

Bryan Johanson's *13 Ways of Looking at 12 Strings*

for Two Guitars:

Recording and Critical Investigation

by

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ABSTRACT

The purpose of this project is to introduce Bryan Johanson's composition for two guitars, *13 Ways of Looking at 12 Strings*, and present an authoritative recording appropriate for publishing. This fifty-minute piece represents a fascinating suite in thirteen movements. The author of this project performed both guitar parts, recorded them separately in a music studio, then mixed them together into one recording. This document focuses on the critical investigation and description of the piece with a brief theoretical analysis, a discussion of performance difficulties, and guitar preparation. The composer approved the use and the scope of this project.

Bryan Johanson is one of the leading contemporary composers for the guitar today. *13 Ways of Looking at 12 Strings* is a unique guitar dictionary that takes us from Bach to Hendrix and highlights the unique capabilities of the instrument. It utilizes encoded messages, glass slides, metal mutes, explosive "riffs," rhythmic propulsion, improvisation, percussion, fugal writing, and much more. It has a great potential to make the classical guitar attractive to wider audiences, not limited only to guitarists and musicians. The main resources employed in researching this document are existing recordings of Johanson's

other compositions and documentation of his personal views and ideas. This written document uses the composer's prolific and eclectic compositional output in order to draw conclusions and trace motifs. This project is a significant and original contribution in expanding the guitar's repertoire, and it uniquely contributes to bringing forth a significant piece of music.

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CHAPTER 1

INTRODUCTION

13 Ways of Looking at 12 Strings is an imaginative and inventive exploration into sonic possibilities for two guitars. Johanson created this piece to capture his wonderful mixture of capricious eclecticism bringing together as many influences, techniques, and sound effects as possible. According to the composer:

I wrote this piece that will just kick your ass it's so cool. It's wacky, but the entertainment value is very high. It just does everything-- it's like the world of the guitar. When I wrote it, I didn't set out to write a long piece. I just had the goal that I wanted to incorporate everything I love about two guitars into one piece. I wanted to take the two guitars and look at them from every conceivable angle that I could imagine. I really wanted to explore this combination of two instruments and what they can do.¹

¹ Kimberly Shelley Perlak, "Finding a Voice in the American Classical Guitar Vernacular: The Work of Andrew York, Benjamin Verdery, Bryan Johanson, and David Leisner" (DMA diss., The University of Texas at Austin, 2008), 141.

13 Ways of Looking at 12 Strings consists of thirteen movements grouped into three main parts: *Cool Cubed*, *Pentadigitopia*, and *Cube Squared*. Eleven movements, out of thirteen, are for two guitars. The two remaining movements are for solo guitar, which divide the work into three main sections.²

² Johanson decided to name this two-movement mini drama *The Philosopher and the Fly*, and cast them together in the appendix of his work. Thus, he emphasized that these two movements: "A Philosopher's Song" and "From the Diary of a Fly," could exist and be performed in a solo guitar recital, independently from *13 Ways of Looking at 12 Strings*.

CHAPTER 2

BIOGRAPHY

Bryan Johanson is a composer, guitarist, professor of music, and the department chair at Portland State University. He was born in 1951 in Portland, Oregon. As a member of Oregon Guitar Quartet, Johanson conveys the music of the American popular mainstream by including his own arrangements and transcriptions of traditional folk tunes, ballads, drinking songs, bluegrass, and blues in the ensemble's repertoire.³ He is also a member of Third Angle New Music Ensemble, which focuses on performing contemporary music from all over the world. Johanson is the founder of the guitar department at Portland State University and of its Classical Guitar Recital Series. In 1991, he established the annual Portland Guitar Festival, which has become internationally recognized.

Johanson studied composition with Charles Jones and William Bolcom and his guitar mentors include Christopher Parkening and Alirio Diaz, among others. A prolific recording artist and composer, Johanson has won national and

³ *Something Wondrous Fair*, Oregon Guitar Quartet, Cube Squared Records, CD; and the upcoming album *Realizations*, with its release planned for November 2011.

international prizes and awards from institutions such as Aspen Music Festival, UCLA, The Kennedy Center, and Esztergom International Guitar Festival.

As a composer, Johanson is instantly recognized by his unique, yet very eclectic blend of influences. His inspiration and motifs range from ancient mythology, through the music of Bach and Weiss to Jimi Hendrix, Frank Zappa, and James Brown.⁴

⁴ These and many other influences permeate Johanson's entire music catalog. Contrapuntal development, perpetual drive, and formal structure are some of the Baroque influences. *Pluck, Strum, and Hammer* and *Let's Be Frank*, are two pieces recorded by Los Angeles Guitar Quartet that were written in honor of Jimi Hendrix and Frank Zappa respectively. The movement called "Give the Strummer Some" was named by James Brown's famous on-stage saying: "Give the drummer some."

CHAPTER 3

PART I: COOL CUBED

13 Ways of Looking at 12 Strings opens with

“Toccataesque.” This *allegro con fuoco* movement entertains a duel-like exchange between the two guitars. The music dialogue is rich with syncopation and a constant, fast rhythmic drive. It features fast-moving virtuosic passages and brilliant “licks.”⁵ In essence, “Toccataesque” is a fanfare in a very open style. It is light and playful, introductory, pleasant, and designed to herald the opening of the composition. “Toccataesque” is the shortest movement in the suite, without development. It presents material that is light-hearted, not complicated or technically problematic. Harmonically, the long pedal-note “A” establishes the predominant tonal center in “A”. Johanson moves quickly between the tonal centers in this movement.

In “Toccataesque,” Johanson sets his preference for the dynamic treatment of the entire piece. He clearly shows his intent on treating the two guitars as a single twelve-stringed

⁵ “A lick is a stock pattern or phrase consisting of a short series of notes that is used in solos and melodic lines. Licks in rock and roll are often used through a formula, and variations technique in which variants of simple, stock ideas are blended and developed during the solo.” Richard Middleton, *Studying Popular Music*, (Philadelphia: Open University Press, 2002), 137.

instrument in terms of expression and dynamics. Gradual, as well as sudden, dynamic changes always appear in both parts simultaneously, without exception (Example 1.1).

Example 1.1. "Toccataesque," parallel dynamics, mm. 1, 82,85,87.

Toccataesque

Allegro con fuoco ♩ = 112 - 120

The image displays a musical score for a piece titled "Toccataesque" in 2/4 time, marked "Allegro con fuoco" with a tempo of 112-120. The score is for two guitar parts, labeled "1." and "2." on the left. The first system (measures 1-8) shows both parts starting with a forte (*f*) dynamic. The second system (measures 82-87) shows both parts starting with a *dim.* (diminuendo) dynamic. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *dim.*, and *p* (piano) throughout the piece.

In measures 46 and 47 in Guitar 1, Johanson signals and anticipates a technique that he later will use extensively in the final movements: "snap" pizzicato.⁶ Even more interesting is that he introduces this technique in combination with fast trills, with which he achieves a unique effect that enlivens this movement (Example 1.2).

⁶ Snap pizzicato is a technique of plucking the string vertically so that it bounces back off of the fingerboard. It produces a sharp and loud snap.

Example 1.2. "Toccatæesque," quarter-note snap *pizzicati*, mm. 46, 47.



"Bad Egg Cafe" is an example of Johanson's use of encoded motifs in his compositional process. The title is a sequence of pitches in the melody: B,A,D,E,G,G,C,A,F,E, which recur throughout the entire movement. At times, Johanson uses just the motives from each of the words. This movement is slow, lyrical, and more complex in terms of the development of material. Guitar 1 introduces the BAD EGG sequence of notes in the opening measure, which continues with CAFE in measures two and three in Guitar 2 (Example 1.3).

Example 1.3. "Bad Egg Cafe," musical message encoded in the title, mm. 1-3.

Bad Egg Cafe



"Mr. Owl Ate My Metal Worm" is a semantic as well as a musical palindrome. In measure 47 the fulcrum figure at the center of the movement is where the music turns on itself (Example 1.4).

Example 1.4. "Mr. Owl Ate My Metal Worm," - "mirroring point," m. 47.



Johanson elaborates:

I composed a string quartet titled *Never Odd or Even* - an eighteen-minute piece where I explored the idea of writing a large scale work in palindromic form and solving all the

problems of not just making the form but really giving the form that has architecture where the lines played backward don't just sound like backward lines and where all the material is developed so that in one direction it has one kind of feel, and the other has a very different kind of feel. One of the things I learned in writing a big piece is that you have to conceive of your material in two directions at once. You have to work to the middle. I need to confirm to myself that this is the great conclusion.⁷

Johanson develops this movement as a complex harmonic and rhythmic pallet. "Mr. Owl Ate My Metal Worm" begins with a syncopated rhythm. Material that falls on the offbeat in one direction falls on the downbeat in the other. The detail of what kind of rests Johanson uses is really important. A quarter note reversed is still a quarter note. However, if an eighth note with an eighth-note rest is on the downbeat in one direction, it is going to be on the upbeat in the other direction. The placement of rests really matter in this movement.

The title of this [part] is *Cool Cubed*.⁸ The title doesn't really mean anything to me, it's just a cool name. When I wrote the String Quartet I came up with a little palindromic figure. It's a little guy holding an eighth note on either side. If you put a mirror up to him, you'll see that he is palindromic too. He is the same on either side. So I thought this is just a cue to the performers that now the music starts running backwards. I felt it was important to

⁷ Bryan Johanson, unpublished manuscript, January 21, 2011.

⁸ Reference to the first part of the tripartite suite: *Cool Cubed*. The other two parts are *Pentadigitopia* and *Cube Squared*.

have a clue for the performers that they have reached the half point.⁹

“Le Petit Groove Royale” relies on J.S.Bach’s *Thema Regium* from *The Musical Offering*.¹⁰ The original theme is characterized by intervallic leaps followed by a chromatic descent and is encrypted in this movement.

Example 1.5. “Le Petit Groove Royale,” the Royal Theme, mm. 6-10.

Le Petit Groove Royale

Maestoso e molto serio $\downarrow = 48-52$

The musical score for "Le Petit Groove Royale" is presented in two systems. The first system covers measures 6-10. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Maestoso e molto serio" with a metronome marking of 48-52. The first staff (Gt. 1) starts with a forte (f) dynamic, followed by mezzo-forte (mf) and mezzo-piano (mp) dynamics. The second staff (Gt. 2) also starts with f, then mf and mp. Both staves end with a piano (p) dynamic and the instruction "intensivo". The second system covers measures 11-15. It continues with the same key signature and time signature. The first staff (Gt. 1) starts with a mezzo-forte (mf) dynamic. The second staff (Gt. 2) starts with a mezzo-forte (mf) dynamic. The music continues with intervallic leaps and chromatic descents.

“Le Petit Groove Royale” features the descending part of the original theme in the beginning (Example 1.5. mm. 6-8). The

⁹ Bryan Johanson, unpublished manuscript, January 21, 2011.

¹⁰ *The Musical Offering*, BWV 1079 is a collection of musical pieces, mostly canons and fugues, written by J.S.Bach. All pieces originated from the same musical theme, given to Bach by Frederick the Great of Prussia.

rhythmically-changed head motive of the original theme appears as the second part of the theme (Example 1.5. mm. 9,10):¹¹

This is my version of the theme from *The Musical Offering*. It's just spelled differently. It shows up all over. I don't present it like Bach ever presented it: I'm just using it. And then, throughout the piece, it just keeps showing up. I try to use the pitches that Bach used and I have harmonized it a little differently.¹²

After the *Maestoso e molto serio* introduction, primarily utilizing Bach's royal theme, Johanson brings forth his American vernacular and rock-and-roll influence in the type of vibrato he uses in the continuation of the movement: *Allegretto groovoso*. He insists on using a vertical, very exaggerated type of vibrato, which he refers as, "A very American vibrato"¹³ (Example 1.6)

¹¹ Portion of the original theme: C,E-flat,G, A-flat is enharmonically written in "Le Petit Groove Royale": C,E-flat,G,G-sharp, measure 10.

¹² Bryan Johanson, unpublished manuscript, January 21, 2011.

¹³ Vertically bending the string up and down, versus a classical sideways vibrato.

Example 1.6. "Le Petit Groove Royale," vertical vibrato, mm. 24,28.

Johanson introduces another set of unusual techniques and sound effects in this movement. Measure 89 – Guitar 2 – features left-hand articulation hammers¹⁴ culminating with an eighth-note *sforzando rasgueado*¹⁵, reinforced with a snap pizzicato in guitar one (Example 1.7).

Example 1.7. "Le Petit Groove Royale," sound effects, m.89.

¹⁴ Non-pitch producing left-hand articulation, sounding like a light percussive effect.

¹⁵ *Rasgueado* is a fast strum involving more than one finger of the strumming hand.

The final two lines feature another unique and dramatic effect. Extensive glissandos are combined with sharp staccatos in both guitars. String surface glissandos enforced with string percussion take over and create a remarkable movement finale.¹⁶

Example 1.8. "Le Petit Groove Royale," - "chasing glissandos," mm. 102-106, "surface glissandos", mm. 106-111.

The image displays two systems of musical notation for guitar. The first system, labeled '100', shows two staves (1 and 2) with various notes, rests, and dynamic markings such as *p*, *f*, *dim.*, and *sim.*. Circled numbers 6 and 5 are placed above certain notes. The second system, labeled '106', features extensive 'string surface gliss.' markings with slanted lines and vertical strokes, indicating a specific performance technique. It also includes a *pp* marking at the end.

In conclusion, the movements in Part I are straightforward. Each has its own individual character. The opening *tocatta* is a fanfare. The second movement is a lyrical piece. The third movement is a driving palindrome. The last one is based on Bach's royal theme, with a modern "groove".

¹⁶ String surface glissandos are produced with the left hand only, creating a "whistling" sound by sliding left-hand fingers over the surface of bass strings.

CHAPTER 4

PART II: *PENTADIGITOPIA*

Part II may be seen as a set movements featuring a variety of playful aspects.¹⁷ It begins with "A Philosopher's Song," the first movement of a miniature two-movement suite entitled *The Philosopher and the Fly*. The other movement is called "From the Diary of a Fly," and, as movement number nine, it concludes *Pentadigitopia* (Part II).

Besides serving to delineate the three parts of the overall composition, these two movements provide each of the two performers an opportunity to perform as a soloist. The choice of which guitarist performs which solo is left to the performers themselves, or else they could flip a coin on the stage or ask the audience to choose. "It doesn't really matter to me. It lays the foundation of having a game-like character in this part," says Johanson.¹⁸ The composer continues by explaining the story behind the titles:

The Philosopher and the Fly comes from Bartók's *Microcosmos*. Bartók has a movement called "From the Diary of a Fly" and I liked that title, so I used it. I don't refer to any Bartók music in this. This is based on an anecdotal story about René Descartes who was a French

¹⁷ The playful character in *Pentadigitopia* is achieved by employing unusual sound effects and elements of chance.

¹⁸ Bryan Johanson, unpublished manuscript, January 21, 2011.

philosopher and the founder of the Cartesian system. René was really sick and confined to his bed. Throughout the day there was a fly that was landing on the ceiling. And he was wondering what the chances are of the fly landing on the same spot twice. He mentally drew a grid, Cartesian system, and began mapping where the fly landed. *The Philosopher and the Fly* is a kind of what I like to call it a little mini-comic opera. I tried to make "A Philosopher's Song" and "From the Diary of a Fly" the same amount of time. In one, it's a sick philosopher, lying on his bed, so it's slower and he is puzzling over something – so there is this repetitive figure that he is kind of thinking.¹⁹

"A Philosopher's Song" is very abstract. During that chunk of time, while the philosopher is puzzling about the fly, we get to the end and the philosopher resolves his issue. "From the Diary of a Fly" is the same amount of time seen from the fly's perspective, "The fly is just buzzing around and will occasionally land, and move, and land ... The movement starts in a high register. The main idea is that the fly slowly flies down from the ceiling and at the very end lands on the table next to Descartes," according to Johanson.²⁰ At the end of this movement one can see a repeated motif from "A Philosopher's Song."²¹ This is the moment when the philosopher and the fly finally meet. It's clear that the philosopher is swatting at it:

¹⁹ Bryan Johanson, unpublished manuscript, January 21, 2011.

²⁰ Ibid.

²¹ See example 2.1.

When I perform this piece, many people will come up to me and ask: "Did he get it? Did he swat the fly?" They get the philosopher is swatting at it but they are very concerned whether the fly lived or not. And I say, I don't know!²²

The Philosopher and the Fly is like a mini-film, portraying five minutes from one perspective and the same five minutes from a different perspective. One is the philosopher; the other is the fly, and at the end of the movements they meet. It is up to one's individual preference whether the fly lives or not. When I interpret this, I treat time differently, as the life span of the fly is not the same as philosopher's, so even though the idea that the time is the same, it actually doesn't have to conform to this premise. The mini-suite offers many interpretative possibilities. Two minutes for a fly could be much different from the philosopher's perspective. My view is that the performer should make the audience believe that both movements last the same amount of time, but in actuality, it doesn't have to be so.²³

"A Philosopher's Song" starts and finishes with the same motif in a slow arpeggio. In the opening, it is presented *forte*,

²² Bryan Johanson, unpublished manuscript, January 21, 2011.

²³ Johanson provides a very precise tempo marking for "From the Diary of a Fly." By adjusting the largely rubato "A Philosopher's Song," performers could even target to make both movements of equal duration.

and at the end *piano*, thus coming full circle and with a resolution both musical and programmatic (Example 2.1).

Example 2.1. "A Philosopher's Song," the first and the ending line.

A Philosopher's Song

The musical score for "A Philosopher's Song" is written for guitar solo in treble clef. It begins with the tempo marking "Larghetto" and a dynamic of *f*. The first line contains several measures of music with various dynamics including *mf* and *mp*. The second line continues the piece, featuring a section marked "4x riten." (ritardando) that ends with a dynamic of *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

The next example shows the beginning of the other solo movement (Example 2.2).

Example 2.2. "From the Diary of a Fly," opening motive, mm. 1-4.

From the Diary of a Fly

The musical score for "From the Diary of a Fly" is written for guitar solo in treble clef. It begins with the tempo marking "Allegro agitato" and a metronome marking of $\text{♩} = 120$. The score is characterized by a fast, repetitive eighth-note motif. The first line includes dynamics of *p* and *sim.* (sforzando). The second line continues the motif with dynamics of *pi z p i m sim.* and *f*. The score includes circled numbers 2, 3, and 4, likely indicating specific fingering or articulation points.

This movement starts in a high position on the lowest two bass strings. The fast tempo, repetitive motifs, and somewhat

dissonant and aggravating arpeggios successfully portray the presence of a fly. From the performer's perspective, this is one of the most demanding movements in the suite. Successful performance involves having a fast tempo with light and very well controlled playing, "bursting" crescendos,²⁴ and sudden dynamic changes. Strategically placing staccatos and strictly controlling the length of notes is crucial.²⁵ "From the Diary of a Fly" continues the legacy of technically-challenging and musically-demanding pieces that portray flying insects and tiny birds.²⁶ The end of the movement recalls the opening motif from "A Philosopher's Song." This is the point in time where the protagonists of these two movements meet: the philosopher and the fly. The final snap pizzicato graphically suggests the outcome of the rendezvous. Whether or not the little protagonist lives is up to the audience to decide, like Johanson suggests²⁷ (Example 1.10).

²⁴ Very intense *crescendo* performed in a very short amount of time because of a fast tempo and shortness of the melodic figure.

²⁵ Using staccatos, especially on open strings, imitates the fly's buzzing more faithfully, rather than letting notes overlap.

²⁶ Reference to Julio Sagreras's *El Colibri* and Nikolai Rimski Korsakov's *Flight of the Bumblebee*.

²⁷ Bryan Johanson, unpublished manuscript, January 21, 2011.

Example 2.3. "From the Diary of a Fly," closing phrase, final line.



Between the two movements for solo guitar, we have the three little games of *Pentadigitopia*. The first one, "Strings Etouffee," uses the mute (*sordino*). It is largely about the texture, in tandem, mostly playing together. The composer offers a way of constructing the mute in the appendix of the suite (Example 2.4).

Example 2.4. "Strings Etouffee," mute construction.

In "Strings Etouffee" the guitarists are instructed to use a mute. Of the number of possible ways a mute may be made, the composer makes the following construction suggestion. Cut a piece of duct tape about 4" in length (approximately the length of the bridge saddle.) Roll it tightly lengthwise with the sticky side out (see figure below). Repeat this process four or more times, each time rolling the new piece of tape, sticky side out, onto the previous duct tube. When finished, the duct tape tube should be about as thick as a small cigar. Now attach a piece of leather or soft cloth, which has been cut to the same size, to the sticky surface of the duct tape tube. This mute may now be slipped under the strings at the bridge. You may need to make a few mutes before the perfect thickness is achieved. (If it is too thick, it will over-dampen the strings. If it is too thin, it will not mute the strings.)

Johanson shares his idea and explains that cutting small, string-spaced incisions in a strip of a mouse pad, is an efficient

way of making a guitar mute.²⁸ One of the main advantages is that this type of a mute is movable,²⁹ thus making it possible to further regulate the guitar volume.

“Slide Rule” is the second game in *Pentadigitopia*. When it is performed, it looks like two scratch artists at turntables are on the stage. The guitar is to be held in the performer’s lap, strings facing upward. The left hand rests over the strings, muting them, and the right hand plays using a glass “bottleneck” slide. The three-line notation gives a rough graphic approximation of the pitches. The top line is reserved for the left-hand index finger and percussion effects. The bottom two lines are used to graphically display approximate pitches on the treble and bass strings. The higher the note appears above the line, the closer it is to be played to the guitar bridge. Analogously, the lower the note is below the line, the closer it is to be played to the fingerboard.

²⁸ Bryan Johanson, unpublished manuscript, January 21, 2011.

²⁹ Adjustable mute that could be moved closer to, or further away from the guitar bridge.

Example 2.5. "Slide Rule," three-line notation, mm. 1-4.

Allegro giocoso ♩ = 108

"Slide Rule" is, for the most part, played by employing all three treble or all three bass strings. Johanson presented a short section on first string only. Unorthodox notation, distinctive treatment of the instrument, wonderful rhythmical patterns, particular sound quality and performing technique³⁰ are enhanced with the introduction of improvisation. In measures 22-25, Guitar 1 is required to improvise on the first string. In measures 30-33, Guitar 2 takes over the improvisational idea and is required to improvise on the lowest two bass strings (Example 2.6). The same musical and syncopated rhythmical patterns in *forte* emphasize the ending of the both improvisatory sections (measures 25 and 33). Johanson reintroduces improvisation on a larger scale in the final movements of Part III (*Cube Squared*).

³⁰ Refers to a specific "whistling" sound quality produced by using the slide.

Example 2.6. "Slide Rule," *tutti* endings of improvisatory section, mm. 25,33.

Johanson explains how he developed this notation:

"Slide Rule" was just murder to notate. Inventing the notation for such an unorthodox thing was most complex for me. I needed to invent proportional notation that had sort of relatively precise rhythmic notation, but that could show all different aspects of what both hands were doing. I believe I was successful, but that took me the longest time puzzling out how to write it. The writing itself went really quickly.³¹

Johanson continues about influences and inspiration for this movement:

³¹ Bryan Johanson, unpublished manuscript, January 21, 2011.

After my parents were divorced, my dad had an apartment. He had a stereo and he would play non-stop ethnic music of the décor. So in the Japanese theme, it was playing *shakuhachi*, Zen-like flute, with lots of silences. Bantu theme, African drumming. For *flamenco* theme, he had guitar music playing. And he had a guitar on the wall and he told us always, "Don't touch the guitar!" But I had to touch it. I wasn't really interested in playing it so much, as much I was really interested in the *flamenco* recording as the guitarist had a lot of squeaks. And I thought that was the coolest sound. I didn't know it was just noise. I thought that it was carefully planned. When my dad would leave the apartment I would pull the guitar down. I would put the record on and I would try to squeak when the guy squeaked, because I thought, so that's what he is doing. I also liked to get a knife or a spoon and just make the circle around the sound-hole. I could do that all day. It was really hypnotic for me. I just loved that sound. Now, from an adult perspective, I can see that my ear was engaged and that I reacted to the subtle changes in sound – it was the coolest thing.

So, this movement came from that childhood memory of doing this and doing it with undiminished pleasure every time I did it. It was so much fun. And just as a by-product of resting my left hand on the guitar neck, I produced a different sound. It's very different if you have the strings open. I didn't know this. Just by resting my left hand and muting the strings I didn't know I was aiding in the microtones and high pitches. It's amazing. And I could still do it all day!³²

"Steel Pans" is the third game. It calls for piece of metal to be woven through the strings. A straightened metal paper clip works well for this purpose. Performers can experiment with the placement of the metal piece, but the best sound is achieved with it positioned as close to the bridge as possible. Further from

³² Bryan Johanson, unpublished manuscript, January 21, 2011.

the bridge, the intonation gets distorted. It is important that guitars be as well-tuned as possible. This movement imitates the Jamaican steel drum. "In Jamaica and Trinidad these instruments are called steel pans," according to Johanson.³³ In this movement, Johanson intends to achieve a "folksy" feel and wants the guitars to sound like steel drums. The composer also provides a diagram with the suggested way of installing the metal mute (Example 2.7).

Example 2.7. "Steel Pans," metal mute installation.

Steel Pans

Both guitars should be equipped with a metal mute woven through the strings as close to the bridge as possible. (See diagram) The mute can be made from a straightened-out large metal paper clip.



Allegro spiritoso ♩ = 112



"Steel Pans" opens with harmonics in Guitar 1, which have a metallic sound timbre, not the usual airy and delicate quality of standard classical guitar harmonics. Frequent meter changes also characterize this movement (Examples 2.7 and 2.8).

³³ Ibid.

Example 2.8. "Steel Pans," meter changes, mm. 54-65.

The image displays two systems of musical notation for guitar. The first system, starting at measure 52, consists of two staves labeled '1.' and '2.'. The music is written in a key signature of one sharp (F#) and features a series of meter changes: 8/8, 3/8, 2/4, 3/4, 2/4, 3/8, and 5/8. The second system, starting at measure 59, also consists of two staves labeled '1.' and '2.'. It continues the piece with further meter changes: 5/8, 3/8, 2/4, 3/4, 2/4, 3/8, and 5/8. The notation includes various rhythmic values, accidentals, and dynamic markings.

When I was six, I wrote a musical for me and my sister to perform. It was a musical for hand puppets. So we got down behind the bed and there were eight or nine songs these two puppets were singing about. So I had a series of songs that ended up with the two puppets singing about chicken for dinner. And it was the big finale: *The Chicken Dinner*. It was a very catchy tune with a little choreographed routine. That was my first memory of composing. I think this kind of activity, of listening to the world through kind of unusual sounds, is something I've always done. And that's a really very specific memory, and I'm sure I tapped into it when I wrote *Pentadigitopia*.³⁴

"From the Diary of the Fly" ends the game section.

³⁴ Ibid.

CHAPTER 5

PART III: *CUBE SQUARED*

The last section, *Cube Squared*, blends all of the different compositional approaches from the previous movements. Improvisations, games and puzzles, and new and exciting techniques are gathered into these four movements.³⁵ The weight of the composition is felt at the end rather than at the beginning.

“EGAD!”³⁶ is a backward reference to the “Bad Egg Cafe.” The title contains four pitches that are introduced first as harmonics and then as a short thematic material. “EGAD!” is a formalized and developed canon. The two guitar parts are chasing each other throughout. Its form represents a unison canon at one bar (at 2 beats), with imitation that proceeds all the way to the end of the movement. “EGAD!” is in essence a steady chase, a genuine scherzo:

In any canon you’re writing a work where the melodic material is coming at you staggered, but at the same time both instruments are sounding as an ensemble. So the dynamics need address the kind of ensemble delineation, rather than the staggered. I let the staggered take care of

³⁵ The four final movements are technically demanding. Their motivic work is more complex; they are longer and more developed formally than the previous movements.

³⁶ “EGAD!” is the first movement of Part III.

itself. It's more practical to write your dynamics for the vertical rather than staggered horizontal.³⁷

The next example shows the opening of the movement introducing pitches from the title. This introduction is sixteen measures long after which the "chase" starts (Example 3.1).

Example 3.1. "EGAD!," introductory harmonics and beginning of the canon, mm. 1-21.

EGAD!

Allegrissimo ♩ = 124-128

The musical score is for guitar and is divided into three systems. The first system (measures 1-7) features a treble clef with a key signature of one flat and a 12/16 time signature. The first staff (treble clef) contains a series of chords, with annotations 'harv. 12' and 'harv. 7 gva.' above measures 1 and 4 respectively. The second staff (bass clef) contains a melodic line with notes circled in red. The second system (measures 8-14) continues the harmonic texture with 'gva.' annotations above measures 8, 10, 12, and 14. The third system (measures 15-21) shows a change in dynamics to 'mp' and a more active melodic line in the bass staff. The score is labeled 'Gt.' on the left side of each system.

In the middle of the movement, a short, calm section interrupts the motor-like canon. Harmonics and slow notes dominate this section, which is thirteen measures long. After this short

³⁷ Bryan Johanson, unpublished manuscript, January 21, 2011.

interlude, the canon continues to the end of the movement
(Example 3.2).

Example 3.2. "EGAD!," calm section, mm. 90-98.

"Give the Strummer Some" begins with an extended improvisatory introduction. It exploits the idea of a strict timekeeper juxtaposed with the other expressive and rhythmically-free player. Guitar 2 keeps the steady harmonic and rhythmic pace utilizing slow and repetitive chords:

James Brown says in one of his songs, "Let's give the drummer some!" This is how "Give the Strummer Some" got its title. I start with a very free duo where the two parts are not meant to be lined up too much, except where the dotted lines are. It's supposed to feel very free, like there is one guy that is kind of keeping time and the other that's like whatever dude, I'm too free for this. And yet, they are going to line up at spots so that the harmony can move forward.³⁸

³⁸ Ibid.

Guitar 1 plays an improvised, uninhibited *cadenza* (Example 3.3).

Example 3.3. "Give the Strummer Some," excerpt from the improvisation-like introduction.

The musical score for Example 3.3 consists of two systems of staves. The first system shows Guitar 1 (top staff) and Guitar 2 (bottom staff). Guitar 1 starts with a *Sostenuto* marking and a tempo of 64-68. It features a melodic line with a circled '2' and a circled '4'. Guitar 2 is marked *sempre ritmico* and provides a rhythmic accompaniment. The second system continues the piece, with Guitar 1 marked *accel.*, *rit.*, and *a tempo*. The score includes various performance instructions such as *solo, ad libitum, poco più mosso, sempre intensivo*, *mp*, *accel.*, *rit.*, and *a tempo*.

This concept gives each of the guitars a very different role theatrically. One guitar is free and the other contained, just keeping the rhythm. This builds tension and causes the clash of ideas that eventually is resolved in the second half of the work, where it becomes much more rhythmic. The part of Guitar 2, that was originally the most conservative part, now becomes a really driving force. Guitar 1 then assumes the role of a drummer.

The second part of the movement is dominated by powerful strums and exciting rhythmic patterns. The elaborate strumming patterns also involve muting the strings, which

enriches the texture (Example 3.4). This example shows an exciting section where forceful strums are paired with *forte* snap pizzicatos. The result is an electrifying amalgam of sound, timbre, volume, and rhythm. At the bottom of this example, Johanson provides a diagram explaining his notation for muted and strummed chords.

Example 3.4. "Give the Strummer Some," excerpt from strumming patterns enforced with snap pizzicatos, mm. 46-52.

The image displays a musical score for guitar, consisting of two systems of staves. The first system covers measures 42 to 52, and the second system covers measures 48 to 52. The score is written for two guitar staves, labeled '1.' and '2.'. The music features a mix of melodic lines and complex chordal textures. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A legend at the bottom of the page explains the notation for chords: a thin stem indicates a 'Repeat chord', and a thick stem indicates 'strum muted strings'.

Johanson notates full chords on the first beat of each change. A thin stem on subsequent subdivisions represents a repeated chord, while a thick stem stands for a strummed chord

on muted strings.³⁹ Johanson indicates accents (>) under selected chords.

Percussion effects (Example 3.5) complement the complex strumming patterns and further enrich the texture:

What I want from the guitar is to sound like a drum kit: Bass-drum, tom-tom. Kick bass on the bridge, and always mute the strings. Ring, middle, and index finger are hitting the bridge and producing the kick bass. Bass, snare.⁴⁰

Example 3.5. "Give the Strummer Some," percussion excerpt, mm. 92-93.

The image shows a musical score for guitar, labeled 'Gt.' with two staves (1. and 2.). The score is in 8/8 time and spans measures 89 to 93. The notation includes chords, single notes, and rhythmic markings such as accents (>) and a circled 'x' with a star. A note in measure 92 is marked with a circled 'x' and a star, with the instruction '(see below)'. Below the score is a diagram of a guitar body with two points marked: 'bridge' and 'upper bout'. The 'bridge' point is marked with a circled 'x' and a star, and the 'upper bout' point is marked with a circled 'x' and a star. The diagram shows the guitar body with a bridge and an upper bout, and the two points are marked with circled 'x' and a star.

"Give the Strummer Some" has a section in which the guitarists are required to improvise rhythmical patterns on given chords (Example 3.6):

There is a chunk here that is improvised. One guitar is driving the other with propulsive strumming. And this is a very American strumming as opposed to *flamenco*

³⁹ Muting is achieved by slightly lifting the left hand fingers so that strings are depressed but the fingers are still touching the strings.

⁴⁰ Bryan Johanson, unpublished manuscript, January 21, 2011.

strumming. It's sort of American folk-like strumming. This also creates a lot of sound, because you are driving with your forearm. There are some limits to this type of strumming, but some benefits too.⁴¹

Example 3.6. "Give the Strummer Some," improvisatory section, mm. 104-115.

Handwritten musical score for guitar, measures 104-115. Measure 104: Treble clef, G major, "improvise percussion solo 2nd time". Bass clef, "improvise muted string strummed solo" with "drop dynamic and support Gt.1 percussion solo." Measure 109: Treble clef, G major, "improvise muted string strummed solo". Measure 114: Treble clef, G major, "tacet 2nd time". Bass clef, "drop dynamic and support Gt.1 percussion solo."

"Fuguetude" requires a high level of virtuosity. The first movement of Part III is a canon, and this is also a fugue. Johanson uses many contrapuntal tools. Whereas imitation exists in other movements, in this movement it is a formalized fugue. It is also an etude:

⁴¹ Ibid.

I want it to be just smoking. It's unrelenting. It's a *perpetuum mobile*. It's always moving, even when it goes to major in the more lyrical part. And of course when measures are going by fast it's a lot of pages of writing. This is the hardest music to write, because I can write much faster than I can copy it. It's really hard to keep up. When you compose like I compose, sometimes slowing me down is not a good thing. It really takes discipline. And a movement like this – I'm just standing in my kitchen page after page, just trying to keep up.⁴²

"Fuguetude" starts by introducing its thematic material in Guitar 2. There is no countersubject during the presentation of the subject. The answer to this subject appears in Guitar 1 starting at measure 18 (Example 3.7).

⁴² Ibid.

Example 3.7. "Fuguetude," introduction, mm.1-30.

Fuguetude

Vivace assai $\text{♩} = 176-184$

1.

7.

13.

19.

25.

The subject repeats two times, in its full length, before forming a *stretto* in measure 244 (Example 3.8).

Example 3.8. "Fuguetude," *stretto* excerpt, mm. 241-246.

Musical score for guitar (Gt.) showing measures 241-246. The score is in two staves. The first staff (treble clef) shows a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a final quarter note G5. The second staff (bass clef) shows a rhythmic accompaniment of eighth notes, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a final quarter note G3. Dynamics include *mf* and *f*.

"Fuguetude" is designed to taper to the last movement, "I don't want each movement to be such a big bang, I got tired of the big bang."⁴³

Example 3.9. "Fuguetude," tapering down before the culminating movement, mm. 301-306.

Musical score for guitar (Gt.) showing measures 301-306. The score is in two staves. The first staff (treble clef) shows a melodic line with long, sustained notes, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a final quarter note G5. The second staff (bass clef) shows a rhythmic accompaniment of eighth notes, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a final quarter note G3. Dynamics include *pp* and *2º time poco rit.*

The big bang is reserved for "Jammus Vulgaris," which is the final movement of Part III, and the entire composition. It incorporates the twelve-bar blues progression, improvisation, rhythmic propulsion, *sforzando* chords, unusual harmonics, and

⁴³ Ibid.

original sound effects. It is the longest of the movements, with a lengthy coda.⁴⁴

Johanson's inspiration for creating the title was a series of cartoons by Warner Brothers, involving the road-runner and coyote. The cartoon always presents different names for the coyote in fake latin, such as: *carnivorus vulgaris* or *stupedeus stupedeus*. "Jammus Vulgaris" uses the fake-latin idea and establishes a witty title for this remarkable movement. "Jammus Vulgaris" is the last, final "jam" session, with "vulgaris" meaning that it is common. This is a jam session like one would find in a blues or jazz club. This movement successfully incorporates popular guitar culture with classical guitar culture. At the same time, Johanson never compromises his classical guitar training.⁴⁵

"Jammus Vulgaris" utilizes a couple of specialized techniques. The first unusual technique is the use of artificial harmonics, but with the assistance of the first left-hand finger to stop the string (Example 3.10). With the little finger of the left hand, the performer must reach and touch the nodal point five frets higher to produce a perfect fourth. Johanson notates it so

⁴⁴ The coda begins *Piu mosso, molto allegrezza* at measure 137, and ends with measure 214.

⁴⁵ Bryan Johanson, through personal communication with the author, January 22, 2011.

there is the finger pitch together with the diamond-shaped pitch, for the harmonic.⁴⁶ More interestingly, Johanson increases the intensity of the harmonics with the instructions to play “sempre molto vibrato.”

Another specialized technique that results in a specific sound effect is the “cricket chirp.”⁴⁷ It is produced by touching the string with the right-hand thumb, and plucking with the back of index finger (Example 3.10).

⁴⁶ See example 3.10.

⁴⁷ See example 3.10.

Example 3.10. "Jammus Vulgaris," vibrato harmonics and "cricket chirps," mm. 1-15.

Jammus Vulgaris

Allegretto giocoso ♩ = 120-126
 (bz) sempre molto vibrato

1. *mf*

2. *mp*

7. *f* nat. harm.

8. cricket chirp*

12. *vib.*

The cricket-chirp effect is derived from a playing technique taken from one of Johanson's favorite instruments, the pipa:⁴⁸

The cricket chirp is used in pipa playing, I don't know what it's called in pipa playing. It's a really cool sound. Like a percussion effect.⁴⁹ I'm just flipped about the pipa. It's been sort of mind opening to study the pipa; I mean, I will never perform on it, but I think it's good to exercise your

⁴⁸ The *pipa* is a lute-like Chinese stringed instrument that is played with the back of the nails of the right hand - a technique opposite from the one that is used in classical guitar playing.

⁴⁹ Bryan Johanson, unpublished manuscript, January 21, 2011.

mind and challenge or re-examine how you've learned things and how you do stuff.⁵⁰

Example 3.11 shows a sound effect in measure 43 in Guitar 2, that is performed by strumming the strings behind the nut above the headstock of the guitar.

Example 3.11. "Jammus Vulgaris," strums excerpt, m. 43.

The musical score for Example 3.11 consists of two staves, labeled 1 and 2, representing two guitars. The key signature has one sharp (F#) and the time signature is 8/8. The first staff (Guitar 1) shows a melodic line with a strumming pattern in measure 43. The second staff (Guitar 2) shows a rhythmic accompaniment. In measure 43, there is a specific instruction: "strum strings above nut" with a diagram of a hand strumming the strings above the nut. Below this, there are dynamics markings: "sf w/right hand" and "nasg."

Harmonically and formally, "Jammus Vulgaris" opens with eight measures of introductory material. Here, Johanson presents harmonics in wide vibrato on the upbeats, imitating the sound of an electric guitar. Guitar 2 introduces the main motive in measure 9. This single measure, reminiscent of the Beatles song "Birthday," is developed through modern classical treatment of the twelve-bar blues progression.⁵¹ Guitar 1 provides harmonic and rhythmic counterpoint. In mm. 9-20 we

⁵⁰ Kimberly Shelley Perlak, "Finding a Voice in the American Classical Guitar Vernacular: The Work of Andrew York, Benjamin Verdery, Bryan Johanson, and David Leisner" (DMA diss., The University of Texas at Austin, 2008), 140.

⁵¹ The Beatles, "Birthday," *The White Album*, Apple/Capitol Records, CD, 1968.

can see and hear the standard blues progression, which repeats throughout the movement.

The further development of the form is in the spirit of improvisation (Example 3.12).

Example 3.12. "Jammus Vulgaris," improvisatory section excerpt, mm. 69-80.

Gt. 2 - Ground Variant

Ⓐ Insert Menu

Ⓑ Insert Menu

In measures 57-80, the performers are asked to improvise, in a classical sense of the word. They pick-and-play from the insert menu. Johanson created a process by which guitarists improvise in a guided way. This improvisation is based on the performer's selection rather than actually creating musical material. Guitar 2 gets to improvise first, by choosing from the template, and then the roles are reversed, where Guitar 1 plays the inserts while Guitar 2 keeps time. The third improvised section is optional. Both guitars choose the templates and play the improvised blocks at the same time. The coda starts *piu mosso* in measure 137. It is light, fast, and highly entertaining, providing an exciting finish to the suite.

13 Ways of Looking at 12 Strings faithfully represents Johanson's eclectic compositional style. Johanson occasionally uses a tone-row as his early training was in twelve-tone music:

At the time when I was studying composition, in early seventies, that's what everybody was teaching. I couldn't wait to put it behind me. It just felt really weird. Basically, twelve-tone writing is like twentieth-century counterpoint. It's a melodic approach. What I didn't like about it is that almost always you end up with kind of haphazard vertical harmony that was just the result. I felt that losing control of the vertical harmony was a really bad idea. And then, my background in guitar playing and improvisation, I never, ever figured out a way to improvise in a fully integrated twelve-tone language. I just never figured it out. And for me it was a signal. All great music throughout history has had improvisation as a foundation. Baroque – improvised; Classical – improvised; Romantic – everyone

was improvising. Yet, this twelve-tone stuff, no one ever improvised. It wasn't arrived at through improvisation. Once I got to that, sort of mentally got my brain around, this music was never improvised around, this is total construct of mental process; sort of a fake musical reality. The best music always has some improvisation available in it. And you don't have that in twelve-tone music because you can't improvise with such discipline. To fully improvise in twelve-tone--it can't be done. So I stopped.⁵²

This highly entertaining suite offers a beautiful pallet of unique sounds, playing techniques, and guitar effects.

13 Ways of Looking at 12 Strings is tonal for the most part.

Johanson tends to change his tone centers quickly, and usually connect with octatonic scales, which produce sometimes-awkward note spellings. Johanson provides a valuable insight into his compositional style, development, and influences:

When I write choral music I want to stick to what I think is in the nature of the ensemble. When I write guitar music, to me, it's always about how does this instrument feel. What is the back feel when you play this particular chord? There are some chords that just feel great to play. I try to look for harmony and stuff that really exploits the sonority of the instrument. I'm all about that. Whatever harmony I use, I'm trying to use it to get the best sonority out of the instrument. String instruments tend to be better at sharp keys and not so good in flat keys, but the guitar does certain flat key related things. It brings out certain sonority. And I like it, and I use it for the sonority.⁵³

⁵² Ibid.

⁵³ Ibid.

CHAPTER 6

CONCLUSION

13 Ways of Looking at 12 Strings is a wonderfully entertaining and challenging work. It showcases Johanson's eclectic and inventive approach to composing that will appeal to music professionals and amateurs alike. Besides being a work of high artistic merit, *13 Ways of Looking at 12 Strings* also plays an important role as a means to popularize classical guitar music. This composition connects with contemporary audience, while maintaining its artistic and classical values.

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APPENDIX A

13 WAYS OF LOOKING AT 12 STRINGS RECORDING BY NENAD

SAVIC, SELECTED MOVEMENTS

[Consult Attached Files]

APPENDIX B

WORKS BY BRYAN JOHANSON: SELF-PUBLISHED UNLESS

STATED OTHERWISE

- Spring, Op. 1.* Solo guitar, 1977.
Pavane and Galliard, Op. 2. Solo guitar, 1978.
Trio, Op. 3. Guitar, flute, and cello, 1978.
Cello Concerto, Op. 4. Cello and chamber orchestra, 1978.
Sonata da Chiesa, Op. 5. Oboe, horn, and contrabass, 1979.
Ionian Songs, Op. 6. Guitar and voice, 1979.
Duo, Op. 7. Guitar and violin, 1979.
Fantasy, Op. 8. Solo guitar, 1979.
Piano Trio, Op. 9. Violin, cello, and piano, 1979.
Iphigenia in Aulis, Op. 10. Guitar and viola, 1979.
Triptych, Op. 11. Solo organ, 1979.
Guitar Concerto, Op. 12. Guitar and chamber ensemble, 1980.
Simple Suite, Op. 13. Solo guitar, 1980.
Double Concerto, Op. 14. Guitar, viola, and cello, 1980.
Requiem, Op. 15. Chorus and orchestra, 1980.
Chamber Trio, Op. 16. Guitar, violin, and cello, 1980.
Songs of Orpheus, Op. 17. Tenor and chamber ensemble, 1981.
Triple Concerto, Op. 18. Violin, cello, piano, and orchestra, 1981.
Nine Etudes, Opus 19. Solo Guitar, 1981.
Nocturnal Trio, Op. 20. Guitar, percussion, and vibraphone, 1981.
Quietude, Op. 21. Chamber Orchestra, 1981.
Soliloquy, Op. 22. Guitar and orchestra, 1982.
Gesualdo, Op. 23. Chamber opera (withdrawn), 1982.
Elizabethan Songs, Op. 24. Electric guitar, tenor, and vibraphone, 1982.
Seven Tientos, Op. 25: I – Solo guitar, 1982; II – Guitar and piano, 1983; III – Three guitars, 1983, IV – Six guitars, 1983; V – Four guitars, 1984; VI – Two guitars, 1983; VII – Solo guitar, 1983.
Piano Trio II, Op. 26. Violin, cello, and piano, 1982.
Suite Concertante, Op. 27. Chorus, clarinet, and piano, 1983.
Symphony I, Op. 28. Orchestra, 1984.
Desert Music, Op. 29. Chamber orchestra, 1984.
Labyrinth, Op. 30. Solo guitar, 1984.
Violin Concerto, Op. 31. Violin and orchestra, 1985.
Sonatina, Op. 32. Flute, clarinet, and bassoon, 1985.
Frescos, Op. 33. Solo guitar/two guitars, 1985.

Nocturne, Op. 34. Cello and piano, 1985.
Bucolics, Op. 35. Guitar and soprano, 1985.
Metamorphosis, Op. 36. Solo guitar, 1985.
Cretan Rhapsody, Op. 37. Orchestra, 1985.
Piano Concerto, Op. 38. Piano and chamber orchestra, 1985.
Sonata, Op. 39. Guitar quartet, 1986.
Symphony II, Op. 40. Orchestra, 1986.
American Folk Song Suite, Op. 41. Electric guitar and wind ensemble, 1986.
Partita, Op. 42. Chamber ensemble, 1986.
Canti Ex Terra Mortuorium, Op. 43. Solo cello, 1987.
Piano Trio III, Op. 44. Violin, cello, and piano, 1987.
Duo, Op. 45. Clarinet and marimba, 1988.
Tocatta Festiva, Op. 46. Guitar and orchestra, 1988.
Quartet, Op. 47. Two violins, viola, and cello, 1988.
Alone By Moonlight. Cello and orchestra, 1989.
The Furries. Violin, cello, and piano, 1989.
Mortua Dulce Cano. Solo guitar, 1989.
Roundelay. Male chorus, 1990.
Towards Evening. Guitar and flute, 1990.
Trio. Guitar, flute, and viola, 1990.
Serenade. Viola and piano, 1990.
Jubilatum. Guitar and cello, 1990.
Symphony III. Orchestra, 1990.
Four Humors. Guitar, flute, and cello, 1990.
Two Cats Fugue. Guitar and harpsichord, 1990.
Retirement Serenata. Guitar, flute, clarinet, and cello, 1991.
A Weave of Sunlight. Guitar and string quartet, 1991.
Nero's Flute. Two electric guitars, flute, and two marimbas, 1991.
Liquid Music. Chorus and harp, 1991.
Dance of the Blue Devil. Guitar and violin, 1991.
Suite of Imaginary Beings. Flute, violin, viola, cello, and piano, 1991.
Autumn Burning. Guitar and viola, 1992.
Berceuse. Guitar and cello (or clarinet), 1992.
The Secret of the Guitar. Guitar, clarinet, percussion, and cello, 1992.
Close of a Long Day. Solo piano, 1992.
Sonata da Camera. Guitar, cello, and marimba, 1992.
Burn. Orchestra. Available from the composer, 1993.
And the Dish Ran Away With the Spoon. Solo guitar, 1993.
Six Electric Etudes. Solo electric guitar, 1993.

Muted in Thunder. Guitar, mezzo-soprano, female chorus, flute, and percussion, 1993.
Strum und Jam. Guitar, flute, clarinet, violin, and cello, 1993.
Autumn Light. Guitar and cello, 1993.
Variations on a Finnish Folk Song. Solo guitar, 1993.
On All Fours. Guitar quartet, 1994.
O Magnum Mysterium. Chorus, 1994.
Home-made Music. Guitar and cello, 1994.
The Hammer of Thor. Soprano and two percussionists, 1994.
Quiet Night Thoughts. Clarinet, percussion, cello, and lute, 1995.
Elegy. Guitar and cello, 1995.
Piccolo Serenata. Violin and guitar, 1995.
Los Abejarucos. Guitar quartet, 1995.
The Bremen Town Musicians. Narrator, clarinet, percussion, electric guitar and cello, 1995.
Sonata "Pange Lingua". Bassoon and guitar, 1995.
The Rat Catcher's Dance. For violin, marimba and guitar, 1995.
In Stillness in Motion. Violin, cello and piano, 1995.
Ave Maria. Chorus and piano, 1995.
Fantasy on a Plainchant. Cello and guitar, 1996.
In Amber Light. Cello and guitar, 1996.
Sonata. Solo cello, 1996.
In the Deep Wood Reflected. Viola and orchestra, 1996.
Open up your ears. Solo guitar, 1997.
Twang. Guitar Quartet, 1997.
Still Life With 10 Strings. Violin and guitar, 1997.
In the Deep Wood Reflected. Viola and chamber orchestra, 1997.
Little Suite. Guitar orchestra, 1998.
Concerto Grosso. Guitar Orchestra, 1998.
Toccata. Guitar orchestra, 1998.
At Glen Gould's Grave. String orchestra, 1998.
The Wave Sings Because It Is Moving. Clarinet, violin, cello and piano, 1998.
The Banana Dance. Two guitars, 1999.
Bagatelles. Solo cello, 1999.
Psallite. Chorus and piano, 2000.
At Glen Gould's Grave. String Quartet, 2000.
Secret Songs. Clarinet, string orchestra, percussion and harp, 2000.
Dragon Dance. Guitar trio, 2000.
Think Fast. Solo guitar, 2000.
Quatro Sinko. Guitar Quartet, 2000.
Partita. Solo guitar, 2000.
Sakura Safari. Guitar trio, 2001.

Orpheus With His Lute. Mezzo soprano, alto flute, tenor and bass viol, and lute, 2002.
Never Odd or Even. String quartet, 2002.
Ciaconna. Solo lute, 2002.
Common Ground. Solo guitar, 2002.
13 Ways of Looking at 12 Strings. Two guitars, 2002.
In Dulci Jubilo. Solo horn, 2002.
The Red Mare. Clarinet, violin, cello, percussion, and balalaika, 2002.
The Puzzle Dance. Solo guitar, 2002.
The Silver Swan. Soprano and guitar, 2002.
The Red Mare Suite. Clarinet, violin, cello, percussion and balalaika, 2002.
The Banana Dance. Two guitars and orchestra, 2002.
Concerto Grosso. Three guitars and string orchestra, 2002.
Frescoes. Oboe and trumpet, 2003.
Catwalk. Four guitars, 2005.
Pluck, Strum, and Hammer. Four guitars, 2005.
Let's Be Frank. Four guitars, 2005.
Boppin'. Solo guitar, 2005.
I Dreamed About You Last Night. Solo guitar, 2005.
Still Life in Wood and Wine. Solo guitar, 2005.
Magic Serenade. Solo guitar, 2005.
A Dog From Every Town. Solo guitar, 2005.
Pentimento. Solo guitar. Improvisation, later transcribed and included within *24 Preludes*, 2005.
The Mistress and the Bee. Choir and piano, 2005.
A Grimm Little Suite. 11-string guitar, 2006.
The Underdog. Concerto for guitar and orchestra, 2006.
Punta e Canta. Guitar quartet, 2007.
Rough and Ready. 5 etudes for guitar quartet, 2007.
Sonata de Camera. Clarinet and guitar, 2007.
Drinking Breakfast From a Jelly Jar. Guitar quartet, 2007.
Quick as a Wink. Piece for orchestra, 2007.
If G Was E. Solo guitar, 2008.
As Night Turns to Morning. Solo guitar. Designed as a pair with *If G Was E*, but stands alone, 2008.
Fresco. Organ and orchestra, 2008.
24 Preludes. Solo guitar, 2008.
Fore!. Guitar quartet, 2009.
When Banjos Ruled the Earth. Guitar quartet, 2009.
Catch and Release. Clarinet, alto sax, electric guitar, piano, trumpet, tenor, 2010.
Kickin' it. Guitar quartet, 2010.

APPENDIX C

DISCOGRAPHY

- The Secret Guitar*. Gagliano Recordings GR601-CD.
- Folio: Music for Guitar Alone*. Gagliano Recordings GR602-CD.
- The Bremen Town Musicians*. Gagliano Recordings GR603-CD.
- Affinity*. Bryan Johanson, guitar; Hamilton Cheifetz, cello.
Gagliano Recordings GR604-CD.
- The Third Angle New Music Ensemble*. Bryan Johanson, guitar;
Hamilton Cheifetz, cello; Todd Kuhns, clarinet; Jeffrey
Peyton, percussion; Martha Herby, flute; Anna Schaum,
violin; Mark Goodenberger, percussion; Ron Blessinger,
violin. Gagliano Recordings GR605-CD.
- I Dreamed About You Last Night*. Gagliano Recordings GR607-
CD.
- Songs from the Cello*. Hamilton Cheifetz, cello; Bryan Johanson,
guitar. Gagliano Recordings GR927-CD.
- Jubilatum*. Gagliano Recordings. GR929-CD.
- Something Wondrous Fair*. Cube Squared Records. C2R601-CD.