., should be studied.

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[20] Llobet was given this moniker and top billing for a recital given in New York, January 17, 1916 at "Mme. Varésa's 'Une Huere de Musique'".

[21] Peter E. Segal, "The Role of Andres Segovia in Re-Shaping the Repertoire of the Classical Guitar' (PhD diss., Temple University, 1994), 81.

> Since the introduction of the pianoforte into all houses where the least taste for music exists, the guitar has dropped into somewhat rare cultivation, excepting in Spain and Italy. Some performers have studied it, and still study it, as a solo instrument; in such a way as to derive effects from it, no less original that delightful. Composers employ it but little, either in church music, theatrical music, or concert music. Its feeble amount of sonorousness, which does not admit of its being united with other instruments, or with many voices possessed but of ordinary brilliancy, is doubtless the cause of this.
>
> Nevertheless, its melancholy and dreamy character might more frequently be made available; it has a real charm of its own, and there would be no impossibility in writing for it so that this should be made manifest. The guitar – unlike the majority of instruments – loses by being employed in aggregate. The sound of twelve guitars playing in unison is almost absurd.[22]

This apprehension did not completely discourage composers from writing for the guitar. Composers such as Mahler, Schoenberg, Webern, Hindemith, and Stravinsky did write for the guitar, but only in a chamber setting, and not in a way that exploits the guitar's potential.[23]

Segovia did exercise an incredible amount of musical prejudice when it came to the composers he choose to work with. The first bias that seemed to be foremost for Segovia was form. He preferred large-scale works that adhered to the standard classical forms (Suite, Sonata-Allegro, Rondo). The second bias that Segovia demonstrated was his preference for composers with a conservative musical taste akin to his own.

This conservative tendency is the most likely explanation why the "Segovia" repertoire seems to be dominated by "lesser" composers such as Ponce, Turina, Moreno-Torraba, Tansman, and Castelnuovo-Tedesco. Why Segovia did not use his incredible clout to encourage the larger composers of his era (Schoenberg, Stravinsky, Bartok, Prokofiev, etc.) to write solo works for the guitar is obviously a result of his conservatism; we know that Segovia had been contacted by some of the foremost composers of his era, as documented in a 1923 letter to Manuel Ponce:

> I want to tell you also of my happiness at seeing that the most interesting composers of this old world are collaborating with my eagerness to revindicate the guitar. I already

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[22] Hector Berlioz, *Grand traité d'instrumentation et d'orchestration modernes, Op. 10* (Paris, 1843): English translation, *Modern Instrumentation and Orchestration* (Novello, 1855), 66-70

[23] Mahler used the guitar in his Seventh Symphony, Schoenberg in *Serenade* (1921-23) for clarinet, bass clarinet, mandolin, guitar, voice (fourth movement only), violin, viola, and cello, Webern in *Drei Lieder* Op. 18 (1925) for soprano, guitar, and E-flat clarinet and *Zwei Lieder* Op. 19 (1925-26) for mixed chorus, celesta, guitar, violin, clarinet, and bass clarinet, Hindemith in *Rondo for three guitars* (1925), and Stravinsky in *Four Russian Songs* (1953-54) for voice, guitar, harp, and flute.

> have a small, beautiful work of Albert Roussel, the promise of others on the way by Ravel, and 'cheerful pages' from Volmar Andreas, Suter, Schoenberg, Weles, Grovlez, Turina, Torroba, Falla, etc., etc. Seeing this new group elevating my beautiful instrument, I think each time with more gratitude of the first ones who answered my call, that is, Torroba and yourself . . . [24]

Segovia, being an astoundingly tireless performer and socialite, also had run in social circles that put him in contact with the great composers of his day. Most notably, Segovia knew Stravinsky socially (the two of them resided in Paris at the same time), yet he never approached Stravinsky to compose for the guitar. Had Stravinsky written a work for the guitar, however, Segovia would never have performed it.[25]

The works not written for the guitar by the composers Segovia did champion have not experienced the same longevity, but he obviously thought their music would survive the test of time when he was encouraging them to write for the guitar. Indeed, many of these composers were quite popular during their lifetimes. Manuel Ponce's non-guitar works, for example, were widely published and performed during his life. A piece planned by the composer Nathaniel Shilkret (1895-1982) provides further evidence as to the impact these composers had among their contemporaries. He conceived a large work based on *Genesis*, and originally envisioned that himself, Arnold Schoenberg, Alexander Tansman, Darius Milhaud, Mario Castelnuovo-Tedesco, Ernst Tock, Igor Stravinsky, Bela Bartok, Paul Hindemith, and Serge Prokofiev would compose individual movements. Guitarists might be surprised to see the names of Tansman and Castelnuovo-Tedesco amongst, what many would consider, the giants of this era. This demonstrates that "Segovia recognized composers who were thought to be worthy for their time, [yet] are today remembered as being on the periphery of western musical culture during the first half of the twentieth-century, all but vanishing behind the larger figures cut by Schoenberg, Bartok, Stravinsky, et al."[26]

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[24] Andres Segovia, *The Segovia-Ponce Letters*. Edited by Miguel Alcazar. Trans. By Peter E. Segal. (Columbus: Orphee, 1989), 3.
[25] Segal, 85
[26] Ibid., 85

Julian Bream's influence on the guitar repertoire

The English guitarist, Julian Bream, set out to move the guitar away from its tonal Iberian roots in the 1950s. During this time, Bream approached the true giants of music (as well as many young, emerging English composers). He reached out to Stravinsky, Hindemith, and Shostakovich, but sadly, to no avail. This is likely because, none of them were "willing to commit [themselves] to a work for an unknown young performer whose instrument was still something of a curiosity."[27]

Reginald Smith-Brindle, Hans Werner Henze, and Malcolm Arnold answered this call for new repertoire.[28] The great turning point for Bream's efforts came in 1963, when Benjamin Britten wrote *Nocturnal*. Bream finally had the piece he had been waiting for -- a work by one of the leading composers of the day that not only pushed the technical capabilities of the guitar, but also the preconceptions of its harmonic capabilities. This work helped to bring the guitar truly into the modern age, and showed forward-thinking composers that they could write their music for the guitar, and know that there was a guitarist who could perform the music with both musical and technically proclivity.

History of the *Impromptus*

The Impromptus grew out of a request by Julian Bream for a guitar concerto. Bennett, having never written for the guitar before, did not feel comfortable beginning with a large, multi-movement work. He began the *Impromptus* as an exercise to teach himself how to write well for the instrument.

On writing for the guitar Bennett has said:

> There was no way I was going to write a concerto for Julian [Bream] right off, because I didn't know enough about how the guitar worked…[The *Impromptus*] were a little exercise towards writing a concerto. I tried out various technical things – with different colors of the guitar, what happens when you tune a string down, harmonics.[29]

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[27] Allan Kozinn, "The Guitar Literature: Beyond Segovia's Influence" Guitar Review 58 summer 1984.

[28] Smith-Brindle and Henze provided *El Polifemo De Oro* (1956) and *Drei Tentos* (1958), respectively, and Malcolm provided a *Serenade for Guitar and Stings* (1955) followed by a *Concerto* (1960)

[29] Tosone, 67.

The idiomatic guitar writing for the *Impromptus* was aided by the fact that Bennett composed the work with the guitar in his hand.[30] He learned directly what the guitar can, and cannot, do well. He had had previous exposure to the capabilities of the guitar within a modern, atonal style. He was a part of the English premiere of Pierre Boulez's *Le Martuea Sans Maitre*. While Bennett did not play the guitar part for the premiere (he played the percussion part), his close friend, the composer Cornelius Cardew, did.[31] He also had written a small piece for guitar and tenor in 1958, entitled *Lament.*

Bennett said the hardest factor for him to overcome, when writing for the guitar, was that the instrument, to him, is a very tonal instrument.[32] Its tuning makes melodies and chords within traditional harmony easily fall under the fingers, but makes atonal melodies and sonorities very cumbersome and awkward to play. In order to write well for the guitar in his dodecaphonic language, he felt he would have to truly know how each chord, harmony, melody, timbre, and texture would feel in the hands of the player.

Series Construction

The series that Bennett utilizes for the *Impromptus* is constructed around two Z-related hexachords, 6-Z11 (012457) and 6-Z40 (012358).[33] As mentioned before, the most prominent interval classes within the series are ics 1, 3, and 5, and the most important of these is ic5. The series opens, closes, and is divided by ic5.

The series uses the row invariance of the opening and closing ic5 to create an elision point between two permutations of the series. This invariance creates row families that follow a formula of P^n/RI^{n+1} and RI^{n+1}/P^{n-4}. To further explain, the *Impromptus* opens with the series P^4. Bennett then uses this series' closing dyad to also function as the opening dyad of RI^5. The closing dyad of RI^5 then, in turn, acts as the opening dyad of P^0, and the formula continues. The example below demonstrates how this formula works.

[30] Ibid., 69.
[31] Keith Potter, "Boulez and Stockhausen, Bennett and Cardew." *The Musical Times* 122, No. 1657 (March, 1981): pp. 170-171. http://www.jstor.org/stable/962850 (accessed May 24, 2009).
[32] Tosone, 68.
[33] Z-relations are pairs of sets that have the same interval-class content, but are not related to each other by either transposition or inversion and thus are not members of the same set class.

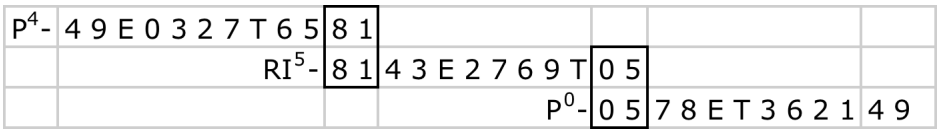


Figure 3.1 *Impromptu* Row Forms

This pattern loops back upon itself and continues. When completed, the full pattern of series permutations is P^4-RI^5-P^0-RI^1-P^8-RI^9. This set pattern of series gives the *Impromptus* a very ordered feeling. It helps the uninitiated listener by having reoccurring melodic and harmonic features.

MOVEMENT I - RECITATIVO

Introduction

The opening movement of the *Impromptus* is reflective of Bennett's purpose for writing the work. The movement functions as an evocation, exploring the range, textures, and capabilities of the guitar. Viewed as a prelude, it works not only as an introduction to the work and for Bennett's writing for the guitar, but also to ease the listeners' ears into hearing serial music on the guitar. Bennett has said that, looking back on the *Impromptus*, that they now appear, "as though they were sketches, painters sketches for a larger canvas, ultimately a concerto."[34]

Form

The form of the first movement is difficult to define. It appears to be through-composed, with two related sections. This form makes gives the movement an improvisatory feeling, akin to the preludes in the works of Bach, Chopin, and others are often based on motivic figures that are varied and repeated throughout the movement. Motivic figures are used as the unifying feature in this movement.

Section A runs from measures 1 through 9, section A' from measures 10 through 21, and the Coda from measures 22 through 25. Each of these first two sections is comprised of two contrasting motivic gestures that create an arch shaped theme. The following diagram shows the overall construction.

Section: A		A'		Coda
Motive: a	b	a'	b'	a''
Meas. #: 1 – 3	4 – 9	10 – 12	13- 21	22 - 25

Figure 3.2 *Impromptus*, Movement I form

[34] A full matrix is located in Appendix A

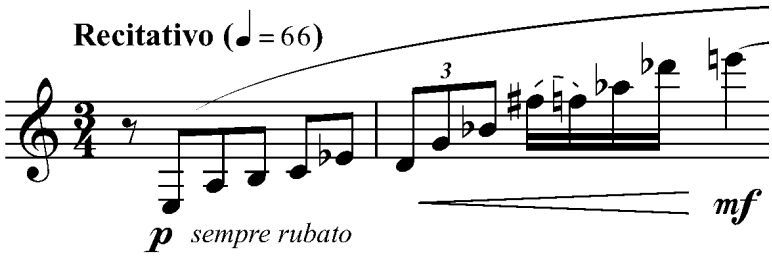
Phrase construction

The movement is divided into five phrases. Phrases one and three are related to one another through similar motives. They all open with an ascending ic5, have similar rhythms, and are completely linear presentations of the series. Phrases two and four are separately related, sharing their opening interval of a descending ic1, implied polyphony, chordal presentation of the series materials, and repeated and expanding appearances of the series. Phrase five combines both of these motives.

Bennett clearly delineates where one phrase ends and another begins. First, the opening phrase is marked with an overarching phrase marking, explicitly showing that this is a continuous and uninterrupted musical idea. This sets it apart from the second phrase, with its starts and stops. Bennett, however is not content to merely juxtapose. He creates a bridge between the two phrases by using the end of one phrase to hint at what is to follow.

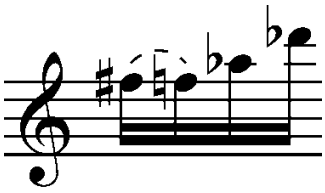
Phrase One

A "rocket" theme opens the work. The first phrase moves from the open low E-string and to the high E at the twelfth fret of the 1st string. This theme presents the full series of P^4 and the first three notes of RI^5, so that the theme range spans three octaves. (Example 3.1)



Example 3.1. *Recitativo,* mm. 1-2

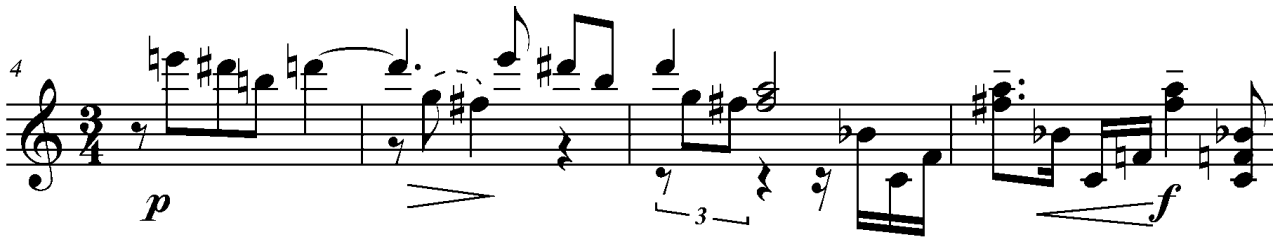
This opening phrase not only serves to present the series, but it also presents how Bennett uses the ic5 to elide between P and RI permutations of the series. In the second beat of measure two, the A-flat and D-flat serve not only as the end of the P^4 series, but they are also the opening notes of RI^5.



Example 3.2. *Recitativo*, m. 2

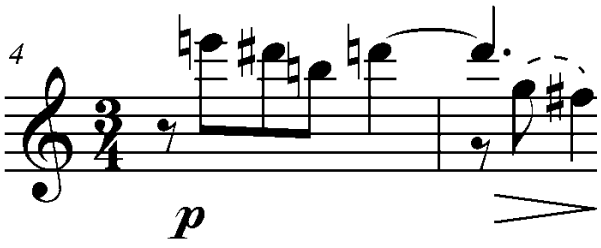
Phrase Two

Phrases two and four counter the linear, monophonic texture of phrases one, three and five. These phrases also present a very important element that will be seen in all the following movements: the partial presentation of the series that is repeated and expanded on each repetition.



Example 3.3. *Recitativo,* mm. 4-7

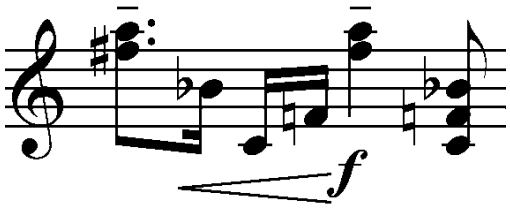
Phrase two, beginning at measure 4, presents the first "taste" of **polyphony** in the *Impromptus*. In measure 4-5, Bennett uses a hexachord that is divided into an upper voice melody comprised of E, D-sharp, B, D-natural, and is accompanied by a falling G to F-sharp.



Example 3.4. *Recitativo,* mm. 4-5

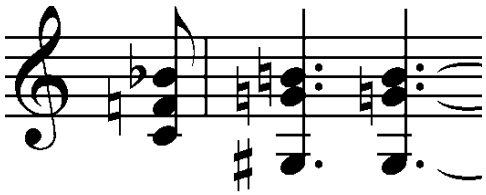
When this falling ic1 is heard under the sustained D natural in the upper register, it creates the effect of what in tonal music is heard as a 5-6 suspension in the key of D.

The end of phrase two continues the elision technique to move from RI^5 to P^0, but not in the straightforward melodic manner that was offered in phrase 1. The elision is accomplished in this case harmonically.



Example 3.5. *Recitativo,* m. 7

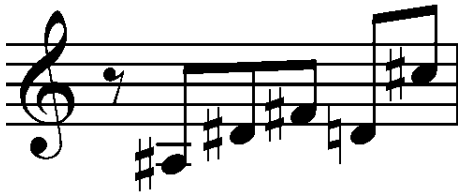
The trichord [0,5,10], set 3-9 (027), that is arpeggiated earlier in the measure serves as the end of RI^5 but also the beginning of P^0. If the phrase were to end here, it would not serve as the elision point, but the end of RI^5. This eighth-note chord leads to a sustained chord that closes the phrase.



Example 3.6. *Recitative,* mm. 7-8

Phrase Three

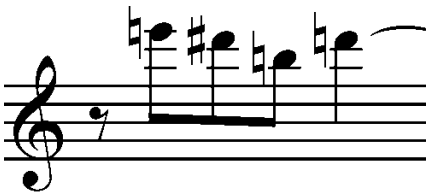
Where phrase two finishes within P^0 shows Bennett's ingenious placement of ic5 within the series. The chord of measures 8-9 ends at the fifth note of P^0. Phrase three begins in measure 9, and continues the row of P^0. Where phrase two ended, as mentioned above, sets up phrase three to share the ascending opening perfect 4^{th} of the first phrase. It uses the ic5 in the center of the series for the ascending perfect 4^{th}.



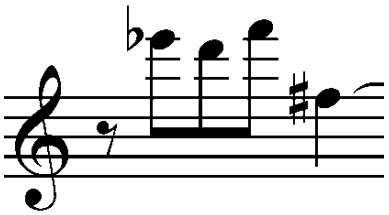
Example 3.7. *Recitativo,* m. 10

Phrase Four

Similarly to the way that phrase three mimics phrase one, phrase four mimics phrase two. Phrase four begins high in the guitar's range with a descending semi-tone; this is the same interval that began phrase two, and is in fact only a semi-tone lower.

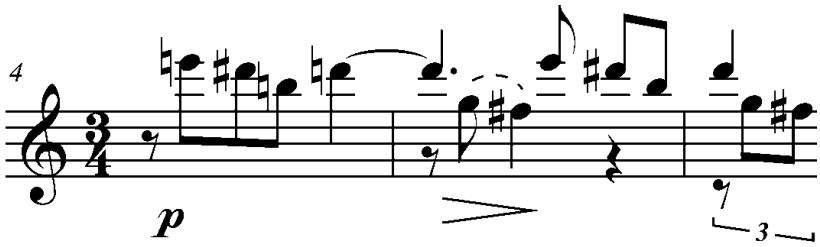


Example 3.8. *Recitativo,* m. 4

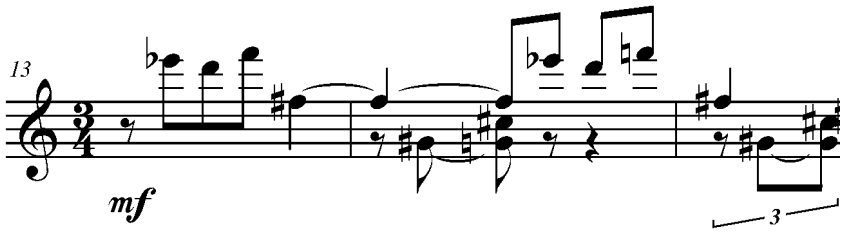


Example 3.9. *Recitativo,* m. 13

This similarity is created by the use of two imbricated tetrachords found in the series: set 4-3 (0134) and set 4-4 (0125). Aside from their beginning intervals being the same, they share the exact same rhythms for the first two and a half measures.

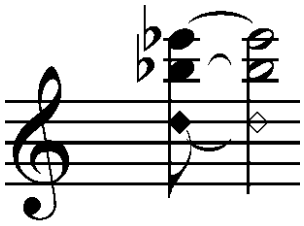


Example 3.10. *Recitativo,* mm. 4-6

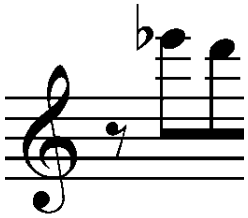


Example 3.11. *Recitativo,* mm. 13-15

Also, like phrase two, its first two notes are presented harmonically at the end of the preceding phrase.

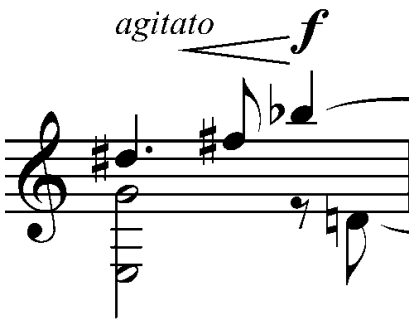


Example 3.12. *Recitativo,* m. 12



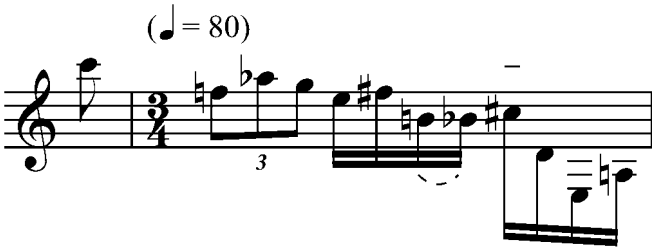
Example 3.13. *Recitativo,* m. 13

After these reflective openings, Bennett does not see the need to repeat himself. He leaves the gentle, subdued character of the preceding material, and explores an angrier character. Measure 16 contains the movement's first *forte*, as well as the expressive marking of *agitato*.



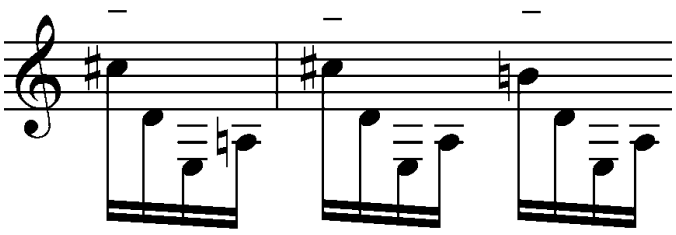
Example 3.14. *Recitativo,* m. 16

Bennett also put in a new tempo marking, increasing the tempo from ♩ = 66 to ♩ = 80 in measure 18.



Example 3.15. *Recitativo,* m. 18

This is the quickest presentation of a series permutation, and the last series of the pattern of series: P^4- RI^5 – P^0 – RI^1 – P^8 – RI^9. In measures 18-19, a new texture is introduced. Bennett creates an ostinato with the open three bass strings. This creates the same quartal harmony seen before in measures 6-7, and also serves as the elision point between RI^9 and P^4.



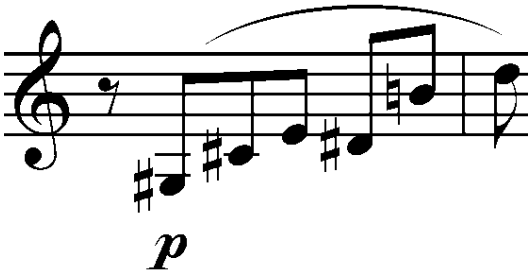
Example 3.16. *Recitativo,* mm. 18-19

The open E and A strings serve as the end of RI^9 and the beginning of P^4, as expected. What is the cleverest aspect of this elision is in the melody above the ostinato. The C-sharp and B-

natural exists in two separate rows. The C-sharp is the ninth note of RI^9 and the B-natural is the fourth note of P^4. This is the most opaque elision that Bennett has employed so far.

Phrase Five

The final phrase returns to the texture of phrases one and three, but also alludes to the texture of phrases two and four. It again opens with an ascending Perfect 4th and follows the introductory rhythm of phrases one and three.

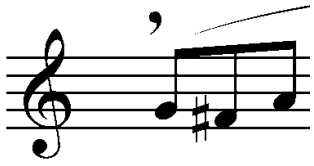


Example 3.17. *Recitativo,* mm. 22-23

This Perfect 4th is again an elision point. This time, it is the final ic5 of a P series, which also serves as the beginning of the RI series, and Bennett has demonstrated how he can begin a phrase with the three different placements of ic5 within the series. Phrase one uses the first ic5 of the series, Phrase three the second that divides the series, and phrase five the third, which closes the series.

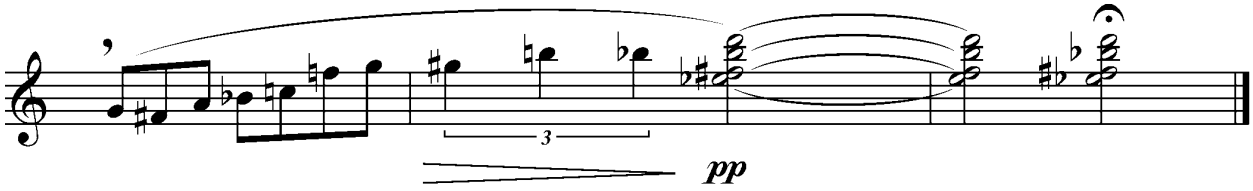
These three phrases (one, three, and five), when viewed in a broader sense, demonstrate the slow transformation of the series. As mentioned above, the phrases move through the ic5 intervals that the series contain. It can be seen too as movement from a P row statement to a RI row statement, with phrase two as the intermediary that begins in the middle of the P.

This short statement is followed by another short phrase that shares the opening interval of phrases two and four.



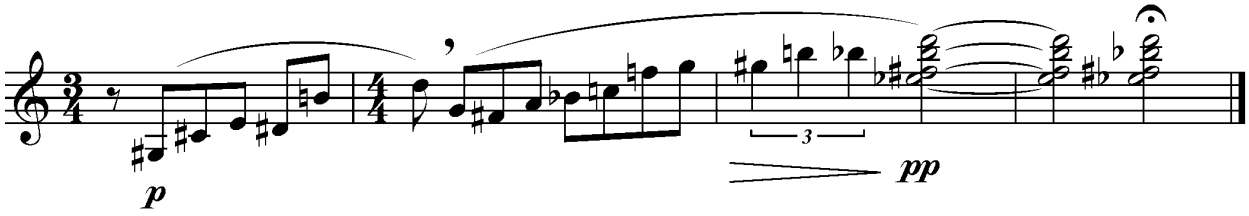
Example 3.18. *Recitativo,* m. 23

This confluence is due to both starting with the second hexachord of an RI permutation of the series. Like phrase three, this phrase concludes with a chord; in this case, the first, four-note chord presented in the movement.



Example 3.19. *Recitativo,* mm. 23-25

Phrase 5 draws further emphasis to the ic5, presented both as a perfect 4th and perfect 5th. The series is presented in hexachords, which are separated by an ic5. Bennett clearly marks that the phrase opens with a sub-phrase of six quarter notes, ending on D. He then has a phrase marking beginning on a G, down a Perfect 5th from D, which continues to the end of the movement. Bennett further emphasizes this by adding a breath mark in the score in-between the D and G. This breath, when played correctly, creates an agogic accent by delaying the onset of the G note.



Example 3.20. *Recitativo,* mm. 22-25

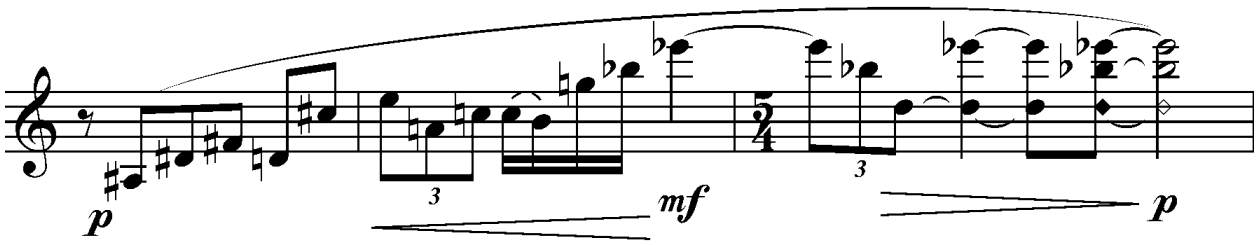
This final phrase acts as a synthesis of the ideas that Bennett has already presented. As mentioned above, it begins with the ascending perfect 4th and rhythm of first hexachord of

phrases one and three, and then morphs into the melodic contour of phrases two and four. Unlike the previous occurrences, it does not get there through repeated expanding motives. Rather, it adapts the straightforward declarative style of phrases one and three, and proceeds directly toward the final harmony.

Rhythm, Contour, and Gesture

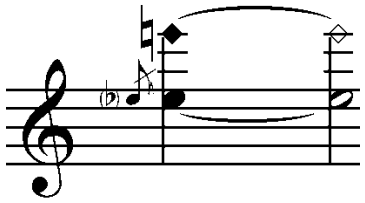
Phrase one ends by repeating its last three notes (E, D, E-flat). As mentioned above, it is expanded upon in the following phrase. The dyad that the opening phrase ends on (E, E-flat), are the first two notes of phrase two, this time presented melodically. Lastly, the last note of phrase one, E is the first note of phrase two. When these factors are coupled together with the rhythm of both phrases, the high E can be seen not as the end of phrase one, buy more of the apex that the rhythmic crescendo of measure 2 has propelled us up to, and from which phrase two gains momentum as it rolls down the backside of this musical mount.

Phrase three contains many elements of phrase 1. It follows exactly the same rhythmic layout, a similar melodic contour, and ends with the outer interval of ic1, displaced by an octave (Example 3.21).

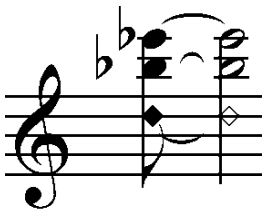


Example 3.21. *Recitativo,* m. 10-11

Phrase 1 ends with the pitches E-flat and E, spaced as an augmented octave (example 3.22). Phrase 3 ends with D and E-flat, spaced as a minor 9th. Both intervals are ic1 (example 3.23).



Example 3.22. *Recitativo*, m. 3



Example 3.23. *Recitativo,* m. 12

All of these phrases are very straightforward in their presentation of the series. They are all linear presentations of the series, putting forth monophonic melodic material. These phrases never present a vertical statement until the end of the phrase. Each subsequent phrase ends with a thickening harmony. The first phrase ends with a dyad, the third a trichord, and the fifth a tetrachord. Each harmony is framed with in an ic1. Phrase one ends with a minor 2nd, phrase three ends with a minor 9th, and phrase five ends with a Major 7th. Phrase three adds a B-flat in between, and phrase five adds F-sharp and B-flat. These last harmonies draw attention to two interval classes: ics 1 and 5. The series contains three ic1 and three ic5. These are intervals that have very strong local tonal tendencies, and Bennett exploits these to create hints at more traditional tonal qualities.[35]

[35] In his treatise *Twentieth-Century Techniques in Selected Works for the Solo Guitar*, Steven C. Raisor writes of the implied triads that are embedded with the construction of the series.

MOVEMENT II - AGITATO

Introduction

The second movement of *Impromptus* further explores the textural capabilities of the guitar within a serial language. It also exploits more of the guitar's timbre possibilities, playing with its range of tone qualities. The sound that is highlighted in *Agitato* is the technique known as *ponticello.*

Timbre

Ponticello (or *sul Ponticello*) is the technique, in string playing, of playing close to or on the bridge. On the guitar, the right hand plucks the string very close to the bridge. The tension of the strings is higher, which produces a "thin, nasal, glassy sound."[36] This effect is much more pronounced on the guitar than on bowed instruments. When the timbres of *ponticello* and *natural* alternate rapidly between one another, their different qualities become even more distinct.

Form

The second movement's form is more easily defined than the first. The form is a classically-inspired ternary. The sections are clearly delineated from one another using several factors: tempo, timbre, and texture. The A sections' march-like quality, offset by the B section's relaxed lyricism, gives the feel of a scherzo and trio.

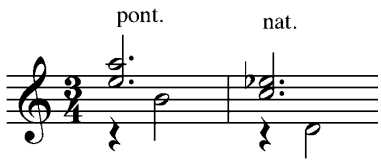
Section:	A		B		A'	
Phrase:	a	b	c	d	a'	b'
Measure:	1-6	7-16	17-22	23-31	32-37	38-47

Figure 3.3 *Impromptus*, Movement II Form

[36] "Sul ponticello." In Grove Music Online. Oxford Music Online, http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/27102 (accessed March 8, 2011).

A Section

The A section juxtaposes two trichords, and alternates between *ponticello* and *natural.* These are the two opening trichords of the series, 3-9 (027) and 3-2 (013).



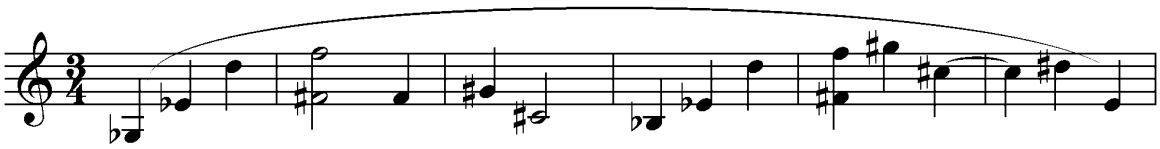
Example 3.24. *Agitato*, mm. 1-2

Throughout, the A section is marked with *marcato* and *staccato* markings, and dynamic markings that do not go below *mezzo forte.* The character of the A section than is restless and agitated, which gives it a nervous energy.

B Section

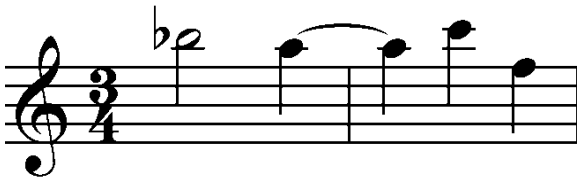
The B section presents a contrast to the previous section. Bennett accomplishes this by "taking the air out" of the tension that had been created in the A section. The first action that accomplishes this is a change of tempo. The tempo marking changes from *Agitato* to *Poco mosso.* Bennett makes this explicit with metronome markings. In the A section, the metronome marking is a dotted-half note = 72. In the B section, it is slowed down to dotted-half note = 60.

The character of B section is also calmed by its sweeping, appregiated texture. The entire B section is divided into two phrases. The first runs from measures 18-23, and the second from measures 24-31. These phrases contrast the tight clusters of notes heard in the A section. Phrase one is a broad melody made of the second hexachord of RI^{1}. Like the first phrase of the A section, this hexachord is repeated and continued into the next series of the pattern.

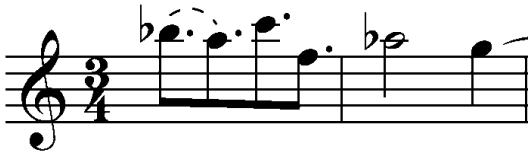


Example 3.25. *Agitato,* mm. 18-23

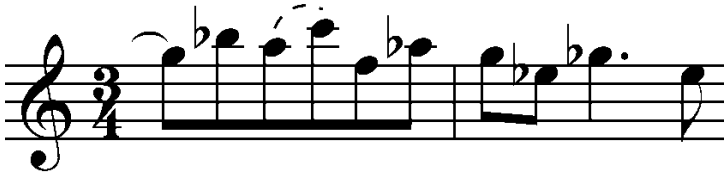
The second phrase of the B section is even broader in scope. It climbs up to B-flat, and seems to become stuck. There is an expanding, accelerating declaration of the elision between P^8 and RI^9. These two measures stutter through the last tetrachord of P^8 (example 3.26), then a combination of that tetrachord with the first tetrachord of RI^9 (example 3.27), and finally a combination of the P^8 tetrachord with the opening hexachord of RI^9 (example 3.28).



Example 3.26. *Agitato,* mm. 25-26



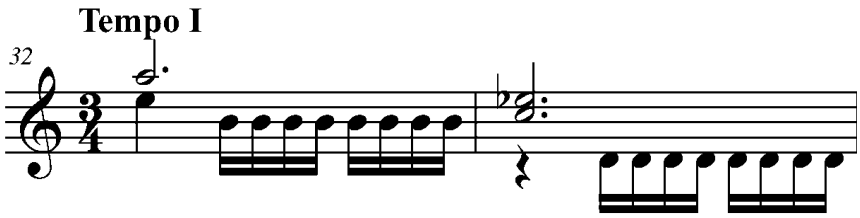
Example 3.27. *Agitato,* mm. 27-28



Example 3.28. *Agitato,* mm. 29-30

A' Section

The A section returns after the B section. It is very close to a direct repetition of A, embellished with repeated sixteenth notes in the bass.



Example 3.29. *Agitato,* mm. 32-33

According to the established pattern of series permutations, it is expected that P^0 would follow the RI^9 that section B closes with. What is not expected is the way that Bennett does it. As mentioned above, the B section's closing phrase expands out to include the first hexachord of RI^9. There is, however, no statement of the second hexachord of RI^9: the A section just leaps back in with P^4. This is Bennett's furthest departure from strict serial procedures in the *Impromptus.*

Erratum

There is a erratum in the published score that has failed to be mentioned in any of the previous writings on the *Impromptus*. In measure 31, the score has a G natural. According to the series, a G-flat is the note that should occur. Whether this is a erratum is obscured by the fact that measure 30 contains both G natural and G-flat. However, in measure 30 it is a consistent following of the series. The G natural in measure 31 is most likely due to a simple mistake of omission made by the publisher to repeat the accidental in the next measure.

MOVEMENT III - ELEGIACO

Introduction

The third movement introduces the extended technique of *scordatura*. *Scordatura* is the retuning of one or more strings to something other than its standard tuning. This is a commonly used technique with the guitar; so much so, that most guitarist do not even considered some tunings to be *scordatura*. It is very common to see the sixth string tuned down from E to D, altering the guitar's tuning from $E^2A^2D^3G^3B^3E^4$ to $D^2A^2D^3G^3B^3E^4$. It is also common to see the fifth string tuned down from A to G, in conjunction with the sixth string, creating the tuning of $D^2G^2D^3G^3B^3E^4$. This altering of the tuning of the instrument is done in order to facilitate the playing in certain keys on the guitar, or to extend the range of guitar lower below the low E^2.

In this movement, Bennett has chosen the odd *scordatura* of tuning the sixth string E down to E-flat. This creates a tuning of E-flat$^2A^2D^3G^3B^3E^4$. This goes a long way toward helping the guitar move away from its tonal prejudices. The tritone between the sixth and fifth strings is a startling feature of this tuning' and is something that Bennett utilizes with great affect.

This movement can be seen in the same light as the opening movement; it is venturing into unfamiliar waters and is built on the testing of an idea to see if it works. While the first movement slithered across the fretboard to see what the guitar could do with its material melodically, the third has the air of a *tastar de corde*.

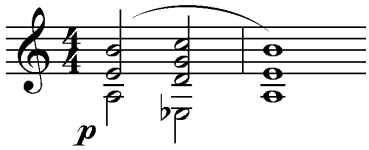
Form

The form of the third movement, like the first movement, is hard to define. At first glance, a ternary form would be assumed. It does seem to have two clear sectional divisions (A section: mm 1-9, B section: mm 10-16), with a reprise of the first section.

The two oscillating chords of the opening move slowly, emphasizing the tritone in the open bass strings. The movement of these chords is reminiscent of the first chords heard in the *Impromptus*, in the *Recitativo*, m. 7-8 (see example 3.6 on page 23). The bass moves down a tritone, and the voice moves up a semi-tone. Similarly, the first chord in both examples is the

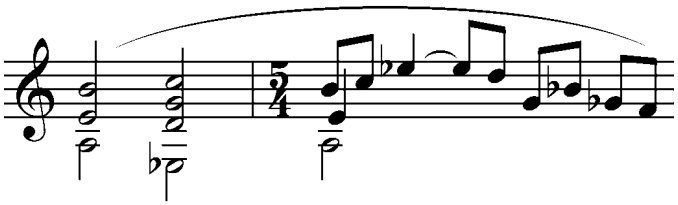
same set, 3-9(12) (027). The chord in both instances is a simple stacking of ic5. In movement I, ic5 is presented as perfect 4^{ths}, creating a quartal harmony. In Movement III, these intervals are inverted; creating stacked perfect 5^{ths} as a quintal harmony (see example 3.30 below).

The first two chords of this movement are comprised of the opening trichord and the following tetrachord of P^4.

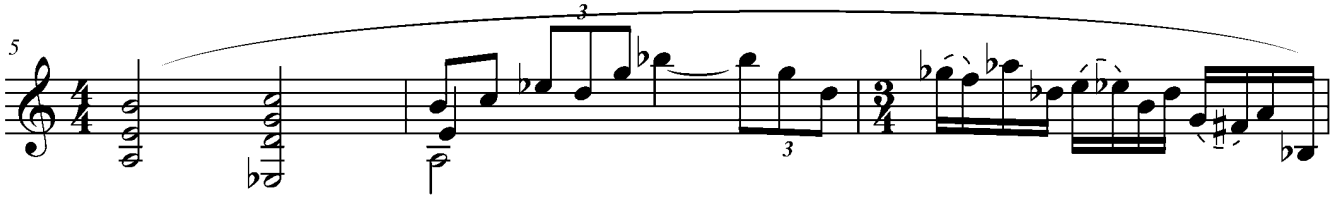


Example 3.30. *Elegiaco*, mm. 1-2

Bennett follows with gradually expanding phrases that emerge out of these chords into melodic presentations of the series. These three opening phrases (including the opening chords) incrementally increase in length, from 8 (example 3.30), to 9 (example 3.31), to 11 beats (example 3.32).



Example 3.31. *Elegiaco*, mm. 3-4



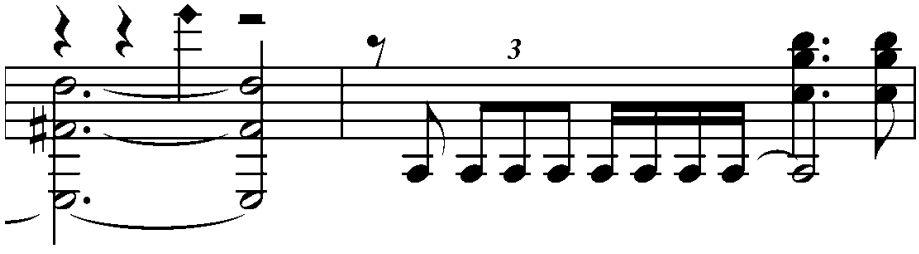
Example 3.32. *Elegiaco*, mm. 5-7

What Bennett is doing here in regards to the series is slowly "unrolling it". The opening chords presents the first seven notes, the following phrase the first ten, and the third phrase presents the entire series plus its elision with the next permutation (RI^5).

What follows is something that most would interpret as a B section. The accelerating, agitated bass notes disturb the tranquility of the previous nine measures. While this creates an alternate character, there is not much of a difference in the overall musical idea. The following six measures are still explorations of harmonic capabilities of the guitar within the series, and lack the contrasting style, texture and character that the previous movement offered. A further argument against a full-formed ternary form is that there is not a substantial return of the A. The movement is better defined as a three-part, reprise-like form.

An element that does set this section apart from the preceding measures is its treatment of the series. In the previous movement, Bennett departed from strict serial procedure by ending the B section with the first hexachord of RI^9, skipping the remaining six notes of the series and leaping back into P^4, for the A' Section. For the first nine measures of Movement III, the series pattern of permutations has been treated in a fashion that is adherent to strict serialism. Measures 10-16 are strikingly different in this respect. The pattern of series continues as expected, moving through P^0, RI^1, and P^8, in that order. Bennett however chooses not to present these series in their entirety. Rather, he uses imbricated sets within these series as the basis for each harmonic event that occurs in these six measures.

Measures 10-11 use the tetrachord of [2346], set 4-2(0124), from P^0, measures 12-14 the octachord of [023479TE], set 8-14(01245679) from RI^1, and measures 15-16 the tetrachord [1347], set 4-12(0236), from P^8. Bennett is breaking the parameters that he established, but he is clever enough to keep the elision between these series intact. The tetrachord of measure 10-11 ends with a high E (4), and the following harmonic event begins with an A (9) in the bass. These notes create the elision point between P^0 and RI^1 (example 3.33).



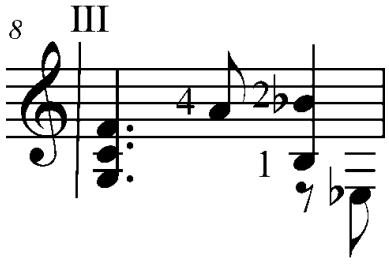
Example 3.33. *Elegiaco*, mm. 11-12

What is noteworthy is that to get to this elision point, Bennett drops the antepenultimate pitch of P^0, C-sharp (1). This is the first time that Bennett has presented a note in the series out of order. The presentation of RI^1 further departs from serial technique. As mentioned above, the first octachord of RI^1 is presented, leaving out four pitches of the series: Bennett skips directly to the last pitch of the series with the C-sharp (1) bass note of the next harmonic event. What is notable about this jump is not just that it has leapt forward, but that that is has leapt so far forward that it has now lost the essential ic5 that ties together the different series permutations. The function of this C-sharp within the series is nebulous; does it function as the last note of RI^1, or have we left that series behind completely and jumped to the second pitch of P^8?

This progressive erosion of the series fits with the mood of this 'section' – the music feels like it is breaking down and losing its momentum. When the abridged reprise enters, it could be seen that what proceeded was like an experiment or a tangent that seems to have gone astray and needs to be reigned back in.

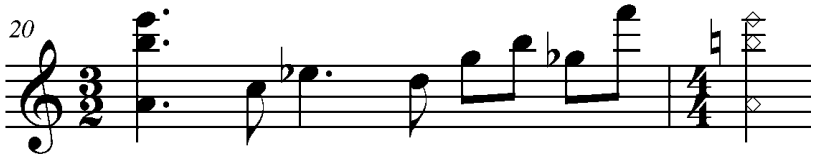
Errata

This movement appears to contain two errata. The first is in measure 8. The A on beat two is meant to be an A-flat. This can be ascertained by examining the series P^0. The only hint that this is an erratum is in the fingering. The edition suggests playing the A on the 4th string, and the following B and B-flat to be played on the 5th and 3rd string (Example 3.34). This is a long stretch to the A, and an unnecessary jump that would make the phrasing choppy and disjunctive. If the A was an A-flat however, this measure is much easier to play, and the phrasing becomes much smoother.



Example 3.34. *Elegiaco*, m. 8

The second erratum is found in measure 20. The B-natural that occurs on the second eighth note of beat three should be a B-flat.



Example 3.35. *Elegiaco*, mm. 20-21

This erratum is easily discovered without deep investigation of the series, and there are two factors that contribute to its discovery. The factor that makes this erratum so clear is that this melodic material is a reprise of material that has already been presented twice: in measure 4 and in measure 6 (see Example 3.31 and 3.32 above). In both of these prior presentations, G is followed by B-flat, not B-natural. When the suspect note in measure 20 is changed to B-flat, it also helps to explain the superfluous cautionary accidental found in the following measure. The chord that begins measure 21 has a cautionary natural sign placed on the B. If the published copy is correct, then there is no need for this accidental. However, it would serve a purpose of reminding the performing that they had crossed the bar line, therefore negating any accidentals in the previous measure, if it had been a B-flat in the previous measure. This is another example of an error of omission by the publisher.

MOVEMENT IV – CON FUOCO

Introduction

A type of symmetry begins to emerge on the macro level when comparing the character of each movement. The slower, odd numbered movements seem to serve as preludes to the faster, even numbered movements. The design of movements I and III, as mentioned above, are vague in form; commonly found with preludes or introductory movements. The design of movements II and IV on the other hand, are more easily defined as ternary, and these movements adhere more rigidly to this form.

Series

The series used here is unique from the rest of the *Impromptus*. So far, the *Impromptus* have only utilized the P and RI permutations of the series. This is the only movement that departs from this pattern and introduces the I and R forms.

As stately previously the P and RI uses invariance to create tone row families using a formula of P^{n}/RI^{n+1} and RI^{n+1}/P^{n-4}. The I and R forms are similarly relatable. The I and R are combined using a formula of I^{n}/R^{n-1} and R^{n-1}/I^{n+4}. As can be seen, these formulas are mirror images of one another. This creates a mirror image in term of matrices as well. The example below shows the rows used in the P/RI formula.

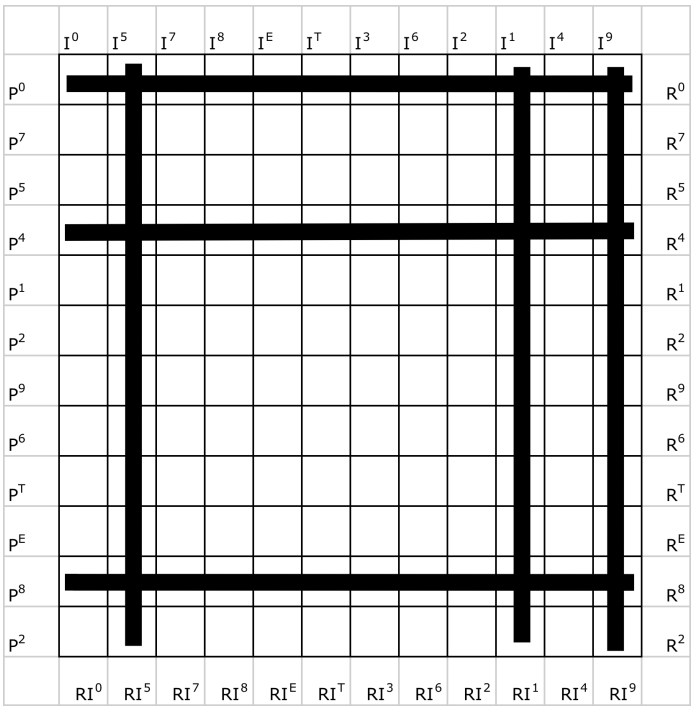


Figure 3.4. Rows used in Movements I, II, III, and V

The I/R combination creates a matrix that looks similar.

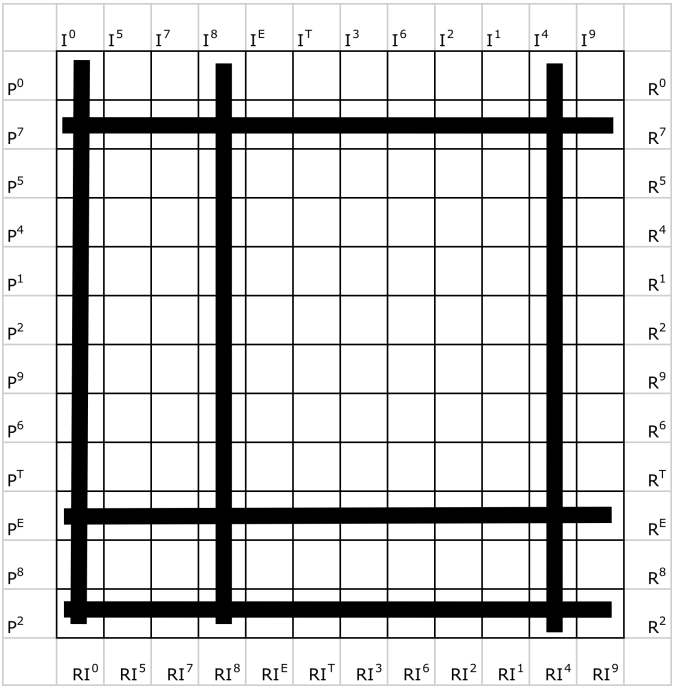
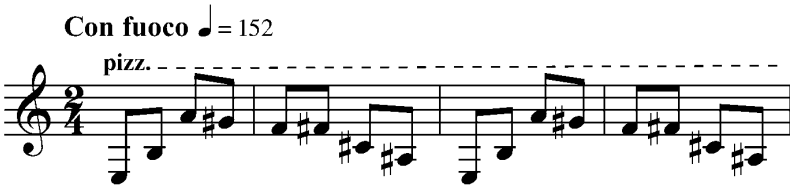


Figure 3.5. Rows used in Movement IV

The latter matrix is a mirror image of the previous one, turned on a diagonal axis.

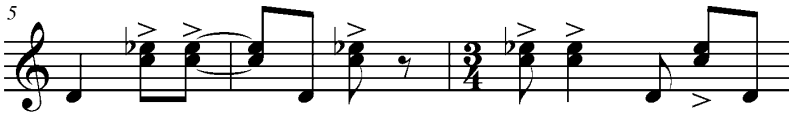
Form

A ternary form is used in the forth movement, very similar to that of movement II. The A section in the fourth movement presents another alternation between timbres. In this case, the movement opens with the technique of *pizzicato.* A familiar technique among string instruments, *pizzicato* is quite different on the guitar. On bowed instruments, *pizzicato* is executed by plucking the string with the fingers of the right hand. The guitar is a plucked instrument already, so the technique is executed another way. The guitar executes a *pizzicato* by laying the flesh of the right palm on the strings near or on the bridge, smothering the sound and creating a "thud" sound.[37]



Example 3.36. *Con fuoco,* mm. 1-4

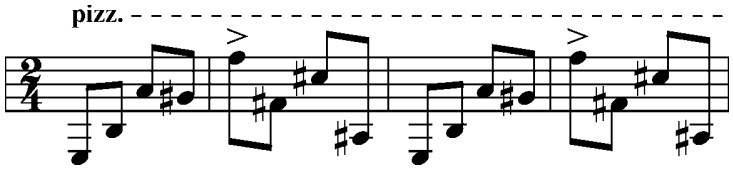
This muted "plinking" sound is contrasted with a sudden syncopated *forte* exclamation.



Example 3.37. *Con fuoco,* mm. 5-7

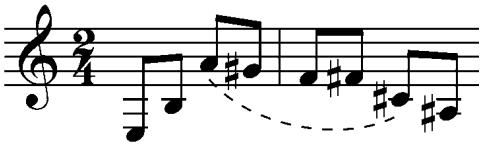
The combination of these two textures creates a frantic and anxious character. Bennett heightens the tension by raising the *tessitura* of the piece. He repeats the *pizzicato* phrase, but in measures 9 and 11 the notes on beats one and two are displaced by an octave.

[37] It is common in some guitar scores to see the term *étouffeé* (literally: "suffocate or smother") used in place of *pizzicato*.



Example 3.38. *Con fuoco,* mm. 8-11

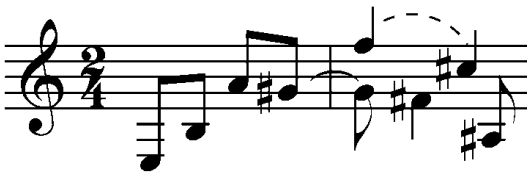
This octave displacement creates a difference in phrasing. When first presented in measures 1-2, the tight grouping of the pentachord [9,8,5,6,1], set 5-Z17(01348), creates a melodic event that implies a tonality of F-sharp. Guitarist normally phrase these measures to emphasis this tonal flirtation (example 3.39).



Example 3.39. *Con Fuoco,* mm. 1-2

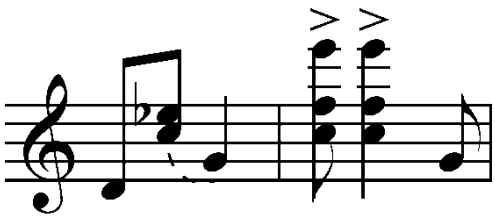
When the notes F and C-sharp are presented an octave higher, it breaks up the linear quality of this phrase. In measure 1, the A heard on beat two was the first note of a phrase segment, it and the G-sharp that follow are now heard more harmonically in conjunction with the preceding fifth to create tonal center of E major.

The higher placement of F and C-sharp on the downbeats of the next measure creates a connection between these two notes that was not present in measure 2. The change of fingering required also contributes to the altered phrasing. In measures 1-2, the first four notes of the melodic pentachord (A, G-sharp, F, F-sharp) are all placed on the same string, the 4th, which eliminates any possibility of notes ringing over one another. In measure 9 the F and C-sharp are taken off the 4th string, and placed on the 2nd and 3rd string respectively. When all of these elements are united together, the phrasing suggests a compound melody (example 3.40).

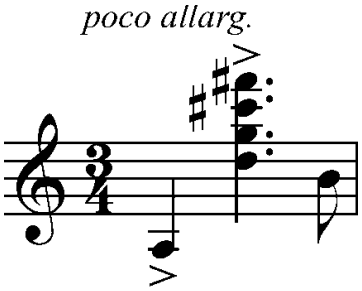


Example 3.40. *Con fuoco,* mm. 8-9

This *pizzicato* material is again contrasted with a syncopated phrase, akin to m. 5. However, this time the phrase continues beyond the trichord of [0,2,3], set 3-2 (013), and presents a new trichord of [0,4,5], set 3-4 (015) (example 3.41), and a tetrachord of [1,2,6,7], set 4-8 (0156) (example 3.42).



Example 3.41. *Con fuoco,* mm. 12-13



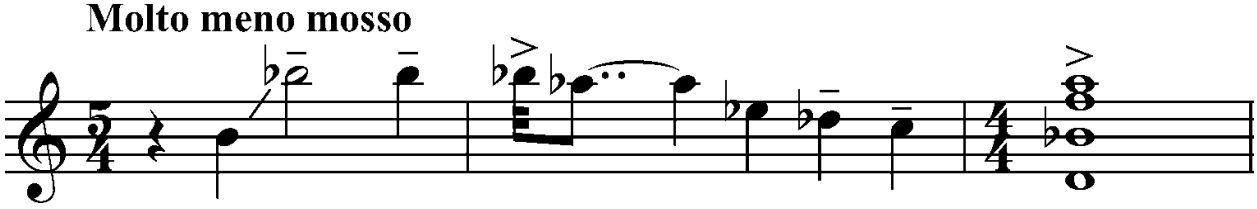
Example 3.42. *Con fuoco,* m. 18

The G in measure 12, beat two is the completion of I^4, and when coupled with the C in the preceding dyad, it creates an elision to R^3.

The B section is, in itself, a micro ternary form. The slower, drawn out melodic phrases of measures 19-21 and 25-27 serve as the refrains, with the two measures of *pizzicato* at *Tempo I* serving as a contrasting subsection. The frantic and anxious energy of the A section may have been dispersed, but the intensity remains. The dynamics never drop below *forte* throughout the B section, and the melodic line is given the expressive marking of *appassionato*.

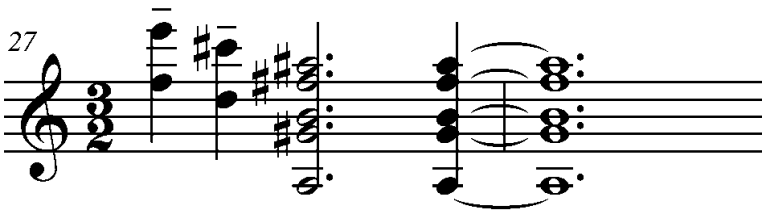
The B section is a contrast from the A section in character and timbre. The greatest contrast is created by the tempo marking relaxing from *Con Fuoco* to *Molto meno mosso*. This is made more explicit with the metronome marking changing from quarter note = 152 to quarter note = 120.

What connects the A and B sections is their overall organization. The A section's phrases are melodic lines that lead to a harmonic event. The B section offers the same format. It opens with a leap of major 7th, and then descends to a harmony of [2,5,9,T], set 4-20 (0158).



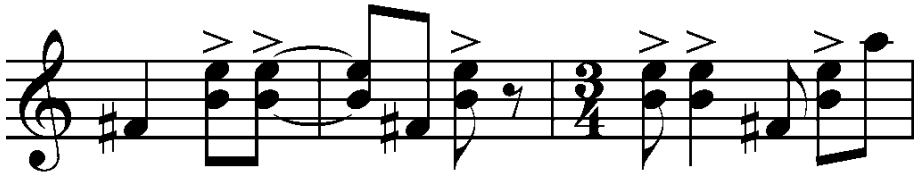
Example 3.43. *Con Fuoco,* mm. 19-21

This phrase is then followed by a return to A section material – a two measure *pizzicato* burst. The B section material quickly returns with another expressive phrase that culminates on a five-note harmony (example 3.44).



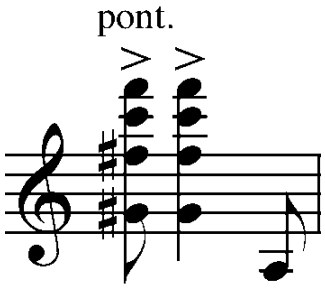
Example 3.44. *Con fuoco,* mm. 27-28

The texture of A returns at measure 28. The melodic material however does not resemble that of the first A section. Where the first A section began with an I series, the A ' section begins with an R series (R^E). This R^E permutation is the final series in the I/R pattern. What is ingenious is that this row begins with the second note of the series. Since this A' section follows the same form of the first A section, this allows the series to end when it comes to the syncopated chords of measures 33-34 (example 3.45), this chord is the end of the series.



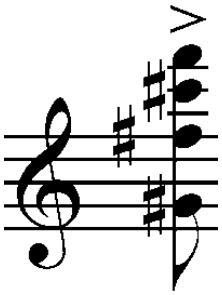
Example 3.45. *Con fuoco,* mm. 33-34

Bennett must have felt that this completion of the series pattern deserved an indulgent departure. He hints at returning to I^4, presenting the first trichord [4,E,9], set 3-7 (025), but instead moves to a chord that is not derived solely from the series.



Example 3.46. *Con fuoco,* m. 39

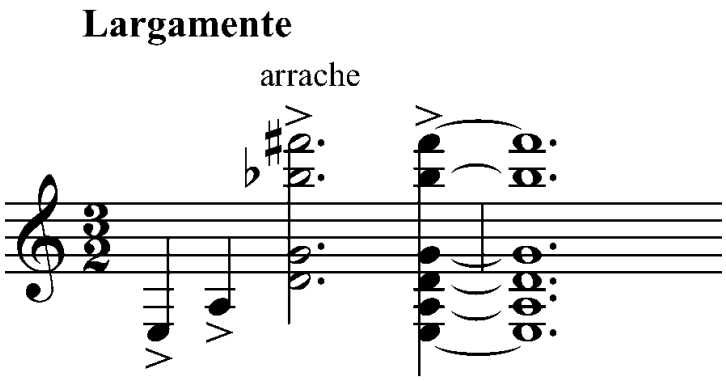
This chord does elide to I^4. It is possible that the note of this tetrachord that does not belong to the series (C-natural) reflects Bennett departing from the dogma of the series, and writing a chord that is more idiomatic for the guitar. If it were assumed that he did intend to follow I^4, the tetrachord would be spelled as shown below. (Figure 4.47)



Example 3.47. Tetrachord in measure 39, spelled as dictated by the series

The fingering of this chord would be more cumbersome, and difficult to grab at the virtuosic tempo notated.

The final *Largamente* measures that closes the piece creates a transition from the I/R permutations back to the P/RI.



Example 3.48. *Con fuoco*, mm. 45-46

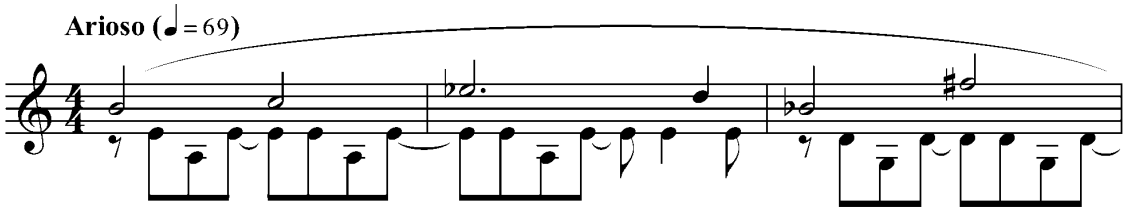
It starts with the characteristic ascending perfect 4th from the open 6th to 5th string, like that seen in the opening of the entire work. This is further compounded by a tetrachord found in the middle of P^4 [27T6], set 4-19 (0148). This tetrachord skips ahead to the sixth note of P^4, and includes the second ic5 of this series.

MOVEMENT V – ARIOSO

Introduction

The fifth and final movement of the *Impromptus* acts as a synthesis of the previous harmonic and melodic textures. It maintains an arpeggiated texture that differs from the arpeggiated figures seen in the previous movements: the texture is now a melody with an ostinato arpeggio as accompaniment.

Tonal Implications



Example 3.49. *Arioso,* mm. 1-3

The tempo marking of *Arioso* draws further allusion to the idea of a singer with accompaniment. Bennett uses this texture to extract the tonal leanings of the series further than already heard in previous movements.

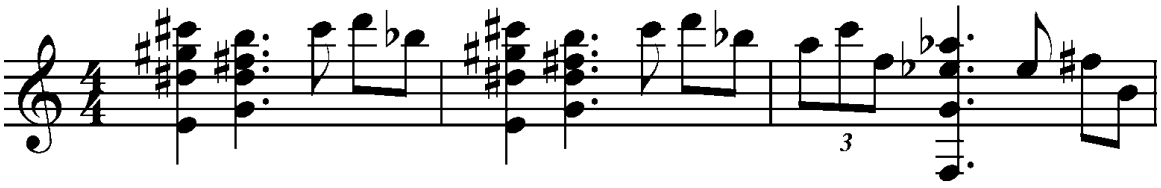
Bennett draws particular attention to the first two ic5 of the series in the accompaniment of the first four measures. He stresses the intervals by creating an *ostinato* of a perfect 5th, and allows the lyric melody over top to suggest certain tonal centers. Measures 1-2 suggest A minor and measures 3-4 G minor.

Form

The form of this movement is simple binary. Each section is made of two phrases. The delineation of these themes is very tightly related to the series pattern. In previous movements, we have seen the series regulate phrases (such as the phrases of the A sections of Movement II). The A section moves completely through the pattern of series. The two phrases of the A section

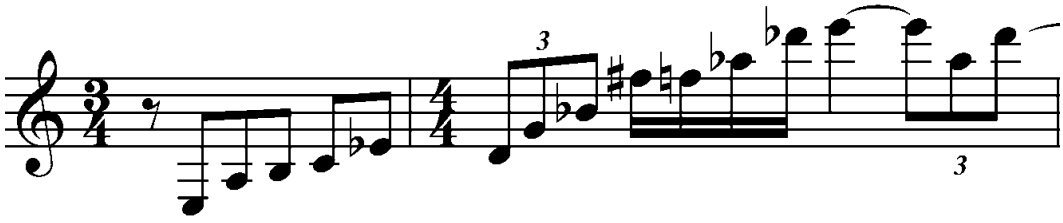
equally divide the six series of the pattern; the first phrase presents P^4-RI^5-P^0, and the second phrase RI^1-P^8-RI^9.

The B section begins with a literal reiteration of the first four measures of the piece. After these four bars, Bennett presents harmonies that are the most "tonal" of the work. These chords can be named using traditional chord symbols, but they by no means exhibit and function as tonal harmonies. The chords that he presents are Emaj13 (m. 21, beat 1; m. 22, beat 1), Gmaj7 (m. 21, beat two; m. 22, beat two), and Fm11 (m. 23, beat two). These harmonies are all directly derived from the row.



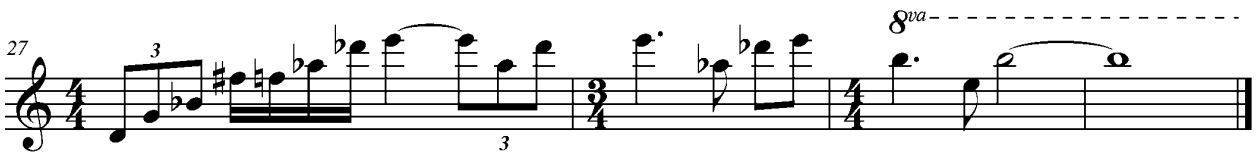
Example 3.50. *Arioso,* mm. 21-23

Bennett returns to the P^4 to close the work, but exhibits his mastery in the use of the series. As has been noted, the last dyad of a series also serves as the first dyad of the next. Until now he has alternated between the P and RI permutations (and between the I and R for movement IV). In measure 23, he elides between series, but not in the way that is expected. The C to F with in the triplet of measure 23 is the last dyad of RI^5. Following the established pattern, this dyad should also function as the first of P^0. It does act as the first dyad of a series, but in this instance it is the first dyad of RI^9. This is the first time that two forms of the same permutation have occurred consecutively. What this variance of the elision technique is able to accomplish is to move quickly back to the P^4. The first octachord of P^4 ends the first phrase of the B section, but it also opens the second. When this octachord is repeated, it is an exact copy of the phrase that opened the entire work.



Example 3.51. *Arioso,* mm. 26-27

This return of the opening phrase adds the last three notes, repeating A-flat, D-flat, and E, before ending with harmonics on artificial harmonics of E and B.

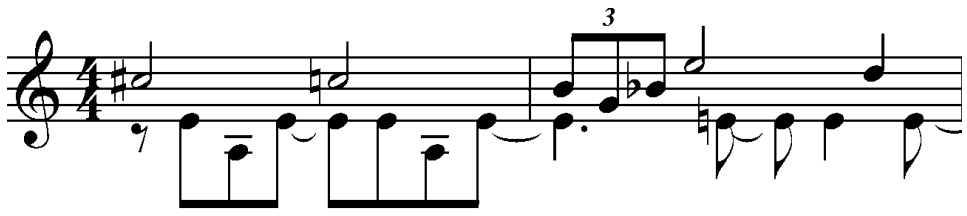


Example 3.52. *Arioso,* mm. 27-30

This final phrase brings the *Impromptus* full circle. It not only connects back to the opening of the whole work by reprising the phrase, but the harmonics that close the work draws parallels with the first two notes heard. The work opened with ic5, presented as E^2 to A^2. The work now closes with an ic5, this time presented as E^5 to B^5. While the whole work is written with an atonal language, Bennett has managed to still draw attention to the guitar's tonal leanings, embrace its "E-ness", and utilize the perfect 4^{th} that are idiomatic to its tuning.

Erratum

There is another example of an erratum in this movement at measure 11. This erratum is much clearer than the previous two examples seen in Movements II and III, which require the performer to go through the piece with a fine toothcomb comparing every note to the matrix. The bass note accompaniment aids in discovering this erratum.

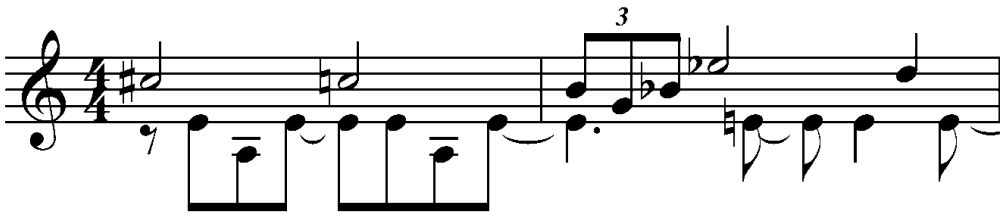


Example 3.53. *Arioso,* mm. 10-11

The bass note is a clue to the erratum because of the unexplained and superfluous natural on the second E note in the bass. There is no need for this accidental here. When the series that this material is based is examined (RI^1), it becomes even clearer. In these two measures, the

series begins with the ostinato in the bass, and should proceed (4,9,0,E,7,T,***3***,2). The ***3*** is absent from these measures, but it explains the superfluous natural sign.

If the higher E^4, on beat two, were changed to an E-flat (figure 3.54), it would explain both the missing ***3*** from the series and the purpose of the natural sign in the bass.



Example 3.54. *Arioso,* mm. 10-11 with erratum

This explains that the natural on the E^3 in the bass is to avoid any confusion on the performer's part as to whether the flat on the E^4 in the melody should affect the repeated E^3 in the bass. It should also be mentioned that the E-flat in the melody would then create the ic5 that links together the hexachords of RI^1. This is another example of an error of omission by the publishing editor.

CHAPTER FOUR

THE SONATA

Introduction

Bennett's *Sonata for Guitar* demonstrates an evolutionary leap in his compositional style and language. He began to embrace "a much broader harmonic field – one with a continued emphasis on serial structures, certainly, but no longer necessarily tied to the chromatic rotations of a twelve-note row. In other words, while serial procedures remain paramount, it is impossible to predict the nature of the material to which they are now being applied and the material is a great deal more flexible in itself."[38]

While the *Impromptus* begin with an air of timidity and evocation, the *Sonata* begins with an air of confidence and assurance. The *Sonata* opens with a theme that does not need a slow opening to search out the guitar's range and capabilities or act as an aperitif for the language. Rather, Bennett shows off his previous experience writing for the guitar. He had also written a guitar concerto as well by this time. From the opening sixteenth-note run of the first movement, through the lyrical free atonal melodies of the second, the vivacious rhythms of the third, to the whimsical and capricious final movement, Bennett's understanding of the guitar's possibilities is on display.

History of the *Sonata*

The origin of the *Sonata* is different from most of his other works. Having been a professional composer since his late teens, he has had the blessing of ample employment, yet also the lack of time to indulge his artistic fancy. The *Sonata* stands apart because it was not written for a commission or request, but out of a personal desire to write more for the guitar. "In the 13 years that went by [since writing the *Impromptus*] I always had it in my mind to write an extended work for the guitar, where the instrument is the sole protagonist."[39]

[38] Susan Bradshaw, 381.
[39] Bosman, 16.

Bennett was drawn back to writing for the guitar because of a perceived weakness of its repertoire, and its lack of substantial works.

> Since there has been a great deal of insubstantial music written for the guitar, composers haven't been stimulated by its repertoire as one might be by the violin. So they don't write for it and the bad music goes on being propagated. I'm not putting down guitar music, it's a pleasure to play, but most of the standard repertoire is short studies, bagatelles.[40]

The *Sonata* happened to coincide with the aforementioned evolution of Bennett's compositional technique. Bennett himself describes the *Sonata* as springing forth from a fount of spontaneity, and without regard for the traditional tone row.

> It so happened that I had more or less abandoned serialism for various reasons after years of using it. What made me break with the technique was when I began a piece for flute and strings in memory of a friend, a jazz pianist I knew with a wonderful harmonic sense. Instead of starting with a formula I thought 'what music would he have liked.' And suddenly I began writing a different kind of music, which is neither here nor there when you hear it, but for me was a very important turning. Of course my music didn't turn into a flow not governed by anything; but it meant that I was no longer conscious of a series in my music from about the beginning of 1983 onwards.[41]

[40] Ibid., 17.
[41] Ibid., 19.

MOVEMENT I - ALLEGRO

First Movement Series

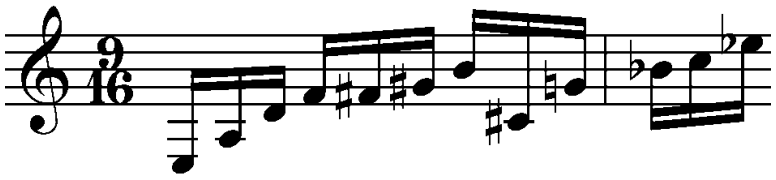
Susan Bradshaw writes of how the *Sonata's* first movement, "offers a clear illustration of the way in which an eighteen-note row is manipulated according to the typically serial procedures of inversion and transposition."[42] Bennett describes this opening gesture as coming not from a predetermined series, but from a burst of spontaneity.

> Even from the very first spontaneous gesture I was setting up a kind of framework for what that first movement was going to be . . . dramatic, fast, etc. Also, I was aroused by the notes that I'd written. The first eighteen became a sort of series for the movement from which further material could be derived. It was just like taking up a pencil and beginning to doodle. Once underway it began to feel like a sonata movement, the contrasts, the recapitulation and its length of around five minutes. So really I had laid the ground in an almost involuntary way.[43]

From these quotes, Bennett himself suggests an extended row as the basis for analysis, specifically that of an eighteen note row.

This opening eighteen-note motive is comprised of three hexachords: 6-Z10 (013457), 6-Z39 (023458), and 6-Z29 (023679). The first two hexachord, 6-Z10 and 6-Z39, are Z-related to one another. This use of Z-related hexachords is also used in the *Impromptus.*

The first twelve notes present all the notes of the chromatic scale in a linear fashion, the same way the opening movement of the *Impromptus* does.



Example 4.1. *Allegro,* mm. 1-2

[42] Bradshaw, 383.
[43] Bosman., 19.

When this is treated as a conventional series and a matrix is constructed, the same process of row invariance is used to elide this P form with a RI form. The ending tetrachord of the P^n elides with opening tetrachord of RI^{n+2}. The closing dyad of the RI^n in part then elides with the opening dyad of P^{n-5}.[44]

In this movement, Bennett creates a row family formula of $P^n + RI^{n+2}/RI^n + P^{n-5}$. For example, the movement opens with P^4 and the ending tetrachord is elided with the opening tetrachord of RI^6. RI^6 then combines with P^1 by virtue of them sharing ending and opening dyads, respectively.

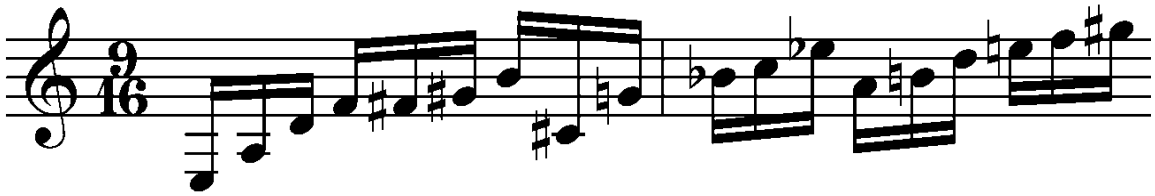
Form

One would expect the form of the first movement of a sonata to follow that of sonata-allegro. However, since tonality and the opposition of keys are so essential to sonata-allegro form, it becomes difficult in an atonal piece to delineate between sections (Exposition, Development, Recapitulation). The *Sonata* hints at sonata-allegro form, but by no means satisfies what could be classified as the three major sections. Bennett acknowledges that this movement "feels" like sonata form, but does not attempt to be one. "Once underway it began to feel like a sonata movement, the contrasts, the recapitulation and its length of around five minutes."[45]

The overall form of this piece "seems to be closely akin to the classical rondo, since [it] alternate[s] two or three contrasting ideas directly or indirectly derived from the original."[46] This movement's form is where Bennett seems to draw upon his love of French music, and demonstrates the Debussian ideal of melody and rhythm used for coloristic purpose. Instead of relying upon harmony, he uses texture to create sections.

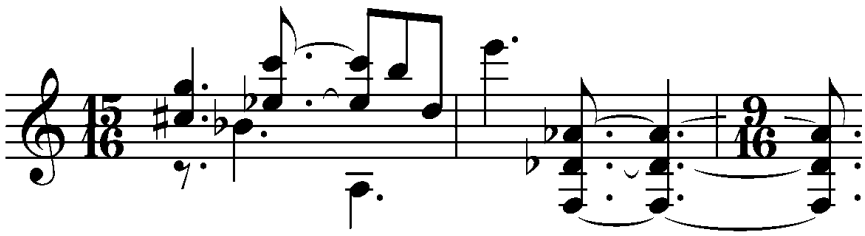
There are three major sections in the first movement. The A sections are characterized by its running sixteenth notes in a toccata-like style.

[44] There is both a twelve-note and eighteen-note matrix located in Appendices B and C
[45] Ibid, 19.
[46] Susan Bradshaw, 383.



Example 4.2. *Allegro*, mm. 1-2

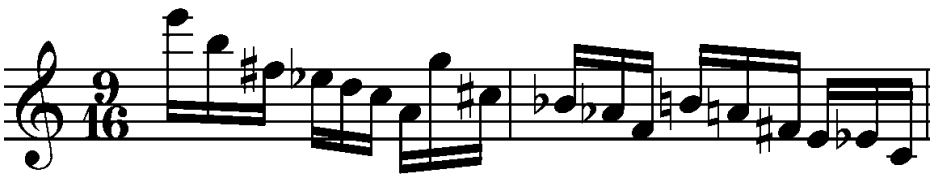
This abruptly gives way to the relaxed, chordal homophonic B section.



Example 4.3. *Allegro*, mm. 28-30

All of the melody and harmonies in these two sections are derived and strictly governed by the series.

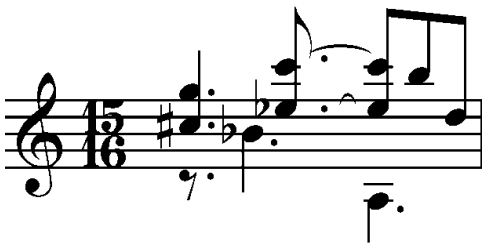
The I series, presenting the exact same material inverted, mimic this section.



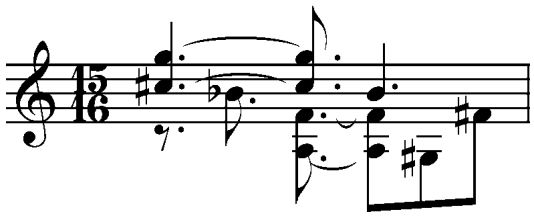
Example 4.4. *Allegro*, mm. 36-37

If measures 1-26 are laid on top of measures 36-62, they create a mirror image. This is the same type of I/R series combination that Bennett used earlier in the fourth movement of *Impromptus.* Similarly, Bennett reverses the combinatorial pattern. Where in the first section the formula of $P^n + RI^{n+2}/RI^n + P^{n-5}$, in this section the row family formula becomes $I^n + R^{n-2}/R^n + I^{n+5}$.

The homophonic section (measures 28-35) is also repeated. Both open with the same harmony, and indeed the same notes.



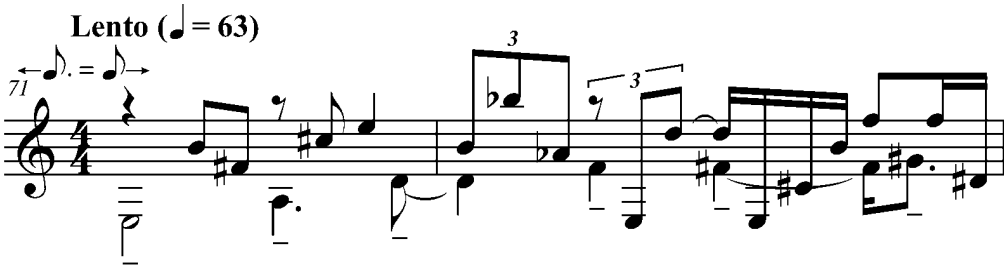
Example 4.5. *Allegro*, m. 28



Example 4.6. *Allegro*, m. 63

This is done by Bennett's ingenious use of the series. The harmony comprised of B-flat, C-sharp, and G shows the symmetry between the P and I series. Both examples begin at the same point in each row, that being the seventh note of each row, P^4 and I^4.

The C section is the most removed from the previous sections. The C section differs not only in texture, but also in tempo, meter, and in its treatment of the series. The tempo relaxes to a *Lento* tempo marking. The time signature also changes to 4/4. This is the first time that a simple duple meter has been used in this movement. Of the previous seventy measures, sixty-seven measures are in compound triple, with the exception being three measures where it changes to compound duple. The texture changes from the linear toccata-like to a free flowing and arpeggiated texture accompanying a gradually accelerating bass melody.



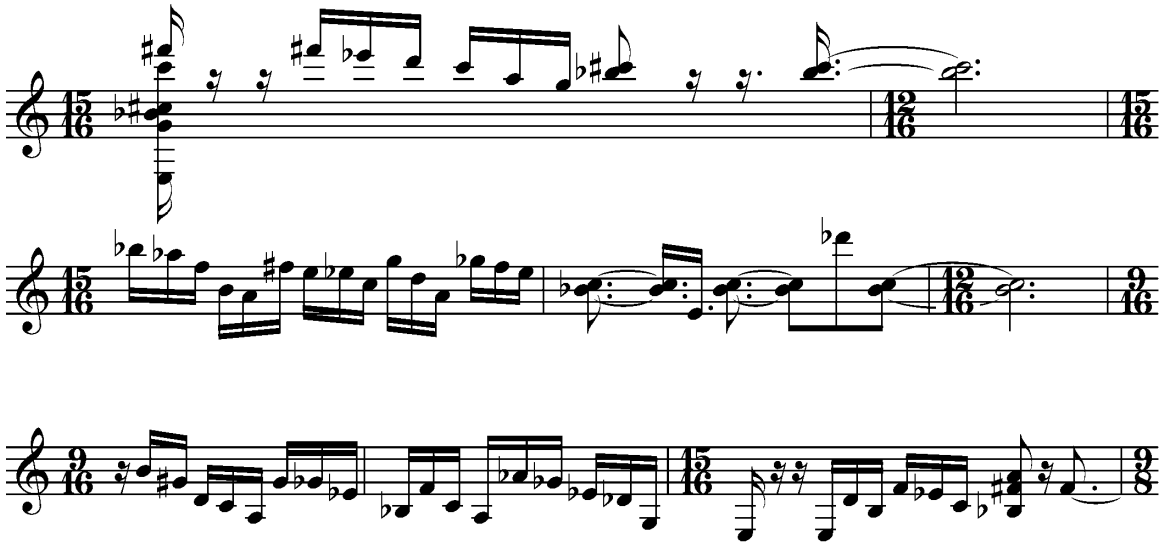
Example 4.7. *Allegro*, mm. 71-72

This bass melody, indicated by *tenuto* markings, marks a return to the P series, in this case the first hexachord of the P^4 series.

It is in the accompanying figure however that Bennett's largest compositional leap forward is first witnessed in the *Sonata.* At first glance, it would appear that the material of the accompaniment is derived from the series. It begins with the characteristic ic5 that both the P and I forms of the series open with. It quickly becomes apparent that they are not based on the

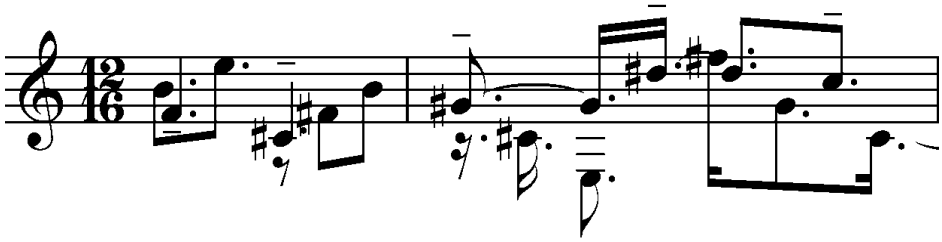
series that had been utilized for the previous seventy measures, neither is it a new series. Rather, Bennett has brought in free atonal harmonies that swirl around the established melodic material. This texture continues till measure eighty-two.

This begins the most developmental section of the movement. What can be seen as truly developmental is how Bennett is able to weave together two dissimilar textures. Earlier, Bennett set up the process of presenting material using the P series, and then plainly mimicking it with the I series. One might expect the return of P series in the C section would then be followed an echo in the I series. What Bennett does instead with this arrival of the I series, is returns to the toccata-like texture of the A section, unfurling in expanding phrases.



Example 4.8. *Allegro*, mm. 82-89

These expanding phrases morph into the texture of section C. The accompaniment is again not reliant upon the series.



Example 4.9. *Allegro*, mm. 90-91

This alternation between the textures of section A and C continues till measure 114. The synthesis of the two dissimilar texture makes this the section that most resembles something of a traditional development section. Bennett has developed the contrasts of texture, style, and character in place of tonal centers.

MOVEMENT II - LENTO

Introduction to Movement II

Bennett continues to go further a field from the rigors of traditional strict serialism in the second movement of the *Sonata*. He presents free atonal melodies with shifting accompanying figures and textures. The movement conveys an airy and ethereal quality that exhibits the free and lyrical qualities of a flamenco *cante hondo*.

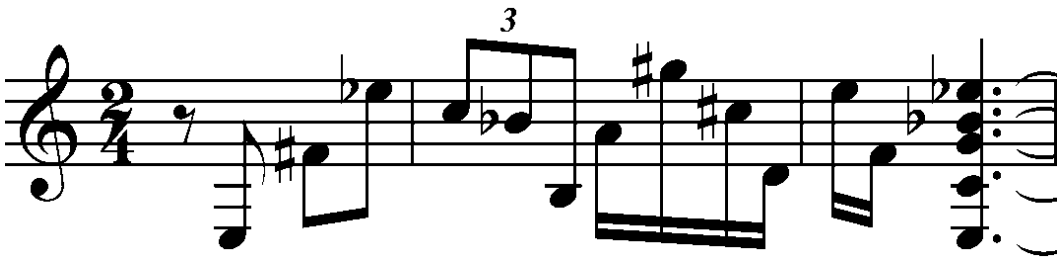
Form

This movement's form is again close to that of the classical rondo, and is more transparent than the previous movement. The overall form suggests a five part, rondo-like construction.

Section: A	B	A'	B'	A''
Meas. #: 1 – 20	21 – 49	50 – 82	83- 112	112 – 141

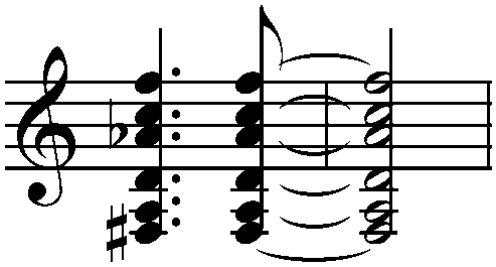
Figure 4.1 *Sonata*, Movement II Form

The movements A section is comprised of five improvisatory flourishes. The ends of each of these lines are punctuated with chords, evoking the rhythmic texture of an operatic recitative.



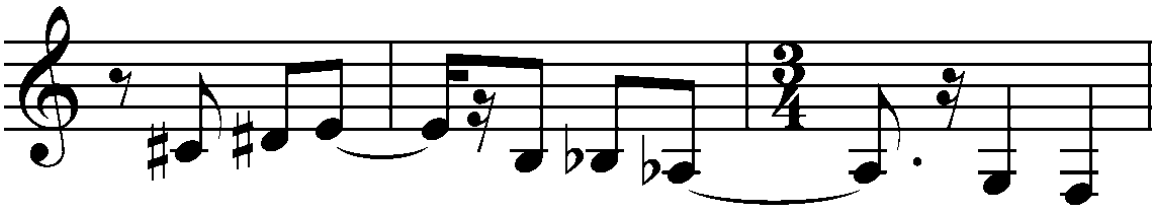
Example 4.10. *Lento*, mm. 5-7

Section A culminates with a reiterated hexachord in m. 16-17. This chord is comprised of two tonal trichords: D major and F minor, both presented in 1st inversion.



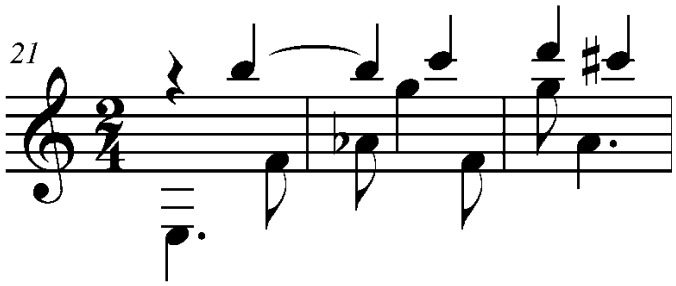
Example 4.11. *Lento,* mm. 16-17

What follows is a bass line (example 4.12) that introduces and leads into the next section.



Example 4.12. *Lento,* mm. 18-20

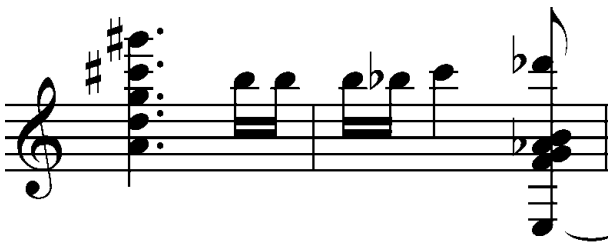
This section differs from the previous by taking on a more structured and rhythmically stable demeanor. The melody is again operatic, but this time it is like that of an aria. Chords again accompany this melody, but not with the sporadic chordal outbursts of the prior section. Atonal chords are arpeggiated underneath the lyrical melody.



Example 4.13. *Lento*, mm. 21-23

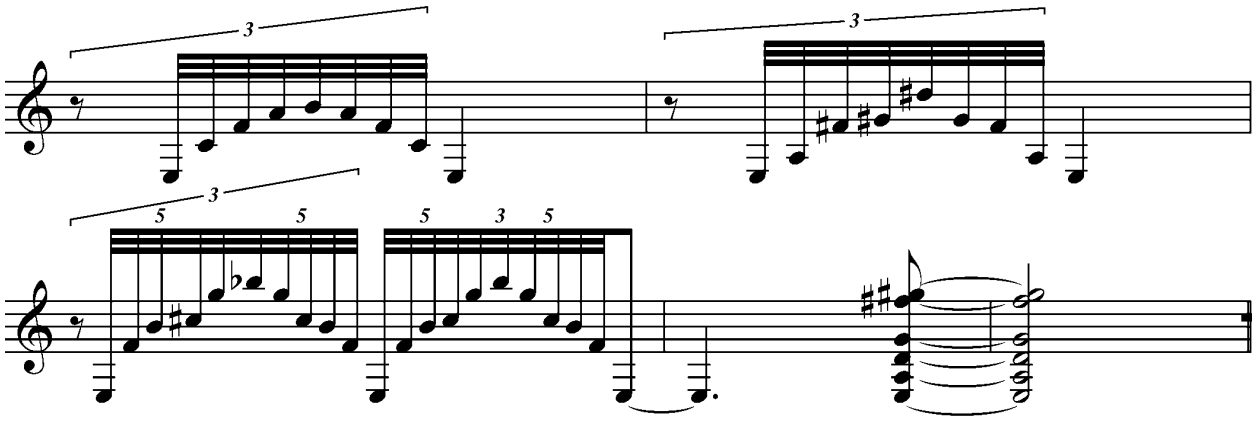
This texture is similar to the *Lento* of Movement I.

A variation of the A section follows. It is not a literal return of the A material, but of the character – the same pseudo-arrhythmic, declarative melody with its jarring strummed chord.



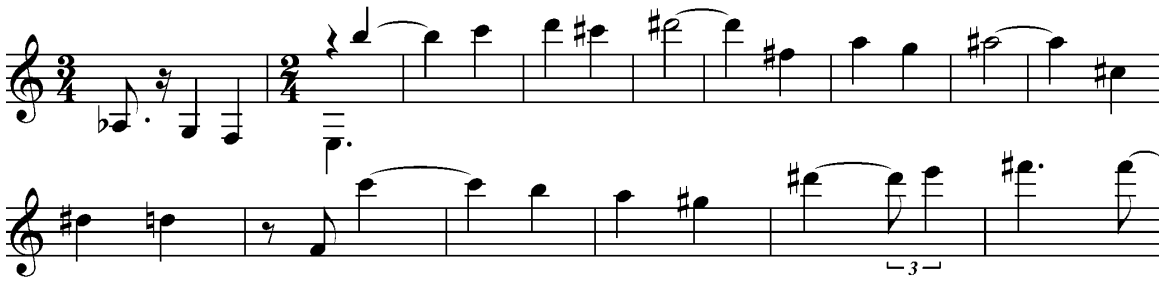
Example 4.14. *Lento,* mm. 50-51

The structure of this variation is extended with a *quasi cadenza* section. This further explores atonal-chord voicing, with sweeping arppegiation like that of a harp.



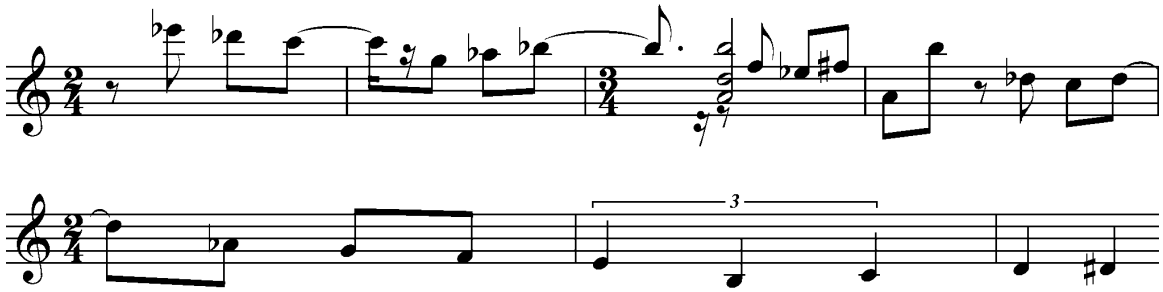
Example 4.15. *Lento*, mm. 67-70

A line analogous to the bass line introduction to the B section follows. It is at first glance, seen to be an expanded inversion of the bass line first presented in measures 18-21. It is in actuality the same bass line, but it starts at a different point and uses the same intervals that extend into the melody of Section B. In the following example (Example 4.16), the melody is extracted from measures 19-34.



Example 4.16. *Lento,* mm. 19-34 extracted melody

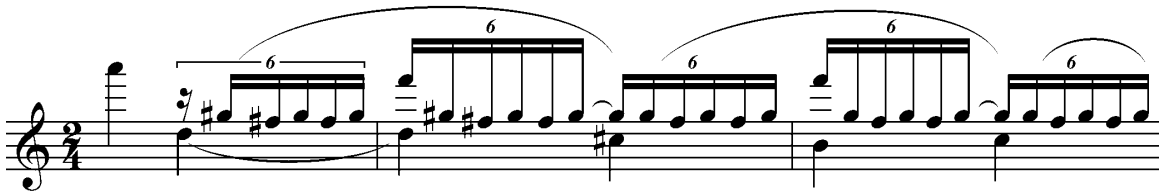
When, starting with the G natural on beat two of the first measure of the above example, this is compared with the melody that occurs in measures 72-78, it can be seen that it is a presentation of the same intervals, but without any harmonic support.



Example 4.17. *Lento*, mm. 72-78

This elongated introductory line leads eventually into a new texture and character. It is similar to the B section, with both sharing a slow cantabile melody accompanied by arpeggiated harmonies that follow a stable harmonic rhythm. The difference is that the melody is now presented in the bass; almost the entirety of which is played on 4th string of the guitar. The harmonies that accompany are now presented in as a sixteenth-note murmur that floats above the stately theme.[47]

[47] This arpeggiated texture very much resembles that of the second movement, *Allegretto*, of Smith-Brindle's *El Polifemo de Oro*.

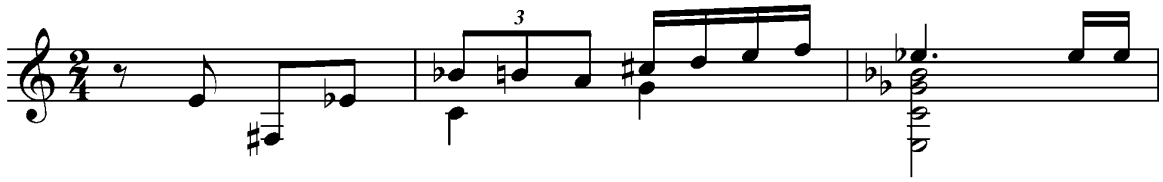


Example 4.18. *Lento,* mm. 83-85

The placement of the melody in both this and the previous B section shows how well Bennett wrote for the guitar. In the first B section (measures 21-49) Bennett places the melody in the high voice. To facilitate for the harmonies that accompany this melody, it is played largely on the 1st and 2nd string of the guitar. The guitar, more so than other string instruments, experiences great timbral variety from string to string, and the timbre can also change depending upon where on the fretboard a note is played. The 1st and 2nd strings possess the most piercing natural timbre on the guitar, much like that of the oboe within the orchestra. The further up the fretboard a note is played on these strings, the warmer the tone becomes while still retaining its ability to cut above the more resonant bass strings.

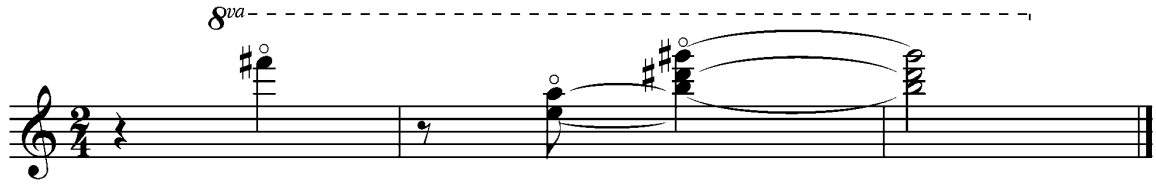
In the B' section, the melody is now placed on the bass string; it is primary played on the 4th string. The 4th string is well known among guitarist to enjoy the most cello-like sonic qualities, especially when played higher up on the fretboard. It is a factor of the guitar's construction that makes the notes available on the 4th string to fall within the guitar's 'sweet spot'. A combination of the frequencies the string can play, and its tension, causes the soundboard to become more active than if those same notes where played on other strings in another position. This, coupled with the thumb having to play all of these notes, gives this melody a strong, yet mellow, quality.

A very close complete reiteration of the A section returns after this, yet in a more streamlined form. The expressive markings of *rubato, accelerando,* and *allargando* are gone. The tempo stays steady, giving a much clearer definition to the rhythmic crescendos. While this section maintains the melodic qualities of the first A, it incorporates the steady harmonic rhythm of the B sections with the occasional placement of bass notes to accompany.



Example 4.19. *Lento,* mm. 117-119

The movement ends with the same gesture as that of the first movement. The transitional bass line gradually ascends upwards in three-note cells until it finds a high F-sharp and rests there. Much like the first movement, this one ends with the ethereal sound of harmonics; in this case a chord comprised of harmonics.



Example 4.20. *Lento,* mm. 139-141

MOVEMENT III - VIVO

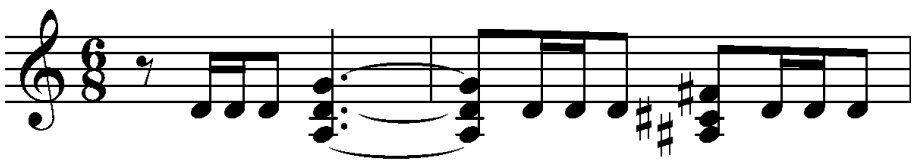
Analysis

The third movement counters the previous movement in reliance upon a persistent rhythmic vitality as an organizing force. The form of this movement is a ternary form (A, B, A'). Its opening section is propelled by a driving rhythm, and then relieved by the lyrical docility of the lilting Trio. This movement draws its formal design from one found in a classical sonata – the Scherzo and Trio.

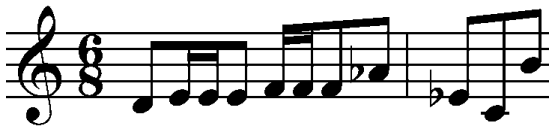
This is the one movement of the *Sonata* in which there is nothing that can be extracted to resemble in any way, a traditional series. Bennett is of course too skilled and clever a composer to therefore merely splash ink across page. While it is the least serial (and arguably not serial at all), it is the movement with the clearest formal structure. These individual sections have there own internal forms as well. The A sections are themselves in ternary form, and the B section is in binary. Aside from the their difference of character, this dissimilarity of form draws further distinction between each section.

This movement, like Movements II and IV of *Impromptus*, makes use of timbre to bring distinction between the larger sections. The A section material makes use of *ponticello* to bring greater clarity to rhythmic motif. The B section uses the natural timbre, which after the sharp rhythms and nasal *Ponticello* is made even more docile and warm.

An argument can be made for some form of serial structure. The opening material does include all twelve chromatic tones, and one could create a series. The first hexachord of this "series" is presented harmonically as two trichords (figure 4.21) and the second hexachord is presented linearly (figure 4.22).



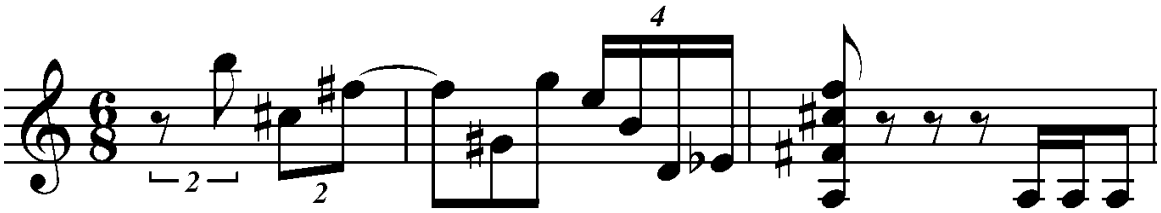
Example 4.21. *Vivo,* mm. 1-2



Example 4.22. *Vivo,* mm. 8-9

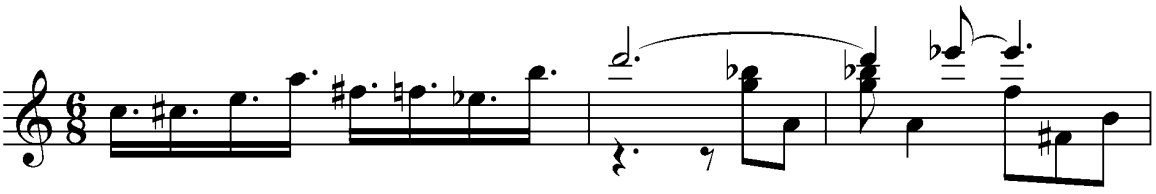
This dodecaphonic material is presented in an inversion form, leading the listener to believe that it is a series, and that the chordal first hexachord will eventually be presented melodically eventually.

The argument for tonal serial structure is dispelled when the middle part of the A section is presented. It still begins with the quartal harmonies that open the piece, but is followed by unordered aggregates of all twelve chromatic pitches.



Example 4.23. *Vivo,* mm. 26-28

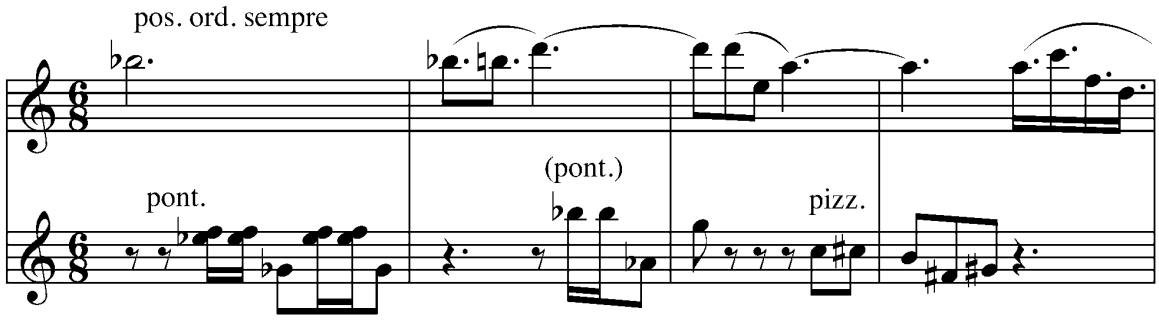
The B section off sets the rhythmic vitality of the A section. The tempo changes to *Pochissismo meno, Grazioso*, Instead of the rhythmic fragments, the B section is driven by extended lyrical phrases. These phrases are supported by trichords that at times suggest tertiary harmonies.



Example 4.24. *Vivo,* mm. 65-67

The A returns in a varied form. The *ponticello* timbre and sharp rhythms return, but it also makes use of *pizzicato*. Like the other movements, a synthesis of the contrasting ideas

occurs. Bennett employs a split staff to better show which timbral effect is applied to which note.



Example 4.25. *Vivo,* mm. 107-110

This synthesis of ideas lasts only for the first phrase of A'. When the b phrase of A' arrives, the structure and sole character of the first A section returns.

MOVEMENT IV – FANTASIA: ALLEGRO

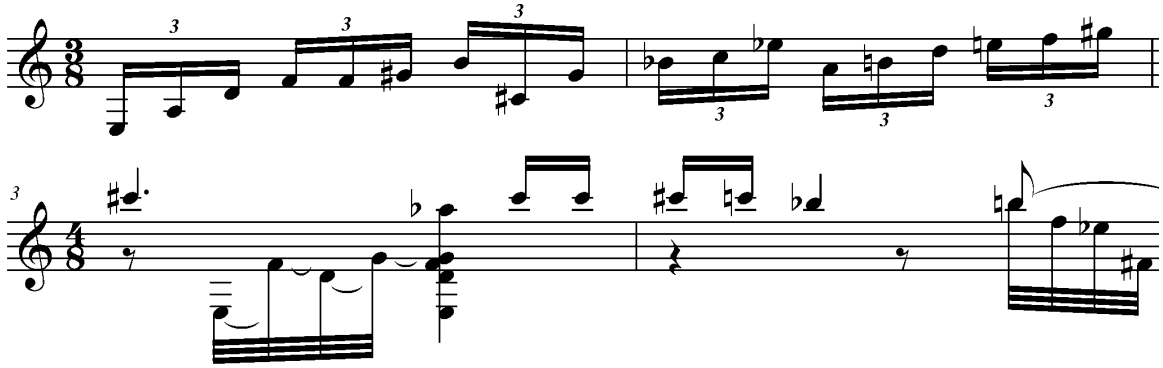
Introduction

Bennett describes the fourth movement as "fantasia-like with quotes from earlier movements, as a collage, a picture cut up and pieced together differently . . . it was some kind of free association like a recapitulation of things at a remove and in different order. And the piece ends with a coda built from the opening bars but much slower."[48]

Form

Bennett aptly described the piece in the above quote. The previous movements provide all the material for this one. It is a pastiche of all the major themes from each movement. All previous movements contained an element of synthesis, the weaving together of the disparate characters and textures.

The first four measures immediately display the patchwork quality, combining the opening musical ideas of the first two movements.

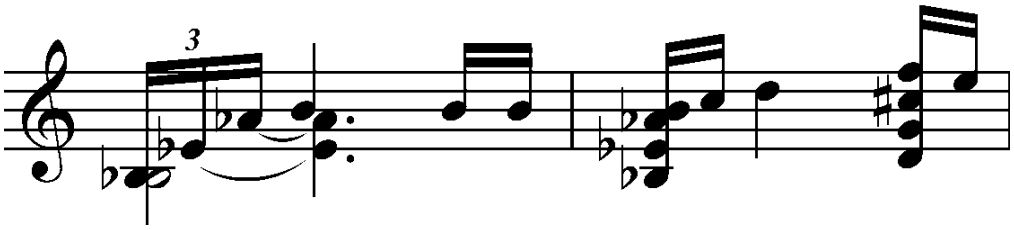


Example 4.26. *Fantasia: allegro*, mm. 1-4

The first movement material then returns, expanded by presenting two full statements of the eighteen-note motive. The second movement theme returns, and it is here that Bennett demonstrates a true fusion of ideas. The texture of the second movement returns, but the

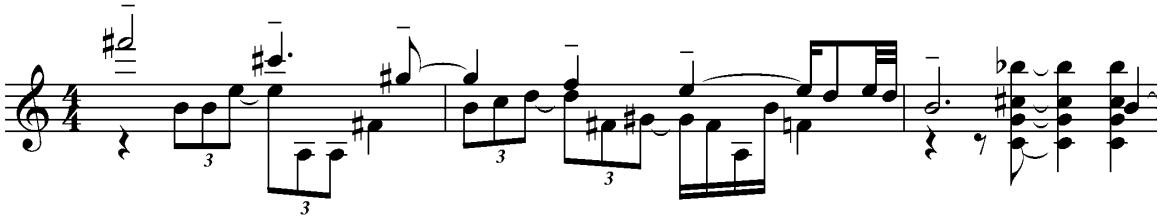
[48] Bosman, 19.

melodic material is from the series of the first movement. Specifically, it uses the P^T series from the first movement



Example 4.27. *Fantasia: allegro*, mm. 11-12

This alternation between the first two movements main themes continues to measure 27. What presents itself at measure 28 is the *Lento* theme from movement one. The direction of the melody is reversed in this presentation. In the *Fantasia*, it begins high in the guitar's range and descends downwards, whereas in the first movement it began with the guitar's lowest note and progresses upward. Not only is this reemergence of the *Lento* theme reversed in terms of its contour, but also it uses the I permutation of the first movement series.



Example 4.28. *Fantasia: allegro*, mm. 27-30

After this *Lento* theme is completed, it is followed by an alternation between themes from the third and second movement. Starting at measure 34, the rhythmic A section theme from the third movement enters and morphs into the second theme of the B section from the second movement.

Much like that of the *Impromptus*, the *Sonata* brings itself full circle by ending with a reiteration of the same theme that opened the work. In the *Sonata*, the opening material is presented at a much slower tempo. The theme is presented in the first movement at a tempo of *Allegro*, with a dotted-eighth note equaling 132 beats per minute. Here it is presented with a

tempo of quarter note equals 56. It follows the same idea of gradual augmentation, allowing the theme to expand until all feeling of forward propulsion is dissipated. Also akin to the *Impromptus*, the final notes played are a harmonic B and E. As mentioned above in the *Impromptus*, this is an inversion of the interval that opens the work.

This movement also brings to a head all the formal and compositional techniques that Bennett absorbed during his time with Boulez, while at the same time departs from the dogmatic rigors of serialism. It creates the air of perpetual improvisation, relies upon fragments of melodies, defining rhythmic shapes to create a work that is developmental, while existing within an atonal language.

CONCLUSION

The two guitar works by Sir Richard Rodney Bennett bring much needed depth to the repertoire of the instrument. Hopefully, this treatise can be used, both by guitarists and listeners, as an aid to understanding Bennett's *Impromptus* and *Sonata*. It describes, in detail, his use of dodecaphonic serialism in the *Impromptus*, how his series is constructed, and how that series serves as the basis for each movement. It also shows how the *Sonata* still uses many of the conventions of serialism found in the *Impromptus*, but also how it departs from these conventions to embrace free atonality.

Aside from the pre-compositional techniques, this treatise presents analysis of form for each movement and phrase structure in both pieces. It also brings to light some errata discovered in the *Impromptus*.

This treatise attempts to explain how and why these pieces are important contributions to the guitar's repertoire. By discussing the history of the guitar and its repertoire, this treatise shows how both works came into the repertoire at the time when guitarists' and audiences' palates where ready to immediately embrace Bennett's style and language.

APPENDIX A

MATRIX FOR IMPROMPTUS

0	5	7	8	E	T	3	6	2	1	4	9
7	0	2	3	6	5	T	1	9	8	E	4
5	T	0	1	4	3	8	E	7	6	9	2
4	9	E	0	3	2	7	T	6	5	8	1
1	6	8	9	0	E	4	7	3	2	5	T
2	7	9	T	1	0	5	8	4	3	6	7
9	2	4	5	8	7	0	3	E	T	1	6
6	E	1	2	5	4	9	0	8	7	T	3
T	3	5	6	9	8	1	4	0	E	2	7
E	4	6	7	T	9	2	5	1	0	3	8
8	1	3	4	7	6	E	2	T	9	0	5
3	8	T	E	2	1	6	9	5	4	7	0

APPENDIX B

EIGHTEEN-NOTE MAXTRIX FOR *SONATA* – MOVEMENT I

0	5	T	1	2	4	7	9	3	6	8	E	5	7	T	0	1	4
7	0	5	8	9	E	2	4	T	1	3	6	0	2	5	7	8	E
2	7	0	3	4	6	9	E	5	8	T	1	7	9	0	2	3	6
E	4	9	0	1	3	6	8	2	5	7	T	4	6	9	E	0	3
T	3	8	E	0	2	5	7	1	4	6	9	3	5	8	T	E	2
8	1	6	9	T	0	3	5	E	2	4	7	1	3	6	8	9	0
5	T	3	6	7	9	0	2	8	E	1	4	T	0	3	5	6	9
3	8	1	4	5	7	T	0	6	9	E	2	8	T	1	3	4	7
9	2	7	T	E	1	4	7	0	3	5	8	2	4	7	9	T	1
6	E	4	7	8	T	1	3	9	0	2	5	E	1	4	6	7	T
4	9	2	5	6	8	E	1	7	T	0	3	9	E	2	4	5	8
1	6	E	2	3	5	8	T	4	7	9	0	6	8	E	1	2	5
7	0	5	8	9	E	2	4	T	1	3	6	0	2	5	7	8	E
5	T	3	6	7	9	0	2	8	E	1	4	T	0	3	5	6	9
2	7	0	3	4	6	9	E	5	8	T	1	7	9	0	2	3	6
0	5	T	1	2	4	7	9	3	6	8	E	5	7	T	0	1	4
E	4	9	0	1	3	6	8	2	5	7	T	4	6	9	E	0	3
8	1	6	9	T	0	3	5	E	2	4	7	1	3	6	8	9	0

APPENDIX C

TWELVE NOTE MATRIX FOR SONATA – MOVEMENT I

0	5	T	1	2	4	7	9	3	6	8	E
7	0	5	8	9	E	2	4	T	1	3	6
2	7	0	3	4	6	9	E	5	8	T	1
E	4	9	0	1	3	6	8	2	5	7	T
T	3	8	E	0	2	5	7	1	4	6	9
8	1	6	9	T	0	3	5	E	2	4	7
5	T	3	6	7	9	0	2	8	E	1	4
3	8	1	4	5	7	T	0	6	9	E	2
9	2	7	T	E	1	4	7	0	3	5	8
6	E	4	7	8	T	1	3	9	0	2	5
4	9	2	5	6	8	E	1	7	T	0	3
1	6	E	2	3	5	8	T	4	7	9	0

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BIOGRAPHICAL SKETCH

Zachary Johnson's talent as a classical guitarist has already been recognized with numerous awards. He has performed in venues across the United States for recitals, competitions, and festivals. Most recently, he performed in venues such as Yale Sprague Memorial Hall, New England Conservatory's Jordan Hall, Northeastern University's Fenway Center, San Francisco Conservatory of Music's Recital Hall, and as a featured performer for the Stetson International Guitar Festival.

Aside from his performing career, Zachary is also an active teacher. He has served as a Visiting Adjunct Professor at Florida State University and Adjunct Professor of Guitar at Tallahassee Community College. He has taught masterclasses at Syracuse University, Brevard Community College, and Bainbridge College. He is currently the Executive Music Director at Florida Enrichment Academy and the Director of the Mini-Recital and Lecture Series for GuitarSarasota.

Johnson has been the recipient of full scholarships to Stetson University, Yale University, and Florida State University. He has studied at these universities with the renowned teachers Dr. Stephen Robinson, Benjamin Verdery, and Bruce Holzman. After receiving his Bachelors in performance from Stetson University, he would go on to receive his Masters in performance from Yale University. He completed his Doctoral studies at Florida State University, where he was selected as a Teachers Assistant to Mr. Holzman.

Johnson has performed and studied in masterclasses with many esteemed guitarists. He has traveled to Italy to study with Andres Segovia's protégé, Oscar Ghiglia, at the Accademia Musicale Chigiana in Siena. He was also selected to be one of six guitarists in the state of Connecticut to perform in a masterclass for John Williams, arguably the most celebrated living guitarist.