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## Guitar Sonoristics in *Sette studi* by Maurizio Pisati

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### Abstract

The tone colour capabilities of the classical guitar have fascinated composers of earlier periods (F. Sor, *Method for the Spanish Guitar*, Cocks & Co, London 1832, p. 16.) as well as those of the 20th and 21st centuries. The growing interest in timbre in the past century is also apparent in solo guitar music. An example of this is a collection of studies for guitar solo entitled *Sette studi* by Maurizio Pisati. This work illustrates how the sonoristic approach towards the instrument allows to achieve new expressive and artistic qualities. This article aims to define the concept of "sonoristics", indicate the role of the cycle among the composer's works, and present the differences between the interpretation of the described studies and other works of the same type. Furthermore, the author shall describe the technical and artistic challenges the performer is faced with at each stage of working on the piece: familiarizing oneself with a complex music score and abundant performance markings; understanding and performing the composer's intentions; sharpening the expression to help draw the listener into an original soundscape. The article will also present several examples of other works, the learning and interpretation of which can be facilitated by the experience gained while working on *Sette studi*.

**Keywords:** Maurizio Pisati, contemporary guitar music, classical guitar, studies for guitar, sonoristics.

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## Sonoristics: Terminological Considerations

The definitions of the terms “sonorism” and “sonoristics” have been addressed by many researchers, such as Krzysztof Sz wajgier<sup>1</sup>, Hanna Kostrzewska<sup>2</sup>, Iwona Lindstedt<sup>3</sup> or Krzysztof Droba<sup>4</sup>. “Sonoristics” seems to be a more inclusive term which takes into account a range of works in which the aspects of sound and timbre play an important role. For the purpose of this article, “sonoristics” shall be understood in accordance with the definition created by Antoni Poszowski:

Sonoristics:

- a) is synonymous with the sonic qualities of the work and the technique referred to as purely sonic,
- b) involves problems related to tone colour and all the phenomena affecting it in the piece,
- c) is the primary factor in the structure of the work, in which sonic qualities are the basis for technical and tectonic principles<sup>5</sup>.

The above definition is complemented by Wojciech Malinowski who views sonoristics as a complex element of a music piece consisting of three types of artistic devices:

- 1) harmonic choices,
- 2) instrument timbre,
- 3) harmony implementation:
  - a) texture of the sound layer,
  - b) performance, technical and articulation devices<sup>6</sup>.

Such a definition allows to freely use the terms “sonoristics”, “tone” and “timbre”, and to avoid any controversy with regard to assigning sonoristic guitar works to the “sonorism” of the 1960s and 1970s. Using those terms interchangeably might result in losing the meaning of sonorism, established by the representatives of the Polish Composition School, such as Krzysztof Penderecki, Henryk Mikołaj Górecki or Witold Szalonek, within the more universally understood concept of “sonoristics”.

<sup>1</sup> See K. Sz wajgier, *Sonorizm i sonorystyka*, “Ruch Muzyczny” 2009, no. 10, p. 6.

<sup>2</sup> See H. Kostrzewska, *Sonorystyka*, Ars Nova, Poznań 1994.

<sup>3</sup> See I. Lindstedt, *Sonorystyka w twórczości kompozytorów polskich XX wieku*, Wydawnictwo Uniwersytetu Warszawskiego, Warszawa 2010.

<sup>4</sup> See K. Droba, *Sonorizm polski*, [in:] *Kompozytorzy polscy 1918–2000*, vol. 1: *Eseje*, ed. M. Podhajski, AM im. Fryderyka Chopina w Warszawie, AM im. Stanisława Moniuszki w Gdańsku, Gdańsk – Warszawa 2005, pp. 277–281.

<sup>5</sup> A. Poszowski, *Zagadnienia sonorystycznej techniki harmonicznego*, “Zeszyty Naukowe PWSM w Sopocie”, PWSM, Sopot 1967, p. 163–166, as cited in I. Lindstedt, op. cit., p. 20.

<sup>6</sup> W. Malinowski, *Problem sonorystyki w „Mitach” Karola Szymanowskiego*, “Muzyka” 1957, no. 4, pp. 31–32.

The technical aspect of guitar sonoristics, i.e. the categorisation of existing guitar techniques which might constitute an indication for composers, has been covered by Martin Lawrence Vishnick<sup>7</sup>, Seth Josel and Mingiem Tsao<sup>8</sup>, as well as Robert Allan Lunn<sup>9</sup>. Their works, however, do not take into account individual pieces, and therefore their interpretation and performance-related problems (and solutions). Also in Poland, the sonoristic approach towards the guitar is yet to be presented from this perspective.

### **Sette studi in the Composer's Oeuvre**

Maurizio Pisati graduated with a degree in composition and guitar from the Giuseppe Verdi Conservatory in Milan, and so he combines the knowledge of the instrument with his ability as a composer<sup>10</sup>. However, *Sette studi* is the first cycle of only three pieces<sup>11</sup> by Pisati intended purely for classical guitar solo<sup>12</sup>. It is also the most innovative one in terms of the performance techniques applied. Given the lower level of difficulty, simpler texture, and slightly fewer new techniques, the five *Ghiribizzi* could be considered a good introduction to contemporary music for younger guitarists, while the *Caprichos de simios y burros* explores the rhythmic rather than the tonal aspect (this is where the composer draws from *Sette studi*). The artist frequently uses the guitar in chamber works, often adding recorded audio, video or audio and video material. In addition, he composes music for plays and performs experiments involving instrumental theatre. Pisati's timbral imagination can be noticed, for example, in duets for guitar

<sup>7</sup> See M.L. Vishnick, *A Survey of Extended Techniques on the Classical Six-String Guitar with Appended Studies in New Morphological Notation*, unpublished doctoral thesis, City, University of London, London 2014.

<sup>8</sup> See S.F. Josel, M. Tsao, *The Techniques of Guitar Playing*, Bärenreiter, Kassel 2010.

<sup>9</sup> See R.A. Lunn, *Extended Techniques for the Classical Guitar: A Guide for Composers*, doctoral thesis, The Ohio State University, Columbus 2010.

<sup>10</sup> Source: [www.neuguitars.com/2015/10/27/interview-with-maurizio-pisati-by-andrea-aguzzi-march-2010](http://www.neuguitars.com/2015/10/27/interview-with-maurizio-pisati-by-andrea-aguzzi-march-2010) [access: 24 November 2022].

<sup>11</sup> He perfected his skills under Salvatore Sciarino at the Darmstädter Ferienkurse (Darmstadt Summer Course). His works have won numerous awards at international composition competitions. From 1983 to 1989 he was the guitarist in the Laboratorio Trio, which he founded. He is also the founder of the contemporary music ensemble ZONE where he plays the midi guitar and live electronics. He collaborates with many guitarists, such as Elena Càsoli, Arturo Tallini and Magnus Andersson. Source: [www.mauriziopisati.com/mauriziopisati/wp-content/uploads/2014/12/mpCatalogueBioDisc2009.pdf](http://www.mauriziopisati.com/mauriziopisati/wp-content/uploads/2014/12/mpCatalogueBioDisc2009.pdf) [access: 24 November 2022].

<sup>12</sup> *Poema della Luce* or *CHAHACK* is written for guitar and audio track, but it is possible to perform the piece also for guitar solo.

with other melodic instruments<sup>13</sup>, which can be viewed as fantasias on the described studies. *Sette studi* is an interesting study of the sonoristic capabilities of the guitar in the context of both Pisati's work and the guitar's role at the turn of the 20th and 21st centuries.

## Interpretative Challenges

What inspired Maurizio Pisati to compose *Sette studi* was not only a desire to explore innovative performance and articulation techniques, but also to listen to the instrument's inner tonal richness and create an alternative microworld where traditionally viewed notes are the exception against a dense, elusive texture. The composer himself discusses such a distinction and points out that the “[notes], *conventional* and *unconventional*, are merely a categorization: a muted note is not produced *differently*, it is simply a note with a certain pitch and timbre”<sup>14</sup>. The use of a wide range of performance devices was made possible by Pisati's imagination and his experience as a guitarist, which makes this piece idiomatic. It is proven by the author himself who stated that the indicated fingering “is not just a suggestion and should be taken as crucial for a faithful interpretation of the *Sette studi*”<sup>15</sup>. Nevertheless, in spite of the detailed notation, certain cases allow for more optimal solutions, some of which shall be presented later in the article.

Bringing to life the sonoristic aura of the cycle created by the composer presents the guitarist with more than just technical challenges. It forces them to see the work as a whole and to fight against becoming schematic – a tendency which frequently arises when working on music that operates within the Classical and Romantic context. According to Mieczysław Tomaszewski's integral interpretation theory, in the case of music pieces which draw from tradition, it is possible to clearly define certain chronological stages of a given work's existence. In the “creative concept phase”<sup>16</sup>, the object of research is the musical text – the first contact with the work allows to perform its general analysis revealing the form and the composer's main thoughts. The object of the “artistic performance phase”<sup>17</sup> is the sonic text created by the performer. Initially working on the piece

<sup>13</sup> Referring to: *ALP* – for guitar and bass flute, *EY DE NET* – for guitar and percussion, *HABERGEISS* – for guitar and bass clarinet, *SAMBLANA* – for guitar and tenor saxophone, *YEMELES* – for guitar and voice, *ODOLGHES* – for guitar and double bass, *DERSCIALET* – for guitar and alto.

<sup>14</sup> M. Pisati, *Sette studi*, preface, Ricordi, Milano 1991 [own translation].

<sup>15</sup> Ibidem.

<sup>16</sup> M. Tomaszewski, *Interpretacja integralna dzieła muzycznego. Rekonesans*, Akademia Muzyczna w Krakowie, Kraków 2000, p. 58.

<sup>17</sup> Ibidem.

at slow tempos allows one to master the musical text and strive for technical perfection, while in the second phase more attention can be focused on expression, the observance of performance markings and adding individual character to the performance. Although the interpretation is likely to evolve, the piece can probably be successfully performed in concerts and moved into the “aesthetic perception phase”<sup>18</sup>, where it exists in the memory of the listener as an aural text, and then processed in the “cultural reception phase”<sup>19</sup>, where it becomes a symbolic text, which has been received, decoded and verbalised. When it comes to *Sette studi*, preparing a work plan in the manner described above is very difficult as the concept and performance phases intertwine, all artistic decisions are intrinsically linked to technical issues and are made taking into account the perception phase, whereas a competent interpretation of the entire cycle requires multiple aspects to be taken into account simultaneously.

## Performance Challenges

The first step taken by the performer should be to absorb the three-page explanation of the notation as the dense texture, highly complex rhythms, detailed dynamics markings and extensive suggestions concerning performance along with, and most importantly, a plethora of symbols presenting a series of techniques and articulation types render a general analysis of the piece impossible. Pisati used several kinds of *tremolo* and *tremolando*, various *glissandi*, muted notes, harmonics, *tapping*, squeals produced using fingernails, and at the same time, interestingly enough, he completely avoided percussive effects.

It is important to become very familiar with the rhythmic sphere of the composition and the dynamics markings that define the technical choices. The piece is filled with extensive performance markings, which, if ignored, may result in misunderstanding the composer's intention<sup>20</sup>. The graphic part of the pieces can also constitute a suggestion concerning the expression in individual movements. Phrasal arches, breath marks, applied rests, and visible texture provide useful indications for the performer even before they begin their work with the instrument.

An interesting example which requires a holistic approach is the frequent use of the *tremolando* technique achieved by rapidly plucking two adjacent strings with alternating fingers. Although the composer emphasised that the fingering is an important factor in producing a faithful interpretation, the use of

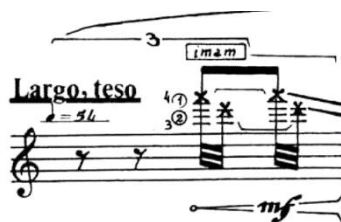
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<sup>18</sup> Ibidem.

<sup>19</sup> Ibidem, pp. 58-59.

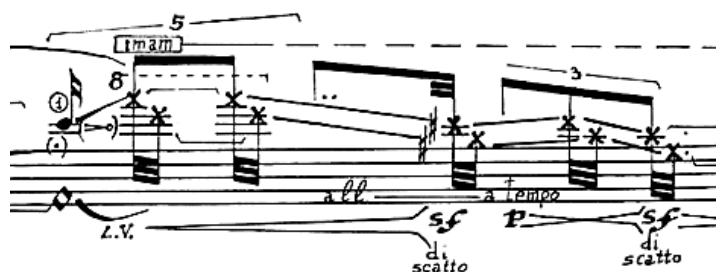
<sup>20</sup> The following markings can be encountered: *ora di slancio, frenetico e senza tempo sino a fermata; improvviso, un solo gest come un graffio; la parte inferiore come un lamento e ben risalto.*

*iam*, instead of the indicated *imam*<sup>21</sup>, enables faster and more fluid repetitions which allow more freedom in producing the entire sonoristic spectrum of sounds, because the notes marked with the symbol (see example 1):



Example 1. M. Pisati, *Studio no. 1*, p. 2

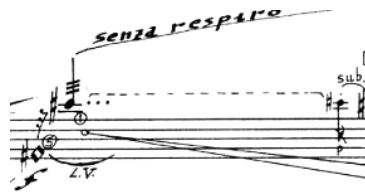
are muted with the fingers of the left hand, and executing the precisely indicated dynamics. Being aware of the repetitive pattern in the right hand also facilitates the execution of complex rhythms, as for each sixteenth note or triplet there can be one *iam* group, which provides a reference point for the piece's entire rhythmic layer. The indicated *sforzatos* are most easily achieved if always played with the *i* finger. Being aware of this creates further anchoring points within the intricate compositional fabric. The described sequence takes into account all aspects of the work from the start, which facilitates the interpretation of its subsequent sections (see example 2).



Example 2. M. Pisati, *Studio no. 1*, p. 2

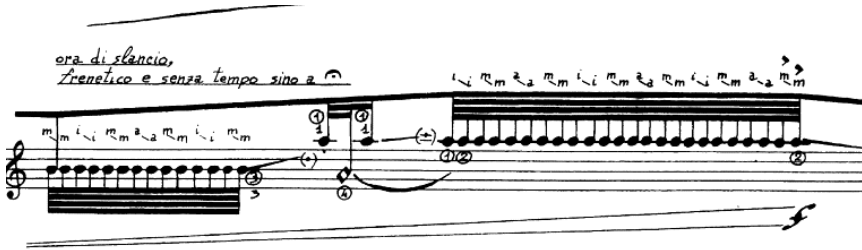
*Tremolando* is used repeatedly in various ways, which allows for different types of expression. It can be a repetition of a single note on a single string (see example 3):

<sup>21</sup> The study can constitute an introduction to the development of the *iam* tremolo technique therefore it is advisable to practice selected sections using the fingering indicated by the composer. However, the proposed solution allows for a more precise execution of the artistic ideas of the piece.



Example 3. M. Pisati, *Studio no. 1*, p. 2

or a repetition of a note on two strings. In such a case it is worth maintaining the fingering indicated by the author because using the *apoyando* technique allows to obtain a selective, dense and incrementing series of notes (see example 4).



Example 4. M. Pisati, *Studio no. 1*, p. 3

The combination of *tremolandos* and muted *glissandi* has an ethereal character (see example 5).

They can also imitate the swelling of chords accompanied by resounding harmonics (see example 6).

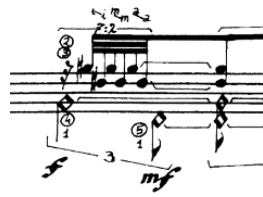
Muted notes, gradually transformed in harmonics, have a *quasi-spectral* character (see example 7)

On the other hand, three-string *tremolandos* create a frantic, albeit slightly unnerving, mood (see example 8).

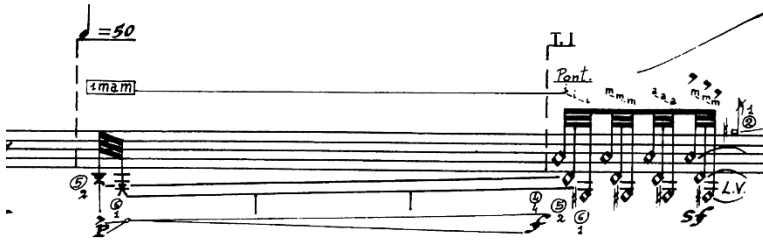
*Tremolando* can also be seen as the basis of form, as *Studio no. 4* is entirely based on this technique and allows to maintain a continuous and fluctuating narrative (see examples 11 and 12).



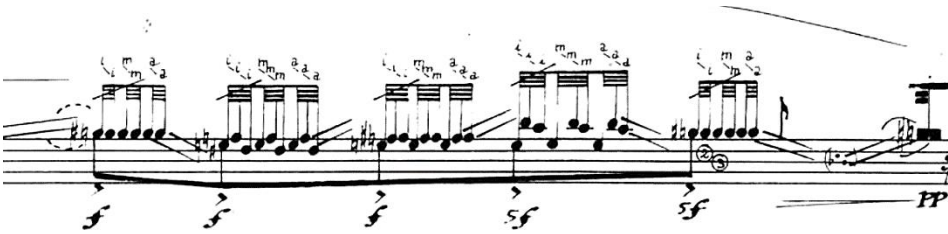
Example 5. M. Pisati, *Studio no. 1*, p. 4



Example 6. M. Pisati, *Studio no. 2*, p. 5

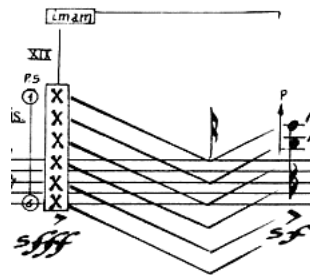


Example 7. M. Pisati, *Studio no. 3*, p. 7



Example 8. M. Pisati, *Studio no. 3*, p. 10

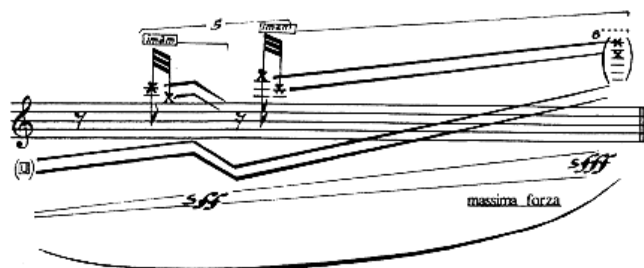
Modifications, despite the author's indications, seem justified when replacing *tremolando* with a constant *rasgueado* in order to achieve *sfff* dynamics through striking six strings over a longer sound spectrum (see example 9):



Example 9. M. Pisati, *Studio no. 7*, p. 26



An also in the final section of *Studio no. 7* where using *rasgueado*, similarly as above, allows to release a greater emotional load (see example 10).



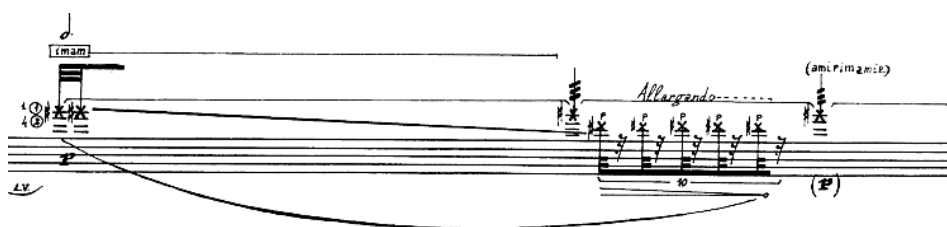
Example 10. M. Pisati, *Studio no. 7*, p. 27

The composer does not differentiate between right-hand muting techniques which leaves the guitarist with ample room to express themselves. Muting with the fingertips of the left hand emphasises the ambiguity of pitch, while shortening the strings with the fingernails allows to expose the marked pitches and achieve different expression. Touching the  $e^1$  and  $b$  strings with the fingertips helps to create a background which allows to clearly show the lower voice, because the semitone (and microtone) downward passage is marked by pressing the  $g$  string with the thumb nail of the left hand (see example 11).

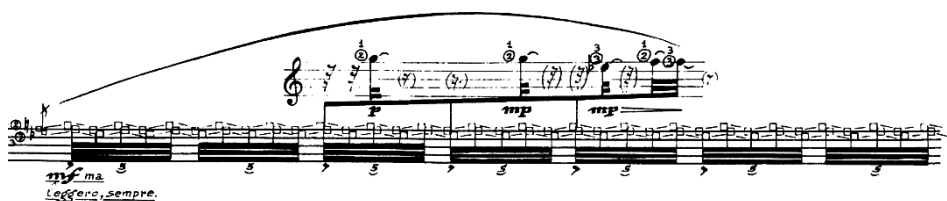
Example 11. M. Pisati, *Studio no. 4*, p. 12

An interesting transformation occurs in the final section of *Studio no. 4* where, in just a few seconds, a resonating *unisono* of a defined pitch transforms into a harmonic, produced by gently touching the string, then into an indefinite hum, by pressing the string a little harder, to finally become a full  $g\sharp^2$  note, by pressing the string fully against the fret (see example 12).

From all the original sonoristic techniques, it is worth mentioning the basic segment of *Studio no. 3*, namely the background, which is created by rapidly and rhythmically moving a major second interval up and down by a second in quintuplets using only the left hand, from which single, traditional notes emerge produced irregularly with the right hand. This creates an interesting, if uneasy, aura which is increased by rhythmic irregularity (see example 13).



Example 12. M. Pisati, *Studio no. 4*, p. 15



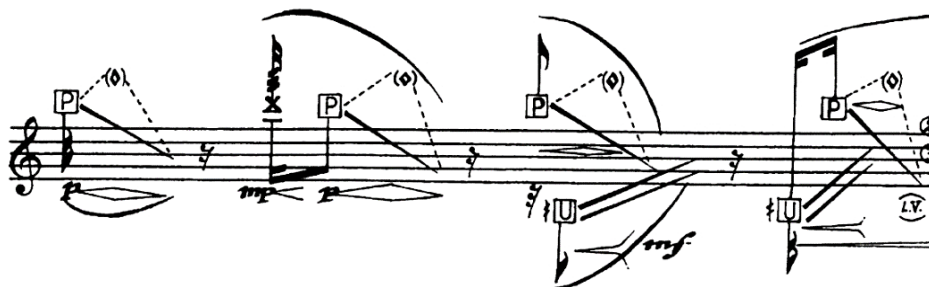
Example 13. M. Pisati, *Studio no. 3*, p. 7

The composer also frequently uses brushing along the bass strings marking not only the physical direction (right to left) but also the direction of the obtained interval. One or two strings can be used at the same time, and since these effects are generated using both hands, a frequent and parallel use of this technique is possible (see example 14).

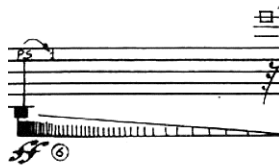
Non-standard nails on the thumb of the left hand are helpful in obtaining a louder and more piercing sound.

The cycle features several variations of *tapping* and *legato*. The most typical variation of those techniques is the sudden, increasingly faster but quieter, striking of the fret with just one finger of the left hand (see example 15).

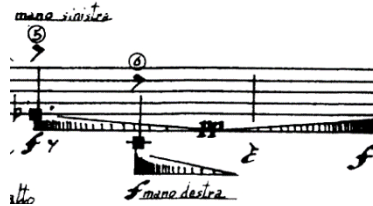
In a variation of this technique notes are produced with both hands which should be completely independent (see example 16).



Example 14. M. Pisati, *Studio no. 7*, p. 25



Example 15. M. Pisati, *Studio no. 7*, p. 25

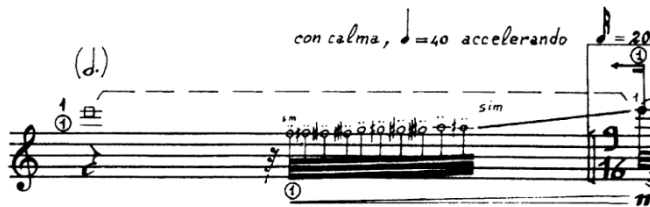


Example 16. M. Pisati, *Studio no. 7*, p. 26

A rare performance technique in guitar music is a specific type of *tapping* initiated by dynamically shortening the string with a finger of the left hand to then allow the right-hand fingers to strike the marked notes and produce a glassy, multiphonic hum effect (see example 17).

An increase in density and, as marked, the *stringendo* in the subsequent bar can be achieved by producing the note very quickly, using an unusual *legato* technique on both sides of the finger shortening the string (see example 18).

While some of the implemented techniques are not innovative *per se*, the way they are applied is, which only affirms the composer's imaginative compositional thinking. An example of this is the *glissando* technique which in 19th-century works, by Johann Kaspar Mertz<sup>22</sup>, for example, allowed for the melodies to be performed in a more *cantabile* fashion. Less often, like in works by Francisco Tárrega<sup>23</sup>, it brought a light and humorous quality. Pisati completely breaks with those connotations of the *glissando* placing it in an unusual context of chaos, uneasy dynamism or grotesque lament (see examples 19 and 20).



Example 17. M. Pisati, *Studio no. 5*, p. 17

<sup>22</sup> J.K. Mertz, *Elegy*, Theodore Presser Company, Malvern 2000.

<sup>23</sup> F. Tárrega, *Alborada*, Francisco Tárrega: Collected Guitar Works, Chanterelle Verlag, Heidelberg 2001.

**Vorticoso** (*senza alle pause & c.*)

$\text{♩} = 200, \text{sempre}$

*mp* *stringendo*

**Example 18.** M. Pisati, *Studio no. 5*, p. 17

**Example 19.** M. Pisati, *Studio no. 1*, p. 4

(D. fis.)

*pp* *limidamento,*  
*(come un lamento)*

**Example 20.** M. Pisati, *Studio no. 1*, p. 3

This also applies to harmonics – usually applied in subtle passages. In *Studio no. 2* the author builds them into a dissonant polyphony, which also contains multiphonics – the production of two notes on a single string at the same time. To produce sufficiently resonant harmonics, it is helpful to strike the string *molto ponticello* and to position the nails of the right hand perpendicularly to the string (see example 21).

**Tutto d'un fiato**  $\text{♩} = 260$

*p* *Stringendo il più poss.*

**Example 21.** M. Pisati, *Studio no. 2*, p. 5

A convincing performance of *Sette studi* requires the guitarist to abandon classical aesthetics and treat the guitar as a tool for expressing sonoristic ideas. It is indispensable to carefully examine performance suggestions and to exaggerate all dynamics and articulation markings: *pp* should be limited to barely perceptible finger movements while *fff* or *sfff* should bring maximum volume and bright timbre along with the acceptance of any side sounds, which would be unacceptable in (post)classical pieces. It is therefore worth emphasizing the dynamic build-up over long sections using the full timbre range of the instrument: from the extreme *sul tasto* near the 12th fret, all the way to the *ponticello* where it is still possible to produce a high-volume sound. Following Mieczysław Tomaszewski's categorisation, a kind of "reinforcing interpretation"<sup>24</sup> would be indicated. An overly timid performance of this rather long cycle can cause the listener to instantly lose interest and make the subsequent studies and techniques completely incomprehensible. An indication for interpreting *Sette studi* could be the unique features of each study which put them in contrast to each other and allow to intrigue the listener. What follows is a simplified table describing selected elements which could constitute a basis for interpretation of each part (see Table 1).

**Table 1.** Statement of characteristic elements *Sette studi*

Studio	Distinctive Elements
no. 1	Harmonics connecting musical thoughts; clear delimitation of phrases marked by slurs.
no. 2	<i>Tutto d'un fiato</i> (on a single breath); resonant chords.
no. 3	Alternated segment application: quintuplet background and a quasi-spectral <i>tremolando</i> .
no. 4	<i>Tremolando</i> completely unifying the entire study.
no. 5	Quasi-rondo form: a recurring tapping motif alternated with material which is new or derived from previous studies.
no. 6	New performance technique: brushing across the strings with the fingernails.
no. 7	Conclusion: rests suspending the narrative, which consists of musical thoughts and techniques present in all the previous studies.

Source: own elaboration.

## Sonoristic Elements in Selected Guitar Works

It may seem that the experience gained from working on studies with such a specific aura of timbres and the techniques is valuable only in the case of those studies, however, it appears that it can be applied to many other compositions,

<sup>24</sup> M. Tomaszewski, op. cit., p. 44.

although primarily to sonoristic works in which timbral aspects are one of the most important elements in the structure of a musical work. An extensive use of various types of *tremolando* in the *Sette studi* facilitate mastering a smooth *eami tremolo* in the outer parts of Tristan Murail's *Tellur*, makes one more sensitive to overtones produced by the instrument when moving the finger smoothly over consecutive frets, and help to maintain continuity between changing motifs (see example 22).

Tristan MURAIL  
1977

The image shows four staves of musical notation for Example 22. The first staff is marked with a circled 'a' and contains a box with the letters 'e a m i' and four upward-pointing arrows above it. Below the staff, the instruction 'étouffé (dampened)' is written, followed by 'pppp' and a dashed line with 'cresc. poco a poco' written above it. The second staff has a dashed line with 'cresc. poco a poco' below it, followed by a box containing 'rasg' and 'e a m i' with four upward-pointing arrows. The third staff has a box with 'ii' and two upward-pointing arrows, followed by a box with '16/22' and 'non rasg' above it, and 'p m i' below it. The fourth staff has a box with 'p a m i' above it, followed by a dashed line with 'cresc. poco a poco' below it, and another box with 'p i m a m' above it.

Example 22. T. Murail, *Tellur*, p. 2

Alberto Ginastera, in his *Sonata* Op. 47, used several similar techniques which can be encountered in Pisati's cycle. One of those is the use of a "whistling sound"<sup>25</sup> obtained by sliding upward the string with the thumb and middle finger, or improvising with notes of an indefinite pitch produced near the sound hole. Based on the technique used in *Sette studi*, the section can be given original character by adequately pressing the strings with the fingertips or fingernails (see example 23).

The image shows a single staff of musical notation for Example 23. It features a series of upward-pointing arrows above the staff, indicating a 'ponticello' effect. The staff is marked with 'pp' at the beginning. At the end of the staff, there is a box with 'simile' above it and '6 sec.' below it.

Example 23. A. Ginastera, *Sonata* op. 47, *Scherzo*, vol. 89–90

<sup>25</sup> A. Ginastera, *Sonata* op. 47, performance indications, Boosey & Hawkes, London 1984.

In this part, the *Scherzo*, the composer suggests that the “interpretation of dynamics must allow for a maximum degree of contrast”<sup>26</sup>, similarly to the *Sette studi*, an extreme implementation of the performance markings and emphasizing them with an appropriate timbre appear particularly suitable.

Using the full timbre palette in the first part of the *Vientulības sonāte* by Pēteris Vasks (*Pensieroso*) helps to form each motif, differentiate the expression, and at the same time maintain the tension that matches the uneven type of narrative. It is the imagination and sensitivity of the performer that determine which sonoristic devices to emphasise in order to give each movement individual character: degree of timbre use, speed of the glissandi, choice of the string on which to play the melody, or the decision to sustain particular notes. Similarly to the entire *Sette studi* cycle, it is worth to emphasize the contrasts between individual movements of the *Sonata: Pensieroso*, choppy and ephemeral, treated sonoristically; *Risoluto*, a toccata in nature, performed with rhythmic precision (especially in terms of rests) and expressive articulation; *Con dolore*, where the timbre is a device for shaping the melody as if it were sung with deep emotion, while resonant chords emphasise the solemn aura. It seems that also in the case of *Vientulības sonāte* a similar differentiation of subsequent parts could positively affect its reception by the listeners.

## Conclusion

The described cycle requires a universal practice: a holistic approach towards interpretation, which takes into account all phases of the work's existence from the start, and in which a reflection on the composer's intention should immediately cause the search for a practical performance solution which allows appropriate expression and is clear to the listener. The emotional spectrum that can be experienced by the listener is incredibly wide and varies among individuals. Quiet dynamics can cause tension or, alternatively, a sense of stagnation and tranquillity, while unusual performance techniques can bring curiosity, shock or amusement. The author's own experience as a performer is that, first and foremost, the work does not leave one indifferent. Maurizio Pisati's studies invite the guitarist to explore the instrument's timbral capabilities, to be used extensively when performing any other work. Analysing the meaning of individual sections or complete movements in relation to the entire form is relevant also when it comes to the interpretation of works from all periods. The cycle described herein only accentuates this issue. In addition to being a space for expressing unusual musical ideas and emotions, as well as for enriching the

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<sup>26</sup> Ibidem, p. 3.

technique, the sonoristic *Sette studi* can provide an incentive for composers to create guitar music and to use the instrument's rich capabilities in line with their personal artistic sensibilities.

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## Zarys sonorystyki gitarowej na przykładzie *Sette studi* Maurizia Pisatiego

### Streszczenie

Kolorystyczne możliwości gitary klasycznej są cechą, która fascynowała kompozytorów zarówno w minionych epokach (F. Sor, *Method for the Spanish Guitar*, Cocks & Co, London 1832, s. 16), jak i w XX i XXI wieku. Wzrost zainteresowania barwą dźwięku w ostatnim stuleciu realizowany jest także w solowej literaturze gitarowej. Przykładem tego jest między innymi cykl etiud na gitarę solo *Sette studi* Maurizia Pisatiego. Dzieło to obrazuje, w jaki sposób sonorystyczne traktowanie instrumentu przekłada się na uzyskiwanie nowych jakości ekspresyjnych i artystycznych. W artykule zdefiniowane zostanie pojęcie „sonorystyki”, zasygnalizowana zostanie rola cyklu w dorobku kompozytora oraz przedstawione zostaną różnice pomiędzy procesem interpretacji opisywanych etiud a innymi kompozycjami tego typu. Opisane zostaną wyzwania techniczne i artystyczne, z którymi mierzy się wykonawca na każdym etapie pracy nad utworem – zapoznanie się ze skomplikowanym tekstem muzycznym i z bogatymi oznaczeniami wykonawczymi; odczytanie i realizacja zamysłu kompozytora; wyostrenie ekspresji, która ułatwi wciągnięcie słuchacza w oryginalny świat brzmieniowy. W artykule zostaną również zaprezentowane przykłady kilku innych utworów, których opanowanie i interpretację ułatwić może doświadczenie zdobyte podczas pracy nad *Sette studi*.

**Słowa kluczowe:** Maurizio Pisati, współczesna muzyka gitarowa, gitara klasyczna, etiudy na gitarę, sonorystyka.

