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thesis

Roland Dyens and his works for solo guitar

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In recent decades, the classical guitar has been undergoing dynamic development. The level of performance is increasing while numerous new works and arrangements, including chamber music, are being written. Instrument construction technologies are developing and prestigious festivals and competitions are held. The perception of the guitar by other musicians and listeners is also changing: from a niche instrument, "used mainly for accompaniment," to an independent and attractive one. A huge role in this process was played by Roland Dyens (1955-2016) - remarkable French guitarist of Tunisian origin, composer, performer, arranger, a huge promoter of the guitar as a instrument, who was creating technically advanced works of high aesthetic value.

For years I had been fascinated by Dyens' work, playing his compositions and arrangements. The news of the composer's untimely death shocked me, as well as many guitarists around the world. A year after his passing, as members of the Guitarists' Scientific Circle together with lecturers from the Guitar and Harp Department of the Krzysztof Penderecki Academy of Music in Cracow, we organized a scientific session called *Hommage à Roland Dyens*, commemorating the artist. It was a very interesting session, where in addition to listening to a concert by students and guests, we had the pleasure of listening to a lecture by Krzysztof Cyran and viewing an exhibition of paintings by Dorota Pietrzyk. We were also able to talk to the composer's sister Laura Dyens. The acquaintance with her and my trips to Paris upon her invitation, deepened my interest in the work of Roland Dyens, which led me to decide to continue my studies at the Doctoral School.

The literature on Dyens is quite modest, with only a few scholarly works in English such as articles, interviews and numerous recordings of the artist's performances and master classes. There are almost no sources in Polish. It is most probably due to the fact that the composer passed away relatively recently, and I have no doubt that numerous works about him and his music will be written in the future. In addition to sources directly related to Dyens, the bibliography includes works based on analysis and interpretation, as well as websites and interviews with the creator and his loved ones. I have no doubt that the state of affairs will change in the future, as his music does not lose its relevance and, due to the multitude of innovative developments occurring has significant research potential.

This work has a of a triptych: Part I - *The Man and the Music*, which includes a biography along with considerations of style, aesthetics and sources of inspiration; Part II - *Analysis of Selected*

Works, which includes synthetic shots of selected original compositions, arrangements and commentary; Part III - *Performance Issues*, which includes considerations of technique, interpretation and notation. In the appendix to the Work I have included the interviews with Dyens' friends and a catalog of Roland Dyens' notation with the most common specific (often invented by the composer) ways of notation in his works.

A key element of my research work and at the same time the result of three years of study at the Doctoral School is the CD *All the Things You Are*, dedicated to Dyens. All the recorded works have been analyzed and described in Part II, so I encourage anyone reading this dissertation to also get the CD, which is a projection of my knowledge regarding his work.

I hope that this work will serve a dual function: Firstly, it can provide support for guitarists starting out in Dyensa music or wishing to deepen their knowledge of it. Secondly, it can be an incentive for those outside the guitar circle to discover it and learn more about it.

Part one

The Man and The music

Roland Dyens is ranked among the most outstanding guitarists of the 20th century. His fresh perspective on the instrument, advanced performance technique, rich imagination, courage and great diligence resulted in an excellent and extensive artistic output. From the subject of the work *Roland Dyens and his works for solo guitar*, it is clear that the subject of the study will be both his creativity and life, with creativity being in the foreground, since for me, as an instrumentalist, the purpose of the work is to discuss important performance aspects, analyze selected works, and examine the style and sources of inspiration, i.e. anything that serves to make a better, more informed performance. The biography of the artist in the first part of the work will be presented in a limited way, with an almost complete omission of Dyens' personal life. It will include only key professional and artistic events such as concerts, competitions and publications. The facts of personal life are, of course, important and sometimes necessary for understanding the decisions and state of mind of the artist during a certain period. However, at the request of the artist's family, I omit them. I am sure that a monograph on this outstanding musician, which will be created by his loved ones and will soon be presented to the world. My role is to study the music and perform it correctly and in accordance with the creator's intentions.

While working on the biography, I had to face the fact that no one had done it before, so I was the first one who had the honor to periodize the composer's work, select, verify and organize various facts. The information I relied on came from open sources, such as scholarly works, articles, interviews with the creator, recordings or biographical notes from Dyens' concerts. An important complement to these sources are my interviews with the composer's family members and friends. Some of them have been included in the appendix to the work as testimonials. Being in constant communication with the composer's family, especially Laura Dyens and Orestis Kalampalikis - a student and friend of Dyens - helped me eliminate some mistakes I may have possibly made.

I have conventionally divided the artist's life path into 7 periods, including: childhood, studies, the period of artistic maturation, the experience of increasing health problems, the peak of creative flowering and the final period. Still, this is only a proposal for capturing the artist's life path, and I have no doubt that in the future there will be more elaborate, more detailed and perhaps differently organized biographies.

In order to facilitate orientation, I have created a calendar of Dyens' life, which I am posting below.

19.10.1955	Birth in Tunis
1961	Emigration to France
1964	Beginning guitar lessons
1968	Beginning his studies at l'École Normale de Musique de Paris
1976	Graduation from l'École Normale de Musique de Paris Artistic debut The creation of the first composition under the title <i>Yael</i>
1985	Undergoing successful and complicated heart surgery
1986	Writing the <i>Libra Sonatina</i>
1988	Being ranked among the top 100 guitarists by Guitarist
1997	Starting work at l'École ATLA school of jazz and rock music
2000	Starting work at the Conservatoire National Supérieur de Musique et de Danse de Paris
2007	Launch of partnership with <i>Guitar Foundation of America</i>
2008	Release of the album <i>Anyway</i>
21.01.2010	Performance at concert in memory of Django Reinhardt
29.10.2016	Death of the artist (lung cancer)
19.10.2018	Establishment of the <i>Roland Dyens in the Skai</i> Foundation

It covers the most important events, including the achievements of the creator, on which the biography was based.

The second chapter of this part of the work is an attempt to describe Dyens' musical world and to assign his work in such a vast and varied systematics of styles, trends and genres of the 20th and 21st centuries. It allows us to look at the artist's music in the context of the development of classical guitar over the past centuries, addresses the question of style and aesthetics, values and the model of a universal artist, combining several functions. There is also a theme of internal "conflict" in Dyens between certain genres. We also visit the workshop facilities of the master arranger and zoom in on the secret of creating such successful arrangements.

In order to present the composer's artistic persona transparently, I designed and included in the work *Roland Dyens' Planetary System*, which illuminates such three main links of his work as composing, arranging and performing. This is one of the diagrams and tables that complete the work. For me, as a structuralist, they are extremely helpful in knowing and organizing the various facts, features and ideas in Dyens' life and work. Besides, they bring more details in our humanistic and subjective discipline.

"Your game is the result of endless curiosity and infinite courage, which allow you to realize the dreams that exist in your timeless mind, and which (dreams) are as many as the steps in your vast artistic territory.¹ "

Oscar Ghiglia on Dyens
Soliste International, 2016.

¹ Translation from English - D. Holovenko

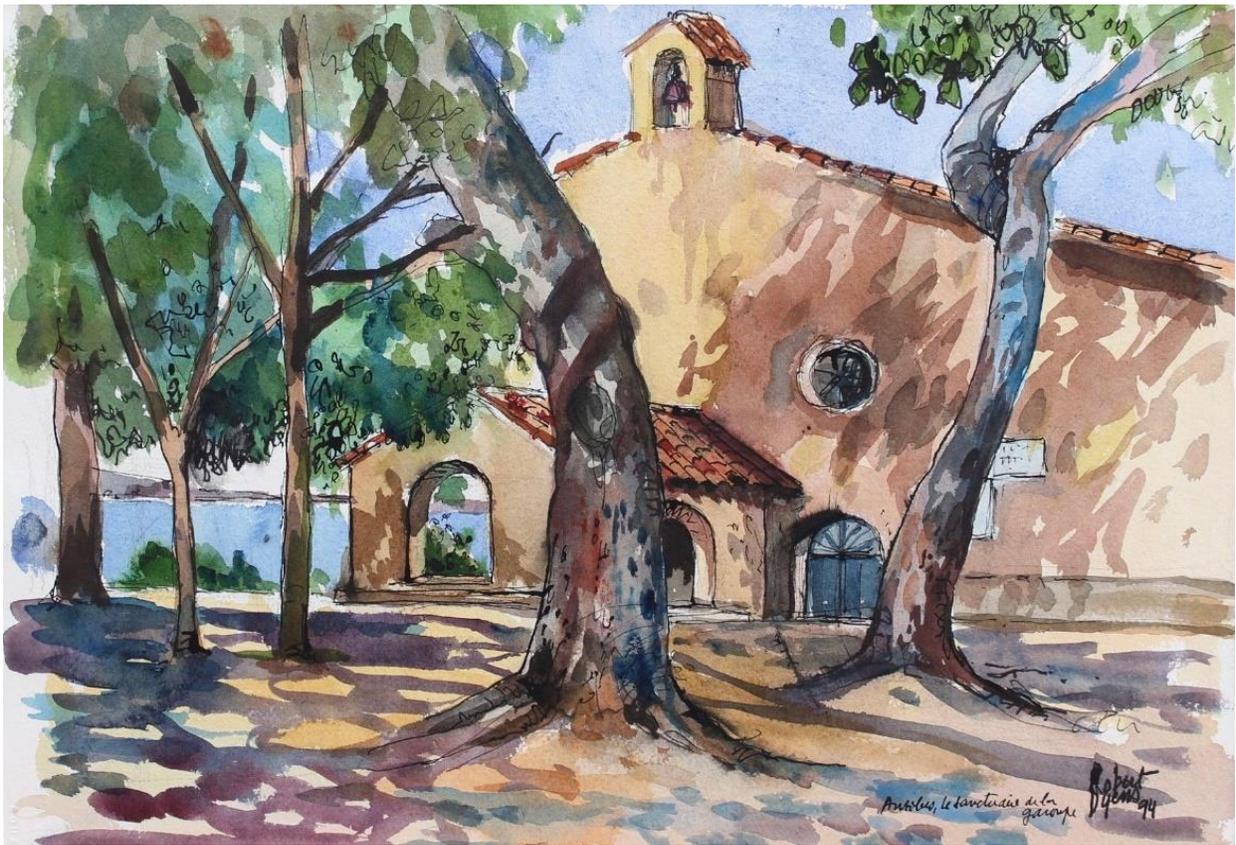
Chapter One

The Man

In sunny Tunisia, in the family of a painter and an actress (1955-1968)

It all began on a bright October day in 1955, when the future creator of *Tango en Skai* was born in an ancient city with a history dating back to the time of the great Carthage, on the northern coast of Africa. It was a post-colonial world, a fragment of the crumbling French empire, full of contrasts and contradictions, a mix of nations, religions and history. From the very beginning, Dyens was on the borderline between Jewish, French and Arab cultures - a diversity from which he derived one of his greatest values - openness to the world.

Dyens' father Robert was a painter, and his mother Nina was an actress. They had three children, Bruno, Laura and Roland. Robert Dyens left behind many works, some of which I had the pleasure of seeing with my own eyes.



Robert Dyens - The Garoupe Sanctuary, Antibes, France, 1990-1999.²

² Source: <https://www.pamono.eu/robert-dyens-the-garoupe-sanctuary-antibes-france-1994-watercolor-ink-on-paper-framed>

Undoubtedly, his father's work influenced the young Roland, sensitizing him to beauty and color. Thanks to this, he learned to notice details and had an awareness of what creative effort is, which he kept in mind in the future, already writing his own musical "paintings" with the right integrity. Nina Dyens had to interrupt her acting career to take care of her children.

Growing up in an artistic family, the future composer began to show an interest in music at the age of just 3. He loved to listen and sing, and his favorite piece at the time was the composition *Johnny Guitar* by Marie-Josée Neuville. He was a quiet child with little physical activity. A congenital heart defect which made him unable to play sports.

In 1961, the composer's family, like many other families of the post-colonial world, emigrated to France and settled in Paris. The Dyenses found themselves at the heart of European culture and many opportunities opened up for them.

Three years later, nine-year-old Roland began learning to play the guitar. There is an anecdote about how he chose the instrument. Well, a few months before he started learning to play the guitar, Dyens was at a summer camp. One of his older classmates had a guitar with him, and as a result, he got everyone's attention by playing and singing every night. At the time, the music-loving future composer felt envy, imagining how it was he who delighted the audience with his playing. After returning home, he received the guitar as a gift from his parents and never parted with it again.

Even after the first classes it was clear that it was "love at first sight", the young artist became inseparable with the guitar. Such commitment to the instrument was reflected in his studies at school. He neglected the other subjects, but only guitar caught his attention. He knew that he wanted to be and would be a musician, which even made him have to change schools several times.

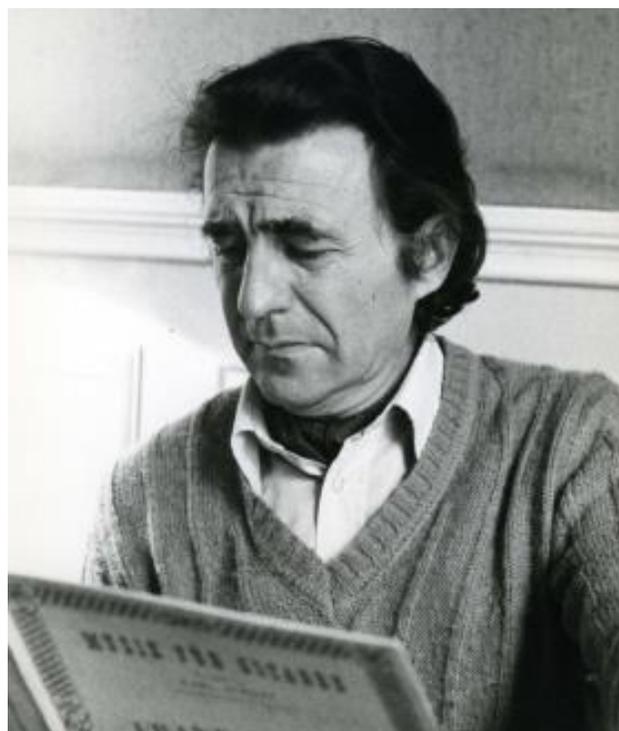
His first guitar teacher was Monsieur Maison. The young musician had a good relationship with the teacher, but after a few years, the tutor announced to his parents that he would not teach Dyens anything more, as he had already outgrown him. The parents, seeing their child's great desire to learn, decided to enroll him in a more advanced class. Since meeting his new mentor, a new important period of his life began.

In the classes of two masters (1968-1976).

At the age of 13, Roland Dyens was accepted into the class of renowned guitar master Albert Ponce at l'École Normale de Musique de Paris. This was a great achievement and an extremely important step in his artistic development. Dyens also ended up in "good hands" in a competitive environment at a prestigious, high-level institution, where he learned and mastered demanding musical disciplines, including music theory, harmony and counterpoint. These subjects were no less important to him than the guitar. It was their mastery that provided Dyens with the fundamentals and proper tools necessary for composition and arranging.

In addition to his collaboration with Ponce, his acquaintance and classes with Désiré Dondeyne, from whom Dyens took lessons in theoretical subjects, was also extremely important. He, too, was a great authority for Dyens. Thus, the artist found himself in the classes of two masters and received a full and multifaceted musical education. I will briefly introduce the profiles of both tutors.

Alberto Ponce (1935-2019) is a Spanish guitarist and educator. Initially studying guitar with his father, he later trained at the Barcelona Conservatory, the Lisbon Conservatory and the Accademia Chigiana di Siena. From 1962, he taught at l'École Normale de Musique de Paris and the Conservatoire National Supérieur de Musique et de Danse de Paris, where he managed to establish one of the most advanced classical guitar classes of the time and raised generations of outstanding guitarists. He collaborated with many outstanding musicians, among them: Maurice Ohana, Chayne, Antonio Ruiz-Pipo or Yoram Zerbib. He specialized in both early music and contemporary music³.



³ Source: <https://www.albertoponce.fr/en/biography/>

Photo: <http://miercolesdeguitarra.blogspot.com/2017/02/alberto-ponce-guitarra-del-siglo-xx.html>



Désiré Dondeyne (1921-2015) - French clarinetist, conductor, composer, arranger and tutor, winner of international competitions. He studied at the Lille Conservatory and the Paris Conservatory, performed as a clarinetist in the ensemble *Musique de l'air*, and was a conductor in *La Musique des Gardiens de la Paix*. He collaborated with composers such as Jacques Castérède, Louis Durey and Gabriel Fauré. He left behind an extensive body of original compositions for chamber ensembles and symphony orchestra, as well as an extensive discography. He held the title of the director of the Conservatory in the town of Issy-les-Moulineaux. ⁴

The eight years of study at l'École Normale de Musique de Paris were a fruitful time for Dyens. During that time, his performance technique was formed and his theoretical knowledge deepened. While studying, the artist showed great interest in jazz and popular music, improvised a lot and played in ensembles. Of course, he also played a lot of classical music, as the classical repertoire formed the basis of his training, especially in the first years of his studies. Thanks to Ponce, who specialized in performing both classical and contemporary music, Dyens became familiar with modern performance techniques and acquired the necessary skills to interpret the works of this movement.

A special role in the formulation of the creator's musical personality was played by the music of Heitor Villa-Lobos, whose compositions Dyens would repeatedly perform, record, and use their fragments as quotations in his own works. At his graduation recital, he performed Villa-Lobos' *Concerto for Guitar and Small Orchestra*, and improvised the cadence, which caused great resonance and admiration in the academic community. The Brazilian composer's music has always been exceptionally close to Dyens, as I will write more about in the second chapter of this section.

In 1976, at the end of his studies, the composer won the first prize in a competition in harmony, counterpoint and musical analysis, which testifies to his mastery of theoretical disciplines to a high

⁴ Source and photo: <https://www.désirédondeyne.fr/biographie>

degree. The student years were coming to an end and the building of a professional career was beginning.



Jean-Marc Cedaha, Paul Mendy, Jean-Christophe Hoarau, Roland Dyens, Yannick Le Goff, Michel Terrioux., 1977 .⁵

The Creative Maturation (1976-2000)

Dyens' first major recital took place in 1976 at a community center in the town of Meudon near Paris. That year, the composer's first composition was published under the title *Yael* for pan flute and guitar, which he wrote in collaboration with the famous flutist Georg Schmitt. Dyens began composing for guitar actually from the very beginning of his adventure with the guitar. For him, composing and performing were inseparable.

Over the following decades, the artist was active as a soloist, composer and arranger. He won many prestigious awards and prizes such as the Special Prize at the International Competition Città di Alessandria in Italy or the Grand Prix du Disque de l'Académie Charles-Cros in memory of Heitor

⁵ Photo from the private archives of Jean-Christoph Hoarau

Villa-Lobos. At the age of 25, he was awarded a scholarship from the Yehudi Menuhin Foundation, and at 33 he was included among the top 100 living guitarists of all styles by the French magazine *Guitarist*.

Dyens actively toured all over the world, gaining widespread recognition in the guitar community and the music community in general with his virtuosic technique, original interpretations, innovative approach and enthusiasm. Perhaps the only exception was precisely France, where the composer was somewhat less appreciated, but as we know, no one is a prophet in his own country.

The artist was also active as a tutor. Participating in various music festivals, he often preceded recitals with workshops, during which he shared his knowledge and experience. Exceptionally valuable for the participants of such workshops was the opportunity to work on compositions directly with their creator. During this period, such authorial works as *Trois Saudades*, *Hommage à Villa-Lobos*, *Tango en Skai*, *Concerto Metis* and collections of arrangements of *Chansons françaises* had already been published. Some of the workshops were recorded and they are a valuable resource for Dyensa music performers now. In 1997, the artist began working at the Paris School of Jazz and Rock Music at *l'École ATLA*. Being open to popular music and developing pieces of various genres of music, the artist excelled in this role, while teaching classical guitar. From the words of his students, I know that Dyens was an inspiring and demanding tutor. While at the same time willing to discuss and jointly seek new interpretive solutions.

In the last years of the 20th century, Dyens was experiencing a lack of time and difficulty in balancing composing, arranging, teaching and giving concerts. The artist performed about a dozen concerts a year, mostly recitals. He played his own works and those of other composers, most notably Fernando Sor, Mauro Giuliani and Heitor Villa-Lobos. He never set the exact order of works beforehand, creating the program on the fly during the concert and adapting it to the audience's reception. He often preceded his performances with improvisation, putting the audience in the right mood and mastering stage fright, which in his case, as in the case of many artists, was a natural phenomenon and a kind of "payment" for deep sensitivity and emotion.

Before moving on to the next period of Dyens' life, I would like to mention one event from his youth that influenced him exceptionally strongly and inspired him to write perhaps his most recognizable work.

Per ardua ad astra con fuoco

As I mentioned earlier, Roland Dyens had a congenital heart defect, as a result of which he had to undergo a serious and complicated operation in 1985. The artist was very much affected by this procedure, as he had no 100% guarantee of success. The successful operation was performed by Dr. Jean-Yves Neveux. Six years later, his composition *Libra Sonatina*, which is dedicated to the surgeon and describes the story and the artist's experience, was published.

Libra (scales) - the sign of the artist's zodiac, *sonatina* - a reference to a musical genre. The sonata form does not appear in any of the movements. Dyens refers to the tradition without using the form. He was one of the composers in whose works the memory of the genre was present. The piece consists of three movements: the *India*, *Largo* and *Fuoco*.

(à Jean-Yves NEVEUX)

LIBRA SONATINE

Durée: 14' 11"

Roland DYENS

Ⓐ INDIA

Allegretto $\text{♩} \approx 132$ à la reprise (après la mesure $\frac{4}{4}$, 4^e portée), jouer ces deux mesures sans reprise.

mi pa

pi m pi m i a

mp

p

The first part refers to the period of illness and uncertainty before treatment. It is a collage of different musical genres, among which we hear jazz or tango. The frequent mood changes, polyrhythms and large dynamic contrasts symbolize the sick and troubled heart. *India* is preceded and followed by a characteristic introduction, which Dyens later used as a quotation in other works.

Ⓑ LARGO

2^{ème} Mouvement

ff *p sub.* H. XII *dolce e poco rit.* *p* *basses pulpées (comme une contrebasse)*

déchirez le silence qui précède (s. v. p.)

In the second, focused, cautious and lyrical part, the composer's dream during the operation was depicted. The opening theme of the *Largo*, according to Dyens' instructions, should be played with one "e" finger, which is unusual for a classical guitar. Such a technical procedure symbolizes the precision and accuracy of the movements of the operating instruments⁶.

Ⓒ FUOCO

3^{ème} Mouvement

Vite et rythmique *p i m* *f* *p i m* *p* *f* (bien éteindre les mi graves)

The third part, *Fuoco*, describes the period of recovery after surgery and the composer's new, strong and healthy heart. It is virtuosic, full of contrasts, energy and is, in my opinion, the quintessence of the musical language of the composer, who created such an advanced and mature work at a relatively young age. It is interesting to note that it was during this period, between the 1980s and 1990s, that Dyens' most recognized compositions were created.

Then, we will move on to the period of mature creativity, which includes the most of his publications, achievements and the most important performances of the artist.

⁶ Information from my interview with Laura Dyens, 2019.

Being the Successor to the master. *Anyway...* (2000-2016)

In 2000, Roland Dyens began to work at the Conservatoire National Supérieur de Musique et de Danse de Paris, taking the place of Albert Ponce, who retired. This was an extremely important event in the artist's life. He approached his work with great passion, understanding the full gravity of the function - being the successor to his master. He took over an advanced class of ambitious students and became a continuation of the tradition. The artist had many pedagogical successes and raised a wide range of professional musicians. Already in his first years, three of his students became winners of the most prestigious guitar competition organized by the Guitar Foundation of America (GFA) in Miami. In his work with students, Dyens did not limit himself to performing pieces, but also inspired and encouraged them to arrange and compose. Particularly in arranging, the creator pioneered "his own school," elevating the art of arranging to a level of sophistication previously unknown.

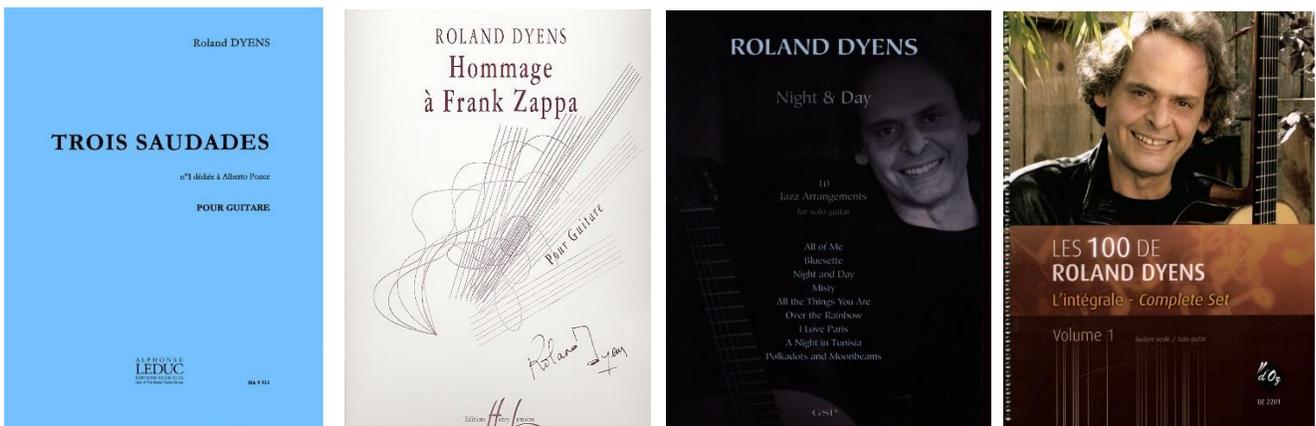


Alberto Ponce and Roland Dyens, September, 2006⁷

⁷ Source: <https://rolanddyensintheskai.fr>

This period of the composer's life was the most fruitful and eventful. Among his compositional achievements, it is worth mentioning the winning of the 2006 *Chitarra d'Oro* award at the Città di Alessandria International Competition, the writing of obligatory pieces for the Miami International Competition at the request of the GFA in 2007, the *Premio per la Composizione* at The Second International Festival of Città di Fiuggi or the composition of *Soleil Levants for the* twentieth anniversary of the Guitar Ensemble Association of Japan, which premiered on November 9, 2009 at Nakano Main Hall in Tokyo with Dyens as the conductor.

In 2006, the artist began working with *Les Productions d'OZ*, a publishing house that released many of Dyens' compositions and arrangements. In addition, he also collaborated with *Alphonse Leduc Éditions Musicales*, *Editions Henry Lemoine* and *Solo Guitar Publications*.



Covers: *Alphonse Leduc Éditions Musicales*, *Editions Henry Lemoine*, *Solo Guitar Publications*, *Les Productions d'OZ*⁸

The artist's artistic output is very extensive. It includes more than 100 works for solo guitar or ensembles with guitar in the composition, 3 guitar concertos, about 100 arrangements and about 50 unpublished and unfinished works that I hope the world will see one day. The full catalogs of the artist's published works are included at the end of my dissertation.

Roland Dyens notated his pieces and arrangements in an exceptionally precise manner, accurately describing the smallest details. You can read more about notation in the third part of this work. Many of the composer's manuscripts have been preserved and can be found in Paris.

⁸ Source: <https://www.stretta-music.pl>

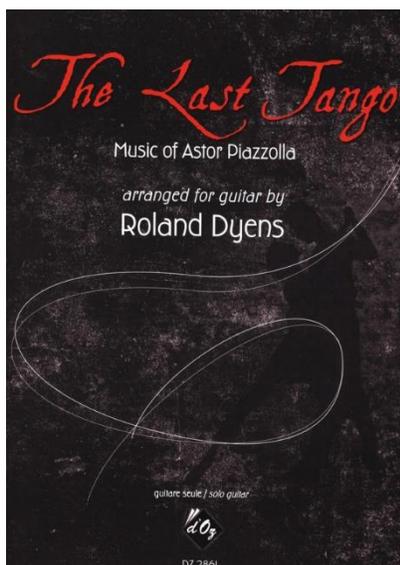
Analyzing this period of Dyens' life, I noticed some trends. First, the artist writes and publishes more and more arrangements in relation to the original works. Such a turn to arrangements is perhaps related to the enormity of the creator's responsibilities, even though he was a very well-organized man. Numerous concerts, practice hours, working at the Conservatory and family responsibilities perhaps left less time for creation. The artist claimed that writing works is like being an architect. It involves creating a work from the foundation and requires a great deal of work, while he compared writing arrangements and transcriptions to interior design, when the basics are already there and you just have to adapt the work to a new instrument. Arranging, therefore, was faster, hence he was more likely to find time for it. This does not mean, of course, that he stopped writing original works and focused entirely on arrangements. This is a minor but noticeable trend. In addition to this, I noticed that a lot of works for larger ensembles were written during this period, that is, Dyens became increasingly interested in chamber music. I had the pleasure of participating in the premieres of some of his arrangements for guitar quartet.

One of the most important activities in Dyens' life remained concert activity. Performing numerous recitals around the world, the artist wowed audiences by also gaining recognition from the press. For example, in October 2006 the artist's recital in the city of Winnipeg as part of a North American tour was marked with five stars by the Winnipeg *Free Press* magazine, and in July 2011 the artist performing at the International Córdoba Guitar Festival also received a five-star accolade from the *Spanish Press* as well as a flattering review which described him as a "guitar wizard."

Out of hundreds of outstanding performances of both solo and chamber music in various prestigious venues, the Django Reinhardt memorial concert, which took place on January 21, 2010 at the famous Théâtre du Châtelet in Paris, is worth mentioning. Dyens was invited to the event as the only classical guitarist. He then performed his arrangement of Reinhardt's *Nuages*, which he preceded with an improvisation.

In 2008, an auteur DVD by Dyens entitled *Anyway* was recorded and released by GHA Records, in which the artist's recital was combined with an interview in French. In it, the artist talks about his life and music, what inspires him and what he seeks in his playing. This is one of the fifteen discs recorded by Dyens and is an extremely valuable source for learning about the composer's work.

Roland Dyens in the Skaï (2016)



In 2016, the world bid a premature farewell to prominent composer, arranger and guitarist Roland Dyens. The artist passed away after a serious illness, refusing to accept finality until the end. He had many scheduled performances, festivals, masterclasses and works yet to be written. In the last year of his life, he tried to accomplish as much as he could, feeling, however, that his strength was leaving him. One of Dyens' unfinished projects was a collection of arrangements of works by Astor Piazzolla, *The Last Tango*⁹, which was edited by Roger Eon and Bastien Burlot and published by *Les Productions d'Oz*.

After the creator's death, his artistic legacy was taken care of by the *Roland Dyens in the Skaï* Foundation¹⁰, established in Paris in 2018. I personally had the pleasure of attending the foundation's inaugural concert, where we remembered the creator and played his works together with his friends and family.

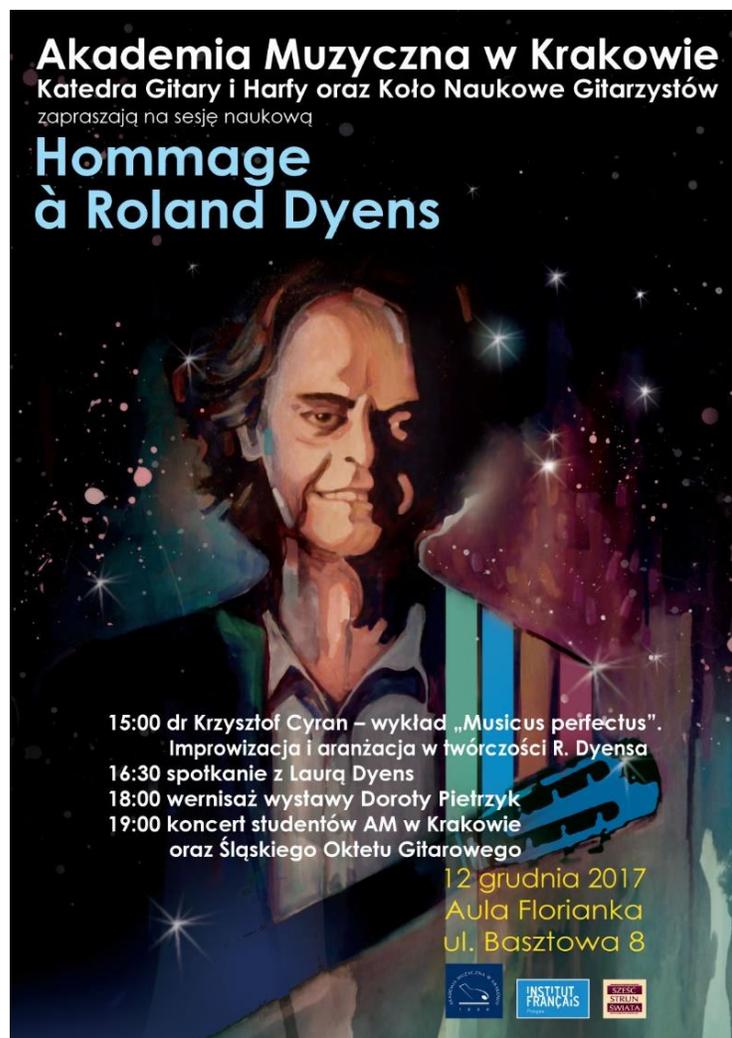
The name of the foundation refers to a very popular composition by Dyens *Tango en Skaï*, the title of which, translated from French into English, means "artificial tango," because "skaï" in French, is artificial skin. The piece is a so-called parody of tango, a caricature, since the composer, being an extremely modest person, believed that a real tango could only be written by an Argentinean. The title of the piece was often mistranslated as "heavenly tango." Eventually, however, heaven was included in the title, but already as a play on words in the name of the foundation.

The foundation's president is Laura Dyens, and one of the organization's first tasks was to preserve Dyens' manuscripts, which was done in 2020. Concerts, music competitions and workshops are often organized by or under the auspices of the foundation.

⁹ Cover photo, source: <https://www.stretta-music.pl/piazzolla-the-last-tango-nr-682862.html>

¹⁰ Foundation website: <https://rolanddyensintheskai.fr>

One of the first events commemorating the composer was the aforementioned *Hommage à Roland Dyens* academic session organized by the Guitar and Harp Department of the Krzysztof Penderecki Academy of Music in Krakow in December 2017, to which Laura Dyens was also invited.



Poster by Dorota Pietrzyk

The event took place at the Florianka Auditorium on Basztowa Street in Cracow. The evening concert ran out of seats. His well-known and lesser-known works were played, and soloists and ensembles performed. Despite the crowd, it was intimate and there was a warm, friendly and somewhat mystical atmosphere, Dyens was smiling and was looking at the stage and audience from the posters, as if he were among us at the time.

Chapter Two

The Music

The universal artist

The classical guitar is undoubtedly one of the most recognizable musical instruments. Although it has existed in its current form for less than 200 years, it shares a common tradition with other ragged instruments such as the vihuela, chordophone, lute and romantic guitar, which already existed centuries earlier. In addition to tradition, these instruments are also linked by literature, as classical guitarists are very fond of lute works by such masters as: Francesco Canova da Milano, Luis de Milán, John Dowland, Wojciech Długoraj and others.

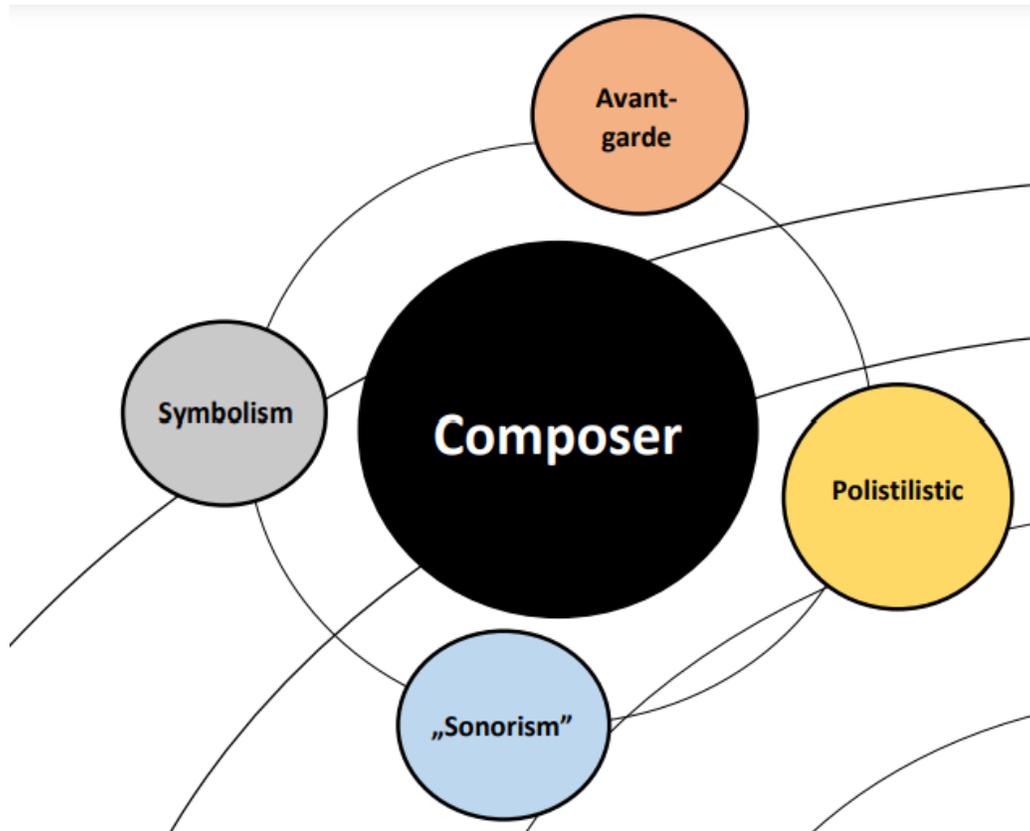
The development of the classical guitar, which is just now experiencing its greatest heyday, was driven by outstanding performers, composers, luthiers, arrangers, educators, popularizers and organizers of musical life who loved the instrument. Such prominent figures as Antonio de Torres, Fernando Sor, Mauro Giuliani, Luigi Legnani, Francisco Tarrega, Augustin Barrios, Joaquín Rodrigo, Ida Presti and Andres Segovia are widely known not only among guitarists, but in the music world in general. Each of them performed one or more of the aforementioned roles, and until the 20th century the model of the universal artist was common, while from the 20th century onward a period of specialization began, where everyone tended to focus on one area of creativity. Such a phenomenon occurred with other instruments as well, and the guitar was no exception.

In the second half of the 20th century, some guitarists began to return to the model of the universal artist, working in many fields at an equally advanced level. This included Sergio Assad, Leo Brouwer, Carlo Domeniconi and Roland Dyens. In Dyens' case, it was composing, arranging and performing, which were the main links of his activity against the background of other activities, such as teaching. Thus, combining the three main functions was one of the key features of Roland Dyens' creative personality. The artist composed and arranged for the guitar actually from the beginning of learning to play the instrument, as he had an uncontrollable need to create his own music and at the same time was inspired by pieces for other instruments, which motivated him to arrange pieces for himself. This combination was natural for him, and the education he received allowed him to operate at a high technical and artistic level in these fields.

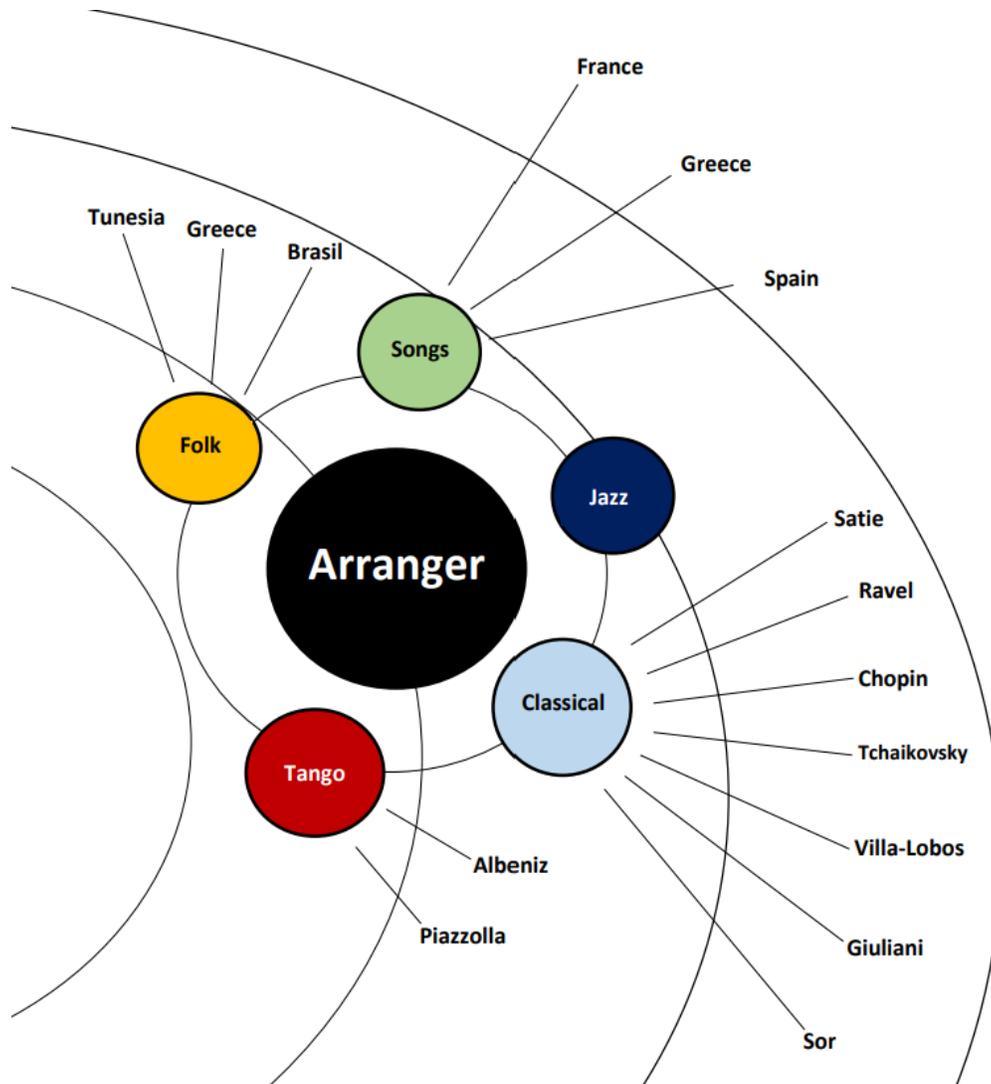
In order to provide a "bird's eye view" of the artist's work and highlight its diversity, I designed *the Roland Dyens Planetary System*, which I post below.

The Planetary system (2 pages)

In this "dyensocentric" diagram, I placed the artist as a star in the center, and around him the main links of his work as planets: composer, arranger and performer. Around the planets, in turn, are satellites that dock these links and smaller planets, such as improvisation, precise notation and new guitar techniques.

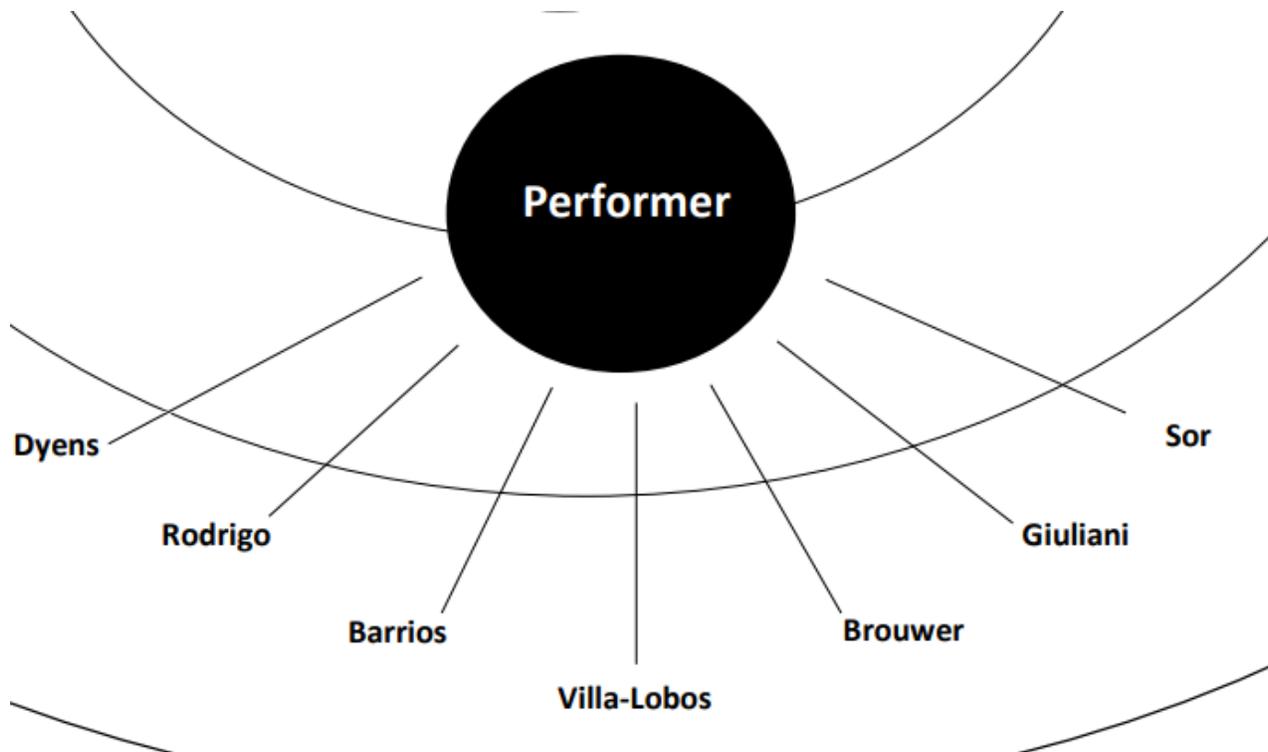


Let's look at the first planet. It depicts Dyens' compositional output, which is aptly characterized by such terms as *polystylistic* (combining styles and registers - including within single works), *"sonorism"* (in the sense of a special interest in color and timbral innovation; alternatively: sonoristics), *avant-garde* (advanced, varied and often atonal harmonic language, rhythmic complications, modified musical forms) and *symbolism* (meaningful and humorous titles, often associated with wordplay, rich compositional programs, quotations and imitations).



The next planet refers to Dyens as an arranger. The artist was active in such genres as **folklore** (especially Brazilian **folklore**, as the artist identified with the culture of that country), various anthems **and songs** (including French popular songs, with which Dyens made his debut as an arranger), **jazz** (arrangements based solely on *Real book* melodies and harmonies without following well-known interpretations of standards), **classical music** and **tango**. The scheme is also supplemented by geographical details or names of composers whose works Dyens arranged.

This field of activity refers to both the transcriptions and arrangements made by the artist. I will write more on the terminological issue a little later in this chapter.



The last area relates to Dyens-the performer. The works of the composers listed in the diagram formed the backbone of his extensive repertoire. Dyens' own name is also among them, as he often performed his compositions and arrangements alongside works by other composers. The composer's high performance artistry is evidenced by the numerous reviews and accolades from the press I mentioned earlier.

"...there is no one who can match his delicacy and sensitive range of control and expression.... Roland Dyens is an artist of the highest caliber of his instrument. One of the guiding lights of the guitar world."¹¹ .

Tim Panting on Dyens
Classical Guitar, 2016¹² .

¹¹ Source: translated from English - D. Holovenko

¹² Source: classicalguitarmagazine.com/roland-dyens-1955-2016

His style and sources of inspiration

When discussing the artist's style, I will refer to both the compositions and arrangements, as the artist left his own mark on all works. Of course, in creating his arrangements, Dyens was primarily guided by the style of the original work, but in both his arrangements and original compositions different styles often intermingle, including through introduced quotations, borrowing characteristic harmonic progressions or rhythms. Such spontaneous appearance of seemingly foreign themes and tendencies, however, always harmoniously blends into the whole and constitutes a kind of "autograph" of the artist.

Here are some examples of quoting and borrowing:

Example No. 1 - quoting directly



H. Villa-Lobos - *Concierto pour Guitare et petit Orchestre*.



R. Dyens - *Tango en Skai*

Example No. 2 - the introduction of a baroque theme in a jazz arrangement

A musical score in treble clef, starting at measure 73. It features a jazz arrangement with a baroque theme. The score includes dynamic markings such as *p sub.*, *mf*, *deciso*, *p*, *mp/mf*, and *p*. The tempo is marked *Alla "barocca"*. The score is in a key with one flat and a 4/4 time signature.

O. Hammerstein II - *All the Things You Are* (arr. R. Dyens).

Example No. 3 - a reference to the piece *Bachianas Brasileiras* by H. Villa-Lobos

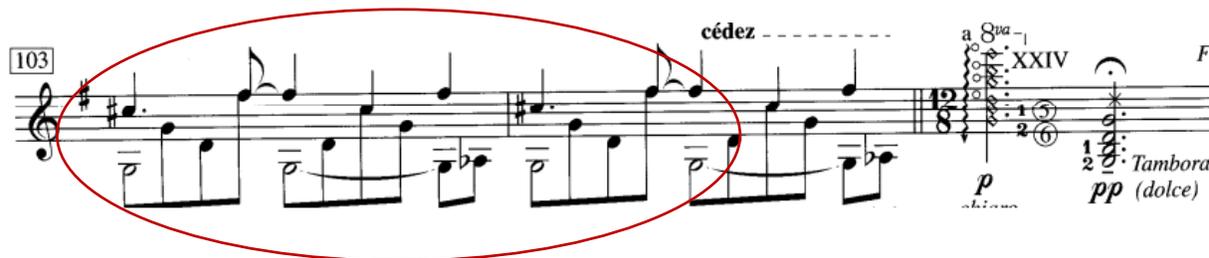


R. Dyens - *Hommage à Villa-Lobos*, Part II *Danse Caractérielle et Bachianina*.

Example #4 - quoting yourself



R. Dyens - *Libra Sonatine*, Part I *India*



D. Reinhardt - *Nuages* (arr. R. Dyens) ¹³

Roland Dyens was a postmodern artist, classically trained and at the same time open to other musical genres. Thanks to this openness and willingness to build bridges between the worlds of popular and classical music, he produced his own individual style with elements of avant-garde, impressionism, jazz, folk, tango and popular music. In addition, there is no shortage of innovation and virtuosity in his music.

Focusing on the artist's sources of inspiration, it is worth distinguishing them geographically, by genre, and listing the various figures whose work influenced his music. In the course of his career, Dyens toured all over the world and was always very enthusiastic about learning the local culture, folklore and languages of different countries. He tried to catch every sound, every detail, to then

¹³ Examples of sheet music: publications *Editions Henry Lemoine*, *Solo Guitar Publications*, *Les Productions d'OZ*

colorfully illustrate and reflect this world in his compositions. Undoubtedly, the first place here will be France, Greece and Brazil.

Dyens was raised in French culture, grew up in the heart of it and developed French popular songs. His original works also often feature elements of impressionism, such as color painting and rhythmic freedom, and impressionism, which is as we know, one of the features of French cultural identity in both music and painting. Dyens was a bearer of French culture and a contributor to it.

"...and then came the great Roland Dyens, kind and improvising, completely enchanting the audience ... France has a great ambassador in him"¹⁴.

Laurentius Vanacker on Dyens,
Guitar International

The next country from which he got inspiration was Greece. The artist often visited it, and had many friends there, including such well-known guitarists as Oscar Ghiglia and Elena Papandreou, to whom Dyens dedicated many works (*Lettre Encore, Triaela*). The original composition *Triaela* was based on Greek folklore, and the composer's body of arrangements was complemented by the songs of the famous Greek composer Manos Hadzidakis, which Dyens arranged for guitar quartet.

Brazil and Brazilian culture occupy a key place in Dyens' work. The artist identified with this culture and was repeatedly inspired by it.

"I have always claimed that I was Brazilian in one of my previous lives. I deeply feel as if I am a Brazilian artist and citizen. Brazilian popular music is definitely one of the two most sophisticated types of popular music in the world, next to Indian music."

Roland Dyens
Classical Guitar, 2009

Describing Dyens' sources of inspiration in terms of genres, it is worth mentioning the jazz, folklore, tango, classical and popular music already mentioned in the "planetary scheme".

¹⁴ Translated from English - D. Holovenko

The artist often described himself as a jazz guitarist with classical fingering. The artist's great love of jazz is evidenced by the numerous arrangements of jazz standards performed by the artist and the frequent appearance of jazz elements in his original compositions.



R. Dyens - *Libra Sonatine*, part II - *Largo*.

Inspired by the folklore of various countries, Dyens enriched his output with colorful and symbolic original compositions and arrangements. Pieces such as *Triaela*, *Trois Saudades* and *Hamsa* were based on folklore and are filled with characteristic, often dance-like rhythms and harmonic passages.



R. Dyens - *Saudade* No. 3

Elements of tango also appear frequently in the artist's numerous compositions. The development of Piazzolla's works was Dyens' last major project, and in his original works the artist often introduced the rhythms of this dance, sometimes even directly quoting motifs of the *Libertango* creator.

CII CII BII
ff et rythmique comme un tango;
 bien maintenir la partie supérieure en dehors

R. Dyens - *Libra Sonatina*, part I - *India*

Popular music was one of Dyens' main sources of inspiration. From an early age, the artist listened to and performed popular music on the classical guitar, not separating it from classical music, but on the contrary, in a sense "refining" it in his arrangements thanks to his workshop and academic knowledge.

When writing about the special figures who inspired Dyens, it is necessary to single out Heitor Villa-Lobos, whose works Dyens performed, arranged and quoted in his own compositions. Perhaps, the work of this composer is also the reason for Dyens' love of Brazilian music. Part two of this thesis and the doctoral disc includes two compositions associated with Villa-Lobos. These will be his famous *Aria* from *Bachianas Brasileiras* No. 5, arranged by Dyens for solo guitar, and Dyens' original composition *Hommage à Villa Lobos*, in which the artist subtly guides us through the world of the Brazilian artist. It should also be emphasized that Villa-Lobos was a technically advanced guitarist and his approach to the instrument undoubtedly also influenced how Dyens treated the guitar.

In the studio of a master arranger

One of the main links in Roland Dyens' oeuvre was his many arrangements, so I decided to describe them in a little more detail. The artist has brought arranging for classical guitar (especially popular music pieces) to an unprecedentedly high level, creating his own brand of quality. According to Dyens, the arranger's greatest success is the listener's doubt if the piece was originally written for guitar. With his works (assuming no better knowledge of the original works) such a doubt may arise, as they sound very natural when played on the guitar. So let's take a look at some aspects of Dyens' arrangement.

a) The Terminology

When we hear a piece of music played on a different instrument than the one for which it was originally written, we speak of transcription, or arrangement. These terms are often used interchangeably, which is an inaccuracy. It is worth remembering that transcriptions (Latin for *transcription*) are an attempt to represent the original as accurately as possible on a new instrument or ensemble of instruments, while arrangements involve a far greater departure from the original while retaining primarily the melody. In contrast, elements such as harmony, rhythm and instrumentation may be changed. In a similar way, these terms are understood in English. Arrangement is a kind of reconceptualization of a previously written piece, and transcription primarily means changing the instrument for practical purposes (for example, piano excerpts when practicing concertos with an accompanist). There are also other interchangeable terms like adaptation and more general - elaboration. Accordingly, some Dyens arrangements are arrangements, and some are transcriptions.

b) The History

The tradition of borrowing pieces from other instruments dates back several hundred years. Among the best-known transcriptions or arrangements are concertos by A. Vivaldi arranged by J. S. Bach, symphonies by L. W. Beethoven and H. Berlioz played by F. Liszt on the piano, or J. S. Bach's *Chaconne* in a version by F. Busoni. Those arranging and translating works of a century ago had various motivations: to test the polyphonic and timbral possibilities of their instrument, to expand their repertoire, to pay homage to the composer or simply to play for pleasure. Thanks in large part to F. Liszt, in the 19th century, transcriptions are moving to a new artistic level, creating an important new genre.

The first transcriptions of mainly vocal works for lute and vihuela were made as early as the 16th century. The repertoire of classical guitarists has been enriched for almost 200 years through various transcriptions, adaptations and arrangements. Rossiniana by M. Giuliani, songs by F. Schubert in an arrangement by K. G. Mertz, Chopin mazurkas and nocturnes in an arrangement by F. Tarrega, *Catalan songs* by M. Llobet, Bach's "lute works" and the *Chaconne in D minor* from the Second Violin Partita or the *Suite Española*s by I. Albeniz in an arrangement by A. Segovia, - these are a few examples of borrowings that have entered the canon of our instrument. Especially in the 20th century, the dynamic development of the guitar was also a process of searching for new sounds and new works. Original works could not always fully satisfy the demand of six-string enthusiasts, hence the frequent forays into so-called "foreign territory." Such new readings have sometimes sparked debates about whether they should exist. Nevertheless, some of them have been so successful and so well integrated into world musical culture that they are sometimes associated primarily with the guitar, such as A. Segovia's transcription of I. *Asturias*. Albeniz.

c) **The Process**

In Dyens' case, the preparation of an arrangement could take up to several months, as the artist always took care of every detail and made them at a very advanced level of technical difficulty. According to Orestis Kalampalikis, the artist would often first arrange a piece for piano, and then, through so-called "compression," put it into a more modest guitar texture. The artist, of course, also checked the selected solutions on the target instrument on the fly and was himself the first performer of his arrangements. Due to the fact that Dyens knew and understood the nature of his instrument very well, all his arrangements, despite their high level of technical difficulty, according to many guitarists, are quite comfortable to play and are, colloquially speaking, "under the fingers."

When starting the work, it was exceptionally important for the artist to preserve the original tonality of the work being arranged. There is a certain stereotype of guitar tonalities in the guitar literature. Usually these are tonalities of up to four sharps or three flats. The frequent use of these tonalities and not others is due to the need to have triad tones on empty strings, which, among other things, facilitates position changes and enhances resonance. There are two ways to go beyond guitar tones: the first is the capodaster. With its help, you can change tonality by imagining that you are playing in the first position. While it is great for playing in a band, especially working with vocalists, it somewhat limits the acoustic capabilities of the instrument and its texture, cutting off the lower notes.

The second solution is scordatura. Tuning the sixth string to D is nothing new to us, nor is the fifth string to G or B. However, there are times when more radical changes occur, such as tuning four strings at once in C. *Koyunbaba*. Domeniconi. A definite advantage of scordatura is the possibility to use the whole string and make more significant changes in the guitar's tuning. The downside can only be the possible trouble of tuning and maintaining the tuning when playing pieces with different scordatura in one concert. Dyens treated tonality as an intrinsic part of the work and usually helped himself with scordatura in maintaining its originality.

In his statements, and among others in an interview with Guilherme Vincens in 2009, Dyens said that writing arrangements required a deep knowledge of different musical styles and was always a challenge, especially for solo guitar, because it involved reducing the texture, that is, depleting the role of certain musical elements. Writing an arrangement for two guitars - according to the artist - is a much simpler thing, actually a transcription. One of the key aspects in arranging for solo guitar, according to Dyens, is that our instrument in a sense is "limited," while as we go deeper into its world we discover for ourselves a host of new possibilities.

Dyens' elaborations are characterized by a rich polyphonic texture with the use of its various techniques. In his 2017 *Musicus Perfectus* paper, Krzysztof Cyran said: *it turns out that Dyens somehow intuitively reaches back to the polyphonic improvisation of the old masters, conducting the motif through successive voices, building precisely in an orchestral way the opposition between sound registers. The musical story thus becomes plastic, multilayered and engaging.*

Speaking of harmony, it is worth highlighting Dyens' extensive and systematized knowledge in this area. As already mentioned, at the end of his studies he won the first prize in a competition in harmony and counterpoint. In his studies, the composer uses a variety of consonances, including four-, five- and six-note chords. *Not only the choice of chords, but also their arrangement, placement of sounds, as jazzmen say - voicing, is never random in Dyens' work. Even in free improvisation with natural moments of hesitation and suspension, one can see that these suspensions are in fact a time of intense mental exploration, followed by a "eureka moment": in a split second a new chord appears, "pushing" the musical form forward¹⁵.*

Melody was Dyens' basis and starting point for arranging. For example, when working on the *Night and Day* collection, the artist did not follow any of the artist's interpretations of standards,

¹⁵ Krzysztof Cyran - *Musicus Perfectus* paper, Krakow 2017.

using the *Real Book* melodies themselves. Here is one example of developing a melody using *walking bass*

O. Hammerstein II - *All the Things You Are* (arr. R. Dyens).

The variety of rhythms used and their precise notation made Dyens' arrangements sound stylish and lively. The composer's detailed love of dances and dance rhythms dovetailed well with the fact that he was one of the guitarists for whom rhythmic precision was a primary value. In addition, of course, one should not forget improvisation, which was one of the main creative tools for Dyens, as it was for Chopin in both arranging and composing original works. After hours of musical exploration, one just had to decide what to leave in and what to throw out. It was also Dyens' way of easing stage fright. He often preceded his performances with improvisation, such as in the already mentioned *Nuages* by D. Reinhardt.

Aesthetics

"Where is musical aesthetics going?" - this is the significant question posed at the end of his dissertation by Enrico Fubini¹⁶. In addition, he himself stresses that in considering the nature of aesthetics many threads of thought are raised: philosophical, historical or theoretical. He also adds, "The great richness and diversity of the phenomena of contemporary musical aesthetics gives satisfaction to some, while others are troubled. From this abundance, however, more consistent theories may emerge tomorrow [...]"¹⁷. In this subsection of the work, I will attempt to grapple with the evolution of Roland Dyens' aesthetic thinking.

Of course, it would be necessary first to clarify the definitional field of the term "aesthetics". In the *Dictionary of Literary Terms*, you can find such a definition: "Aesthetics - a science that deals with the study of aesthetic objects, especially beautiful objects, the aesthetic values

¹⁶ See E. Fubini, *History of musical aesthetics*, transl. Z. Skowron, Musica Iagellonica, Kraków 1997, p. 518.

¹⁷ E. Fubini, op. cit. p. 522.

attributed to them and the aesthetic experiences they evoke."¹⁸ . At the same time, the authors emphasize the opposition or meeting of two "types" of aesthetics: objective and subjective. I think that these values - "objectified" *versus* "subjectified" are present in the consideration of any composer's work, not only, of course, in the aesthetic dimension.

Roland Dyens' oeuvre has not yet been thoroughly studied; nor has anyone done a periodization of it. Wanting to grapple with this issue, as I mentioned with the biography, I rely on interviews with the family members and friends of the composer. I have tentatively distinguished phases in Dyens' creative path: I - early (from the beginning of his guitar playing at the age of 9 until 1986, when the artist finished his studies at); II - mature (1986 - 2014) and III - the last one (from 2014, when serious health problems appeared, until the artist's death in 2016). The year 1986 was singled out as a breakthrough year, since Dyens' congenital heart defect was cured in 1985, and a few years later, in 1986, the work *Libra Sonatine* was created, which is the quintessence of his musical language and illustrates the transformation of a sick man into a healthy one. In the table below, I present the aesthetic and stylistic values and sources of inspiration coming to the fore in each creative phase.

¹⁸ *Słownik terminów literackich (Dictionary of Literary Terms)*, edited by Janusz Sławinski, "Ossolineum", Wrocław - Warsaw - Krakow 2000, p. 140.

Creative phase	Music style/genres	Musical language	Musical forms	Sources of inspiration
I - early (1963 - 1986)	<ul style="list-style-type: none"> ➤ classics ➤ folklore ➤ pop. mus. 	Tonal harmony, enriched consonance, danceable rhythmic	<ul style="list-style-type: none"> ➤ miniature ➤ ABA forms ➤ song cycles 	classical, jazz, tango popular music, folklore
II - mature (1986 - 2000)	<ul style="list-style-type: none"> ➤ modernism ➤ pop. mus. ➤ jazz ➤ sonoristics ➤ avant-garde ➤ folklore ➤ tango 	Tonal and atonal harmony, rich consonances, timbral innovation, innovative guitar techniques	<ul style="list-style-type: none"> ➤ sonatas ➤ concerts ➤ thumbnails ➤ fantasies ➤ variations ➤ song cycles 	Classical, jazz, Brazilian, Greek, Indian, Argentinian music, French popular songs
IV - the last one (2014 - 2016)	<ul style="list-style-type: none"> ➤ tango ➤ folklore ➤ avant-garde 	as in phase II	song cycles, dances	tango Greek music

The last phase of his work is distinguished primarily by the creator's awareness of his condition.

This is evidenced by the titles of some of his series, for example, *The Last Tango*, and the almost desperate start of many ambitious works in order to "get as much done as possible."

Studying Dyens' creative path *in extenso*, without the proposed division into individual phases, one can see the process of intensification of artistic activity, going in different directions, using a variety of forms, and increasingly penetrating into compositional popular music.

It is worth recalling here one of the categories of thought or symbolic figures inherent in contemporary aesthetics. It was propagated, among others, by the patron of our Academy - Krzysztof Penderecki. I am referring to the broad notion of "labyrinth". The creator of the *Polish Requiem* wrote: "Labyrinth is different when it is creativity and the world. How to achieve an artistic goal in the tangle of roads, in the confusion that is ours? It can be a consolation to know that the labyrinth - a metaphor for our existence - is always a combination of irrational, incalculable AND calculable elements over which we can control. Only wandering, a circuitous path leads to fulfillment."¹⁹ . The idea of searching, of being in a labyrinth, is present in many aesthetic attitudes - including, I think, in Dyens. The "wandering" itself becomes a value, inspiring different worlds, standing at the crossroads. At the same time, Krzysztof Penderecki pointed out that the sign of modernity has become an all-encompassing synthesis. And he

¹⁹ K. Penderecki, *The Artist in the Labyrinth* (lecture on the occasion of receiving an *honorary* doctorate from the Academy of Music in Cracow, delivered on October 15, 1994) in: by the same author, *The Labyrinth of Time. Five Lectures for the End of the Century*, Presspublica, Warsaw 1997, p. 21.

warned: "Synthesis cannot consist in a mechanical combination of elements, but must result from a unifying experience. An old theme is updated only when we find new means of expression for it."²⁰ .

An important part in measuring the phenomenon of a particular creation is the testimony of the composers' thoughts, what can be called "verbalized" aesthetics, which consists primarily of the statements of the creators. Here is one important statement by Roland Dyens: "My language is something of a melting pot for me. I can say that when I compose, I am and try to be absolutely honest with myself. It's not easy to remain honest all the time. You have to face all kinds of little dictators: First of all, the dictator of contemporary music, if you want to write modern enough. It's hard not to fall into this trap, it's a big trap, an intellectual trap, and I'm also a victim of it. Finally, at the end of the story, my true nature always wins, you can't fool yourself here. I can't write music that I don't feel"²¹ . In this statement resonate those sets of values that regularly meet in aesthetic considerations: the imperative of sincerity and honesty towards the matter of sounds; the idea of modernity (it is impossible not to recall here the very important words of Witold Lutoslawski, that nothing ages so quickly as precisely what is modern...), determining the attitudes of contemporary composers; the necessity of expressing with music one's own emotions, to which, *de facto*, the form, even the most traditional, is subordinated.

* * *

The above considerations are an attempt to give as close an overview as possible of the life and creative profile of Roland Dyens. I hope that they will serve to better understand Dyens' music and its performance in a correct way, in accordance with the ideas of the creator. In the following sections of the paper, I will analyze selected works by Dyens in detail and discuss performance aspects and possible difficulties we may encounter when playing his works.

²⁰*Passio artis et vitae*. Krzysztof Penderecki is interviewed by Anna and Zbigniew Baran in: K. Penderecki, *The Labyrinth of Time. Five Lectures for the End of the Century*, Presspubica, Warsaw 1997, p. 67.

²¹ Roland Dyens in conversation with Sofia Mazi, Greece 2006; translated by. Dmytro Holovenko.

Part Two

The Analysis of selected works

In the second part of my dissertation, dealing with the analysis of selected original works and arrangements by Roland Dyens, I wanted to avoid conventional descriptive analysis, so I chose the method of presenting the works in the form of synthetic shots - "tables" - that elevate before the parenthesis the constitutive elements of the work, such as form, agogics, expression, character, harmonics, rhythmic and dynamics. The shots are supplemented by a mention of the guitar techniques used, a dynamic chart created by the *Audacity* program, and information in which bar a particular element of the form begins. The choice of such a method allows you to look at the piece, so to speak, "from a bird's eye view".

Part Two contains eleven takes, four for the *Hommage à Villa Lobos* piece and one each for the others. Each shot is followed by basic information about the piece, such as publication date, collection, dedication, duration and difficulty level. Determining the level of difficulty is, of course, a subjective thing, so I judged this from my own perspective in order to give a small hint to potential performers of the work and the possibility of compiling the works from this angle. There are also performance notes, such as the scordatura used or possible technical problems, such as extensive left hand arrangements or large leaps.

Because there is little information about these works and sources are limited, I approach the description of the works from different angles, writing what I know and what I think.

The shots contain some abbreviations and characters, in order to save space. There are not many of them and they are very intuitive. I present them below:

Abbreviation	Meaning	Abbreviation	Meaning
<i>a. t.</i>	<i>a tempo</i>	<i>espr.</i>	<i>espressivo</i>
<i>c. p.</i>	<i>come prima</i>	<i>c. sp.</i>	<i>con spirito</i>
<i>acc.</i>	<i>accelerando</i>	<i>all.</i>	<i>allargando</i>
<i>pizzas.</i>	<i>pizzicato</i>	<i>c. f.</i>	<i>con fuoco</i>
<i>flageolet.</i>	<i>flageolets</i>	→	chord transition
<i>molt.</i>	<i>molto</i>	<	<i>crescendo</i>
<i>phr.</i>	<i>phrases</i>	>	<i>diminuendo</i>
<i>lent.</i>	<i>lentement</i>	plp	playing with thumb pad

The colors of the "tables" were chosen based on my own synesthesia associations.

Table 1 - Gnessienne No. 1

BASIC INFORMATION ABOUT THE WORK

Publication year: 2001

Publisher: *Lemoine*

Collection: *Mes arrangements à l'amiable*

Dedication: Moniseur Papouin

Duration: 3:15

Difficulty level: medium

Technical notes: passages with sounds in the high register

Genesis and commentary:

Erik Satie's composition *Gnossienne* No. 1, arranged for solo guitar by Roland Dyens, is one of six *Gnossiennes*, which was written in 1890. The title of the piece was invented by Satie to denote a new musical genre. As for the genesis of the name, there are several theories: including a reference to the word "gnosis" and the Gnostic sect of which Sati would be a member, or to the village of Knossos in Crete and the myth of Ariadne's thread. There are also other examples of the creator's reference to ancient Greece, for example in the *Gymnopédies*, which were created a little earlier.

In his transcription of *Gnossienny* No. 1, Dyens departs from his custom of preserving the original key and creates a version for guitar in the key of E minor instead of the original F minor. Such a solution is technically justified as much as possible, since it makes the piece very comfortable to perform and simple, and the empty guitar strings that are components of the E minor triad allow the instrument to bring out the fullness of sound due to resonance. Such a change of key, in addition to its advantages, however, has its downsides, as it creates a completely different color palette and, in my opinion, a slightly different mood. Both composers, like Satie and Dyens, are French composers who, given the era in which they composed, were sensitive to timbre and tonality was not an incidental element for them.

Performing a piece with a capodaster on the first fret will restore the original tonality, but will also reduce resonance, so whether to do so depends on the characteristics of the particular instrument.

Table 2 – A Night in Tunisia

BASIC INFORMATION ABOUT THE WORK

Publication year: 2005

Publisher: *GSP (Guitar Solo Publication)*

Collection: *Night and Day*

Dedication: Yonne's grandmother

Duration: 4:45

Difficulty level: Advanced

Technical notes: Tuning 6 strings to *d*, numerous percussion techniques and *tapping*

Genesis and commentary:

The composition *Night in Tunisia*, also known as *Interlude*, was written between 1940 and 1942 and is one of the most recognizable jazz standards and one of the most outstanding works by trumpeter Dizzie Gillespie. Its version for solo guitar prepared by Roland Dyens is worth distinguishing *from* his other arrangements of standards because of the large number of percussion techniques used and their combination with *tapping*. The theme preceding the introduction, as in Dyens' other jazz arrangements, was kept in its original form with melody and harmony taken from the *Real Book* and developed in three improvised choruses.

The arrangement is full of contrasts, unexpected solutions, humor and expression, yet subtlety and lightness. In Chorus II (abbreviated) at the climax, the piece seems to spiral out of control, yet it calms down in Chorus III.

When starting to work on a piece, it is advisable, first of all, to focus on carefully reading the noted percussion techniques in order, first, to perform them in the right rhythm, and second, to hit the right place on the guitar box. The creator put the exact instructions at the beginning of the published arrangement. The fingering given by Dyens is optional, and I personally use different fingering than the composer suggested. Translating certain passages from the left hand to the right and vice versa is also acceptable in my opinion. The most important thing is where on the box to hit.

Table 3 - Comme Le Jour

BASIC INFORMATION ABOUT THE WORK

Publication year: 2008

Publisher: Éditions d'Oz

Harvest: Out of harvest

Dedication: To his daughter Yael Dyens on the occasion of her eighteenth birthday

Duration: 3:40

Difficulty level: Moderate

Technical notes: Tuning of 6th string to d, trills, extensive arrangements in left hand

Genesis and commentary:

Comme le Jour is an original composition with a lyrical and nostalgic character, written on the occasion of his daughter Yael's full birthday. For Roland Dyens, contexts were of great importance. Each piece and title had a story, and sometimes a riddle or theme to think about. In the case of *Comme le Jour*, it is the theme of children growing up quickly, so the piece is full of tenderness.

Mastering the work should not be a problem for a high school student. Slightly more demanding is the B section with extensive left hand arrangements in the high register and trills in the A' and A'' sections. When performing these trills with the fingers of the right hand on different strings, it is important to maintain proper rhythmic pulsation and coordinate this with the lower voice.

Dyens suggests performing this trill with the fingers *p*, *i*, *m*, *a*, and playing the lower voice with the first finger in the left hand (m.g.), which he signs as *i*, even though it normally signs as 1. Such signing is justified by the different role of this finger in this situation, since it tugs the string, not tightens it. This is one of the interesting facts about notation, which I will talk more about in the third part of the work. In my opinion, it is also acceptable and convenient to play the lower voice with the *p* finger, and the trill with the *i*, *m* fingers.

The image shows a musical score snippet. The right hand part is a trill on a single note, with the letters 'm i a p m i a p m i a' written above it. The left hand part consists of a single note with a trill sign (an asterisk) and the notation 'i (m.g.)' below it. A bracket under the left hand part is labeled '3', indicating a triplet. The dynamic marking 'pp cresc. poco' is written below the left hand part.

Table 4 - Waltz

BASIC INFORMATION ABOUT THE WORK

Publication year: 2001

Publisher: *Lemoine*

Collection: *Mes arrangements à l'amiable*

Dedication: Thelonious Monk

Duration: 3:10

Difficulty level: Moderate

Technical notes: Tuning 6 strings to *fis* and 5 strings to *h*, large pitch

Genesis and commentary:

Arranging Chopin's compositions is always a risk and a challenge. It requires from the arranger great technical skills, sensitivity, imagination, knowledge of original works and understanding of the idioms of Chopin's work. Mieczyslaw Tomaszewski, in his book *Chopin's Music Reread*, singled out 8 expressive-semantic idioms, present in his opinion in the music of the ballad author, and described their resonance. These idioms are: pianistic, folkloric, lyrical-nocturnal, historical, narrative-ballad, dramatic-heroic, salon idiom and morbidezza. Undoubtedly, knowledge of the context is extremely important in the interpretation of Chopin's works, especially on a different instrument, so that, turning out on a different ground, the work does not lose its identity, but acquires new characteristics.

Roland Dyens, along with Francisco Tarrega, Jan Nepomucen Bobrowicz, Mirosław Drozdowski and Jerzy Koenig, was one of those brave ones who enriched the guitar repertoire with works by the creator of ballads and mazurkas.

A transcription of *Waltz in B minor, No. 2, Op. 19* was included in the collection *Mes arrangements à l'amiable* alongside eight other compositions from different musical genres. This was not an accidental meeting of classical and jazz, but a testament to Dyens' great guitar capabilities and arranging skills. Perhaps, the greatest performance difficulty of this transcription is maintaining good tuning if the piece is on the recital program in the vicinity of a composition with a different tuning. Raising the two bass strings a whole tone makes it possible for the guitar to get out of tune while playing, so it's a good idea to take a slightly longer break before performing the waltz.

Table 5 - After Christmas Feelings

BASIC INFORMATION ABOUT THE WORK

Publication year: 2000

Publisher: *Lemoine*

Collection: *Pièces diverses*

Dedication: Stephen Robinson

Duration: 4:40

Difficulty level: Moderate

Technical notes: Tuning of 5th string to *b* and 6th string to *d*, extensive left hand arrangements

Genesis and commentary: *After Christmas Feeling* was written at Villa d'Avray between Christmas and the first days of January 2000. The piece was written at the request of Dyens' American friend Stephen Robinson, who happened to be working on a Christmas-themed album. The composition, which has a lyrical character, refers to the holiday season, describing mixed feelings: joy and sadness, anxious anticipation of the new year, the new millennium and nostalgia, seriousness, humor and irony in places.

After Christmas Feeling is full of symbolism and unexpected harmonic solutions. The very scordatura - the tuning of the 6th string to *d* and the 5th to *b* - serves this very purpose, putting the listener in the right holiday mood, and at the same time - reflection. In the traditional form used, we can see the symbolism inherent in Dyens and hear: the beating of an old clock signaling the approaching new year, or recurring motifs, suggesting the inevitable passage of time, saying goodbye to the old and welcoming the new.

The piece is not often performed despite its undoubted aesthetic value and moderate degree of difficulty. Perhaps this is related to the fact that the title suggests performance only during a certain period - late December - early January, or the piece is still little known.

Table 6 - All The Things You Are

BASIC INFORMATION ABOUT THE WORK

Publication year: 2005

Publisher: *GSP (Guitar Solo Publication)*

Collection: *Night and Day*

Dedication: Bill Kanengiser

Duration: 3:50

Difficulty level: advanced

Technical notes: tuning 6 strings to *es*, extensive left hand layouts

Genesis and commentary:

The *Night and Day* collection is undoubtedly one of Roland Dyens' most advanced works. It represents a brand of quality for arrangements of jazz pieces for solo guitar and is innovative in many respects. Worth mentioning, for example, is the rich polyphonic texture, the preservation of the original keys, the basing of the arrangement solely on the melodic line and chords from the *Real Book* without following existing interpretations, the high degree of technical sophistication and, of course, the extremely precise notation. It was precisely the notation and publication of arrangements of an improvisational nature, in keeping with the nature of the genre, that challenged Dyens. Among other reasons, the collection was published two years after the release of *Night and Day*, following numerous requests from classical guitarists.

Arranging one of the most popular jazz standards, Roland Dyens kept the theme in its traditional form, developing it in two improvised choruses. His version of *All the Things You Are* is characterized by contrast and lightness, the preservation of which, due to its high degree of technical difficulty, requires long and diligent work on the text.

Two elements of the arrangement are worth noting: the accompaniment in the theme played with a *p-finger* - the characteristic *walking bass* gently wrapping around the lyrical theme, and a passage a^2 marked by the creator *alla "barocca"*, decorating the melody in a baroque style, which introduces a pleasant surprise against the backdrop of incessant *swing*.

Table 7 - Cecille Ma Fille

BASIC INFORMATION ABOUT THE WORK

Publication year: 1990

Publisher: *Lemoine*

Collection: *Chansons Françaises vol. 1*

Dedication: Antoine Tatich

Duration: 6:10

Difficulty level: Advanced

Technical notes: Tuning of 6th string to *E flat*, frequent *barre*

Genesis and commentary:

The collection of French popular songs was a kind of debut for Dyens in the genre of guitar arrangements. The creator began working on them back in the late 1980s, and the first arrangement in this collection was the composition *Hymne à l'amour*, with music by Marguerite Monnot and lyrics by the famous performer Édith Piaf. This collection included compositions widely known in France, which were written in the 20th century. The genre of French popular song was one of Dyens' main sources of inspiration.

One of them was the lyrical song *Cecille, ma Fille* by Claude Nougaro, which was perfected by Jacques Datin. The high technical difficulty of this arrangement is due to its dense texture. The delicate leading of a subtle melody combined with accompaniment and bass in a polyphonic manner requires great skill on the part of the performer, as well as physical strength in the left hand. In *Cecille, ma Fille* we have to deal with *barre* very often because of the maintenance of the original key - C minor, and the tuning of the sixth string does not make things very easy for us, it only adds color and more resonance. In the performance of this song, it is very important to maintain a stable rhythmic pulsation and play the *swing* with the right feeling.

Cecille, ma Fille can be performed both as a separate concert piece and in a cycle, similar to Catalan songs in arrangements by Miguel Llobet or folk-styled works by Witold Lutoslawski.

Table 8 - Bachianas Brasileiras

BASIC INFORMATION ABOUT THE WORK

Publication year: 1992

Publisher: *Lemoine*

Harvest: Out of harvest

Dedication: No dedication

Duration: 7:00

Difficulty level: Moderate

Technical notes: Extensive left hand arrangements, combining *pizzicata* and natural playing

Genesis and commentary:

A unique place in Roland Dyens' life is occupied by the work of Heitor Villa-Lobos. He was a composer with whom Dyens identified, often imitated and quoted. He also made several trips to Brazil to better understand his music.

The lyrical vocalization from *Bachianas Brasileiras* No. 5 in Dyens' arrangement is a transcription in which the creator, according to the definition of the genre, aimed to render the original as accurately as possible. We know from Dyens' words that this was a tremendously difficult task for him, and that with an instrument such as the guitar, the art of arranging is often limited to the art of "sacrifice." The artist said that he could at least wish that the current version of this mythical aria would never resemble the sacrifice of this art²².

The first thing that surprises the performer is the notation: the piece was written in a double system with the bass key in the bottom line. This solution was dictated by the three-voice texture with a thick middle voice. For me personally, reading the piece with such an edition was inconvenient, so he transcribed the bass line to a single system.

An undeniable challenge is the combination of the characteristic *pizzicato* in the lower voices and playing the melody naturally, as well as the numerous leaps that make it difficult to conduct the *cantabile* melody. The piece requires a high degree of technical proficiency, while for the most part Dyens' solutions are comfortable and intuitive, hence I classified it in terms of difficulty as moderate.

²² ²² <https://rolanddyensintheskai.fr/bachianas-brasileiras-n5-2/>
Access:16:24, 14.11.2022

Table 9 - Hommage A Villa Lobos - I

Table 10 - Hommage A Villa Lobos - II

Table 11 - Hommage A Villa Lobos - III.

Table 12 - Hommage A Villa Lobos - IV.

BASIC INFORMATION ABOUT THE WORK

Publication year: 1986

Publisher: *Lemoine*

Harvest: Out of harvest

Dedication: Patrick Belargent

Duration: 10:00

Difficulty level: Moderate

Technical notes: Tuning of strings during the 4th movement, extensive left hand arrangements

Genesis and commentary:

I presented the composition of *Hommage à Villa Lobos* in four separate takes, one for each movement. I have already mentioned that Heitor Villa-Lobos and his works held a special place in Dyens' life. The artist was inspired by the Brazilian artist, performed and recorded his works, and often imitated and quoted him.

Shot in four contrasting parts, the piece is a kind of tribute to the Brazilian artist, as well as to Brazilian culture. There's the rousing *Climazone*, a danceable and lyrical second movement that alludes to *Bachianas Brasileiras*, a somewhat jazzy third movement with Dyens' trademark wordplay in the title, *Andantinostalgie*, and the gripping *Tuhũ*, which closes the cycle with a fiery improvised showpiece that is also heard unaltered at the beginning of the piece.

As he guides us through the world of Villa-Lobos, Dyens mimics his harmonic language and rhythms while staying within his distinctive style. We can also see this in the composer's arrangements and the other composers' works he performed. He became part of everything he touched, whether the works were by F. Sora, H. Villa-Lobos or J.S. Bach.

The difficulty level of *Hommage à Villa Lobos* is rather moderate. Excluding some passages with extensive arrangements in the left hand, all the weight falls on the right hand, especially in the first and fourth movements. Executing the rapid repetitions at the right tempos requires a great deal of proficiency and precise control in order to expressively guide the melodic line, which appears in a signal fashion against these repetitions.

In this part of the work, with the help of snapshots and brief commentaries, I have tried to illuminate selected works and arrangements by Roland Dyens from the theoretical side. Drawn in capacious shapes, the analyses allow one to look at the work both "from the inside" and "from the outside," bringing their genesis closer and making it easier to understand the composition or arranging strategy chosen by Dyens. The descriptions for the shots and the shots themselves included technical notes and designations of the composer's chosen techniques. I deal with their deeper analysis in the third part of the work, which is entirely devoted to performance aspects.

I think that when performing compositions and arrangements by artists such as Dyens, it is essential to know their works from the already mentioned theoretical side and to be aware of the chosen strategies that allow them to be performed properly, in accordance with the style and intention of the creator. I hope that these comments and descriptions will make it easier for potential performers to work on the pieces and to search for the main idea of the work.

Part Three

The Performance Issues

During my three years of study at the Doctoral School of the Krzysztof Penderecki Academy of Music in Cracow, I had the opportunity and pleasure to participate in scientific conferences as a speaker, where I was able to present partial results of my work and confront some ideas and hypotheses with other guitarists. Talking about the work of Roland Dyens, I asked the audience to share their associations with his figure and music. At the time, the buzzwords were: "jazz", "popular music", "arrangements", "innovation", "precision", "difficult notation", "contrasts", "surprise", "comfortable performance", "humor", "interesting titles" etc. At various meetings, the associations were similar, and the most common were difficult notation, comfort in performance (colloquially: Dyens' pieces are "under the fingers") and novelty.

At first contact with the artist's works, his compositions and arrangements may seem more difficult than they actually are. The difficulty at the stage of reading and comfort in playing is a characteristic feature of the artist's works, while the condition for this comfort and for obtaining the appropriate performance effect is the accurate execution of Dyens' instructions. I have tried to write the present part of the work in such a way that it can facilitate both these stages. I have divided it into two chapters.

The first, under the title "The Technique," presents Dyens' use of typical guitar techniques and their modifications, as well as notation with practical tips for performing them correctly.

Chapter Two, "The Interpretation," will consider such key elements of musical interpretation as:

- Dynamics - both in terms of dynamic contrasts and the ongoing use of dynamics in a piece (*piano, forte, crescendo...*), as well as in terms of dynamic proportions between individual voices;
- Timing - (tempo, pulsation, rhythmic figures, agogics), that is, everything related to the operation of time in a musical piece;
- Tone and articulation - issues of changing registers and positions, ways of articulation and using the appropriate parts of the fingers of the right hand to make sounds;
- Character – as an issue, being slightly above the previously mentioned elements, which is the result of their correct implementation. A certain set of characteristics that arises independently in the context of each work of the composer, with distinguishable common features - key features, a kind of "autograph" of the creator. In addition to character as the stigma of the individual creator, I will also address here the issue of maintaining the performed work in the stylistic canons of the represented genre and era.

In the appendix of the work, there will be a catalog of Dyens' notation methods, along with the composer's notes and my brief commentary to make it easier to find and correctly read the appropriate notation. I am aware that a given catalog may not be exhaustive. Dyens' oeuvre is very extensive and playing all of his works (published and unpublished) along with finding all of the original notation methods remains my task for the future.

I. THE TECHNIQUE

1. The tuning and scordatura

In the first part of the work, in the chapter on arranging, I already mentioned the artist's approach to the tonality of the original composition or arranged work. It was an extremely important musical element for him, affecting the mood, character and timbre of the piece. It often involved scordatura, most often of the bass strings. He traditionally placed all such changes in the notes at the beginning of the piece.

Temporarily changing the tuning of a guitar can sometimes cause problems with tuning the instrument. From my observations, when tuning a string to a higher sound, it requires more time and more frequent tuning to settle on the target sound than when lowering the string. Of course, this depends on the instrument, the design and condition of the machines, the material from which the strings are made and the degree of hardness of the strings. If the tuning varies from one piece to the next during a single concert, tuning should not be a problem, especially since the interval time between pieces is at the performer's discretion and is sometimes extended by announcements about the next pieces. (Self-presentation of pieces along with the context of their creation is a typical form of behavior for Dyens).

The problem, on the other hand, arises when the tuning changes in parts of one piece, such as in the *Libra Sonatina* in the *Largo* Part II the sixth string is tuned to *d*. There is no indication in the notes to play the 1st and 2nd movements after each other *attaca*, but even with proper waiting the sixth string tends to rise. As a solution in this particular case, I use the moments when I have a free hand to discreetly tune the guitar.

With cantilena-like pieces, this is possible and effective, while in the case of, for example, the *Fuoco* from that *Libra Sonatina*, with the tuning back to *e*, the only solution remains a quick tuning with string stretching and tuning and an appropriate pause, the lengthening of which, in my opinion, after the tension has built up at the end of the second movement, goes against the narrative of the work. *Fuoco* after the second movement "very much wants" to play *attaca*, but unfortunately this is not possible.

There are also instances of Dyens' use of scordatura directly in the course of a piece, as a sound effect with pulsation. Such use of scordatura, among others, occurs in Part I of *Danish Time* in *Côté nord*, an original composition for guitar duet:

Another example would be the scordatura in Part IV - *Tuhũ* from *Hommage a Villa-Lobos*:

baisser la corde d'1/2 ton et la rehausser d'autant

H. XXIV
8va
(m.d.)

(nat.)

mf

gliss.

Sometimes the composer left the use of scordatura to the discretion of the performer, such as in Part IV - *Hillerød* of the composition *Côté nord*:

II. HILLERØD

(accordez-vous sur un accord de sol majeur si nécessaire)

Allegretto (♩ = 66)

⑥ = D

(accordez-vous sur le premier arpège si nécessaire)

Comme une barcarolle

⑥ = E♭
⑤ = B♭

mp dolce (pulpe)

mp

In summary, Dyens used scordatura in a variety of ways: both to adapt the guitar's tuning to a certain key and to produce specific sound effects.

As for just tuning the guitar in traditional tuning regardless of scordatura, Dyens also had his own approach to this issue and suggested that the guitar be tuned using the chords that will be present in the song. This way you can create the right mood and put the listener in a state of concentration. A good example would be the cycle of *20 lettres - 20 miniatures*, where Dyens places chords at the beginning of each miniature with which to tune the guitar.

II. Lettre à la Seine

Roland DYENS
(2000)

Pour s'accorder :
(use these arpeggios to tune up)

pp

The pieces with different tuning, in which the differentiation in pitch of the tuned string will be more than 1 tone can be very problematic in tuning. Perhaps, it is also worth paying attention to the issues of a certain tonal consistency of individual pieces in a concert program, since its frequent changes or, on the contrary, its monotony can also affect the perception of the listener, even as a certain subconscious element. No information is available as to whether Dyens considered this question. In any case, this question goes beyond the topic of this work, but I think it is worth considering.

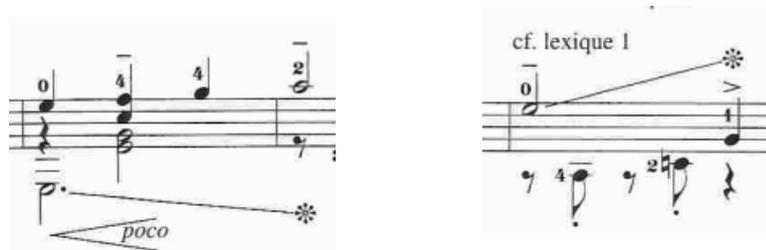
2. The sound dampening

Another important performance issue is the damping of the strings, especially the bass. While the guitar is an instrument with tremendous capabilities, including a rich color palette and a large range of articulation control, it also has its "weaker sides," such as limited dynamic capabilities or the relatively short duration of a played sound, especially when it is not played on empty strings. The difficulties associated with playing *legato* arise. Krzysztof Sadłowski - my tutor and master, a senior lecturer at the Krzysztof Penderecki Academy of Music in Cracow - told me during one of my lessons: "Two things are the most difficult on the guitar: *legato* and passages. They are kind of against the nature of the instrument. Mastering them is crucial for a good guitarist."

Indeed, the technical peculiarities of the guitar mean that playing *legato* on it requires a high degree of technical proficiency, and this skill is and should be built in performers through years of training. Another issue is sound selectivity and avoiding booming sounds, especially basses on empty strings when playing. Can these two issues always be reconciled?

Undoubtedly, looking theoretically at the note text, each sound should last as long as its rhythmic value, except when we have a *fermata* or other notation, leaving the performer more freedom. In this way, a quarter note lasts a quarter, and an eighth note lasts an eighth, only that in practice in many cases we lengthen the notes, primarily the basses. It takes place especially in virtuoso pieces, in which it is sometimes technically impossible to adequately suppress all the booming notes. It also happens that in cantilena pieces we also lengthen the sound of certain sounds, when this is not contrary to harmony. Then, we get a fuller sound and more fluidity. Of course, playing *legato* sensu stricto is a matter of phrase leading and various performance details, including the synchronization of the two hands, while the resonance of undamped strings creates the effect of greater *legato* sensu largo.

Roland Dyens recognized both the issue of attenuating strings and lengthening the sound of certain tones, and noted this accordingly. Lengthening sounds traditionally meant with a long bow, and suppressing sounds in two ways. The first is to combine the sound that needs to be suppressed with an asterisk *, which is exactly where the sound should already stop. This way is applied to sounds in all voices.



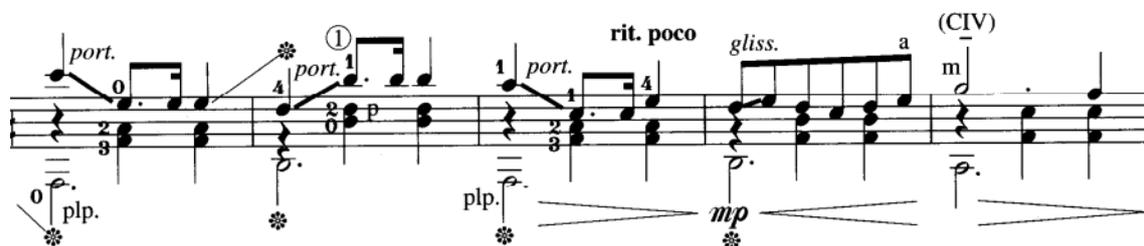
The second is to sign a particular sound or chord in such a way *. This means withdrawing or muffling the sound. In the same way pianists, as we know, marking a pedal picture.



When the asterisk is placed in parentheses, suppression is optional.



Dyens adds such markings very often, taking care of the details in his own precise way. Indications of sound attenuation are sometimes placed in practically every bar and illustrate decisions that the performer usually makes on his own to avoid dissonance or when changing the function of a chord.



Sometimes, while reading Dyens' works, I got the impression that such frequent marking of attenuation is unnecessary, since, as I mentioned earlier, sometimes these remarks are obvious. Nevertheless, the importance of these indications is objectively significant, and if they even coincide with the performer's normal strategy, they serve as a reminder of the importance of taking care of the clarity of the sound and "cleaning" the text from booming sounds. It is worth

remembering that Roland Dyens was an enthusiastic pedagogue, and perhaps such seemingly "excessive" precision in the placement of damping tips is a manifestation of his "pedagogical care" rather than "rigor".

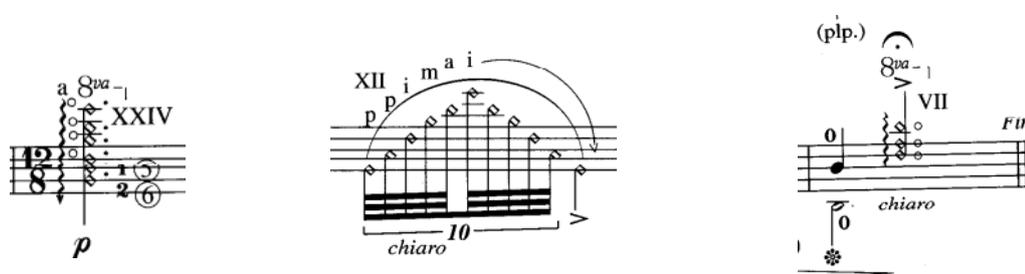
3. The harmonics and tapping

I daresay that flageolets are one of the guitar techniques most beloved by performers and audiences. It is, in a sense, a "graceful" technique, since playing a flageolet is combined with minimal physical effort and involves precisely touching the string with the finger of the left hand in the right place, involving as little finger area as possible, activating the string with the right hand and releasing the string in such a way that the contact time of the fingers with the string is also minimal. In this way, natural flageolets are made. They are most audible on the 12th, 7th and 5th frets, slightly less so on the 4th, 3rd and 11th frets (along with their symmetrical counterparts above the soundbox). Speaking of this appropriate place, it is worth noting that in the case of the XII and VII frets it is exactly above the frets, while in other cases it is slightly before (e.g. V) or after (e.g. III) the frets. Of course, the exact place where the most audible flageolet is extracted depends on the particular guitar, and the overall quality of the flageolet is one of the basic characteristics of the instrument examined in its selection.

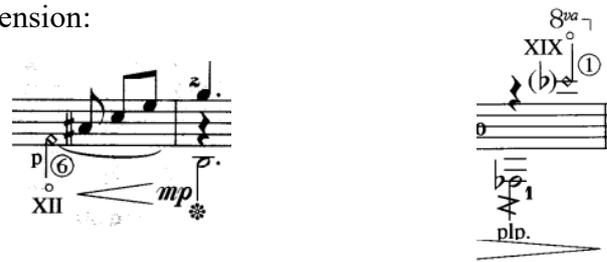
The second type - are artificial flageolets, extracted by tightening the string with the left hand of the threshold and touching and playing the string with the right hand. Such a flageolet is less load-bearing, but its greatest advantage as well as its purpose is the ability to play any flageolet note, since the range of well-audible natural flageolet is limited. Both of these techniques have been used by guitarists and performers of related instruments (actually all stringed instruments) for centuries.

Nowadays, flageolets are signed by using the term *harmonics*, *armonici* and the abbreviations *harm.*, *arm*, *fl* often with the signature in Roman numerals of the corresponding threshold and the string on which the flageolet is to be played. The note to be played as a flageolet graphically has the shape of a rhombus (often transparent). Sometimes the octave 8 mark is placed next to the flageolet, and sometimes it is simply placed on the staff already at the target pitch.

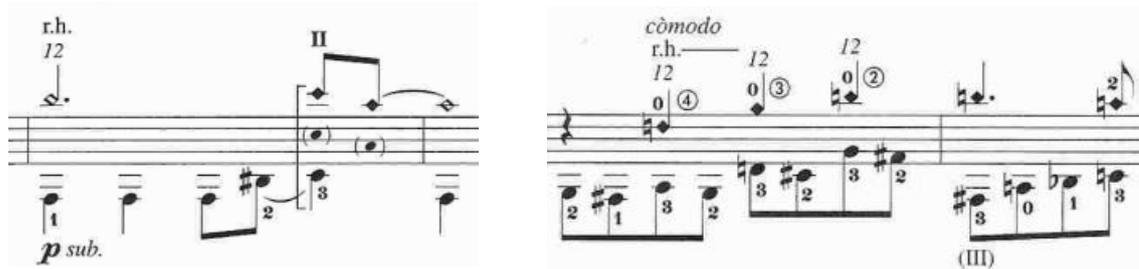
Roland Dyens actively used as natural as artificial flageolets in different ways and in different contexts. In the artist's case, flageolets appeared as a decorative ornament crowning the end of a phrase, or introducing additional contrast:



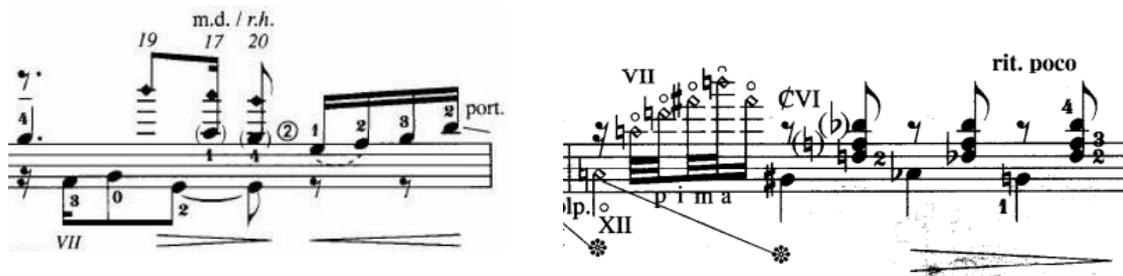
As a way of introducing a "natural" fermata, since the performance of the flageolet itself requires a time extension:



As a way of playing a high sound, that would be excessively cumbersome or uncomfortable to play normally on the neck:



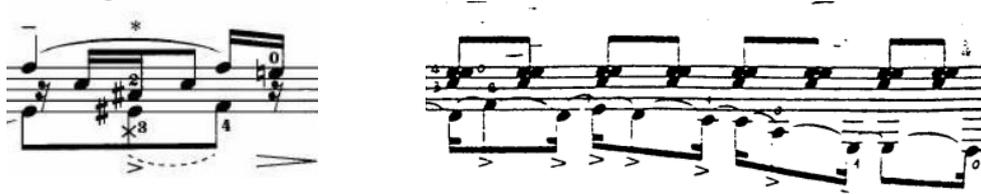
As a way to differentiate voices and emphasize polyphony:



In summary, almost every original composition or arrangement by Dyens features flageolets, which the creator uses to augment the guitar's capabilities or add variety to the sound.

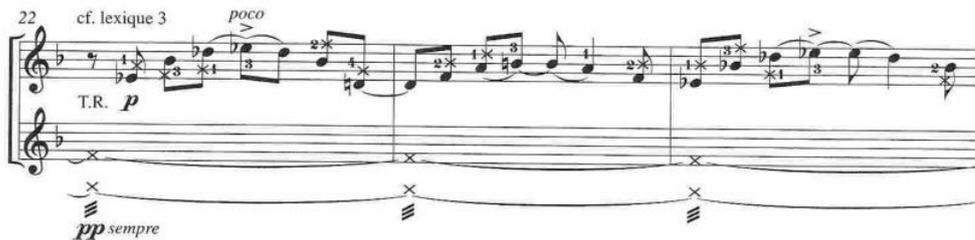
Tapping is used much less frequently on classical guitar. On acoustic and electric guitars, *tapping* is one of the "reigning" techniques, because due to the construction and greater hardness of the strings (acoustic guitar) and amplification (electric guitar), it sounds loud and clear enough, significantly expanding the possibilities of these instruments. I describe this technique at one point with flageolets because they are relatively quiet compared to other ways of producing sound. On classical guitar, *tapping* is quieter than flageolets and much less carrying. The duration of sounds played with this technique on classical guitar is a maximum of a few seconds, so it is mostly used for sound variety or as a virtuoso boast. The cases of using *tapping* on the classical guitar depends on the context, as it is more legitimate to have this technique in the fragments of the piece preserved in *piano/pianissimo* dynamics. This technique has been used by such artists as: Francisco Tarrega and Miguel Llobet.

Roland Dyens uses *tapping* to emphasize particular tones and differentiate a certain voice, or to achieve the right sound effect.



Dyens signs the *tapping* by crossing out the staff of notes or verbally indicating that the following notes should be played using only the left hand. In the above example on the right in *Saudade* No. 3, the lower voice presents itself as a sequence of ascending and descending legato, creating a *tapping-like* effect.

Another example of the use of *tapping* is Dizzi Gillespie's *Night in Tunis* arrangement:

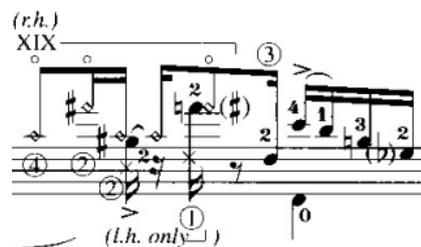


The introduction is thus presented, which after a few bars turns into the theme:



In this piece, the *tapping* sounds very sonorous, as it is performed against a very quiet background of percussion techniques and using mainly bass strings, whose metal coating makes them sound louder than the violin strings when struck.

There are also cases of using both techniques (flageolets and *tapping*) at once. One of them is an excerpt from the composition *After Christmas Feeling*:



The composer, in order to achieve appropriate dissonances (semitones), combines *tapping* on sounds in the higher register with also high natural flageolets, played with the right hand exclusively. This creates unique consonances with an interesting color combination.

The intensity of Dyens' use of flageolets is another sign of his great attention to detail, as well as his advanced performance technique, since by using flageolets the creator significantly increases the possibilities of the guitar. He uses *tapping* far less than he uses flageolets, but he has several examples of very successful use of this technique, despite the instrument's unfavorable predispositions.

4. Glissando, portamento and bend

Glissando and portamento are commonly used guitar techniques that Dyens often uses in a traditional way. It's noteworthy that he does so with his usual extra detail, describing exactly the tempos for performing *glissando* or *portamento*:

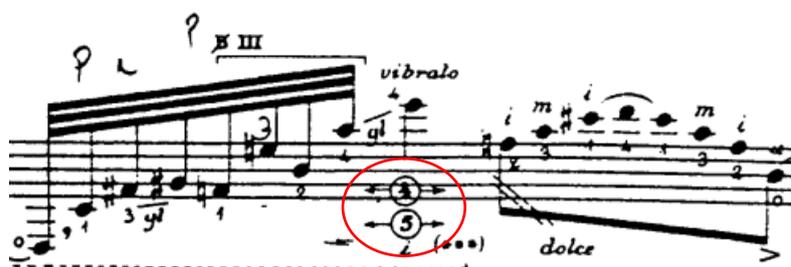


A separate issue somewhat related to *glissando* has received the composer's attention, specifically the ping that occurs when changing position along the neck. This is sometimes a subject of dispute among guitarists, as some performers consider it an extra-musical sound, colloquially "dirt", which needs to be cleaned, while others claim that it is a typically "guitar" sound and not worth eliminating. In my opinion, this is indeed the kind of uncleanness that is worth avoiding, especially since it is much easier on a classical guitar than on an acoustic guitar, for example (due to the metal strings). From a technical point of view, this swish is created when you don't take your fingers off the strings when changing position, moving them along the neck. I believe that the correct way to change position is to completely detach the fingers while maintaining a minimum distance from the strings. In this way we avoid pinging, and the movement of moving the hand itself is faster and more precise, because the force of resistance in the form of friction between the strings and fingers is then turned off. In addition, it is not worth worrying that by letting go of the string you will lose your orientation on the neck, since the function of the "compass" will still be performed by the thumb of the left hand, which will be the first to find the new position, and this will make you hit the right threshold without any problems.

Roland Dyens had a similar approach to the swish described above and placed appropriate notations in the notes ordering its elimination. He placed such notes in places, where the formation of this swish was most likely.



In addition to the traditional use of *portamento* and *glissando*, the artist also used these techniques to produce a suitable sound effect. In the following excerpt from *Saudade* No. 3, we have a situation in which the aforementioned swish becomes a tool:



By intensely moving the fingers of the right hand along the fourth and fifth strings, a corresponding ping/noise is produced. We can hear a similar sound effect from violinists, for example, when performing some of Astor Piazzolla's works.

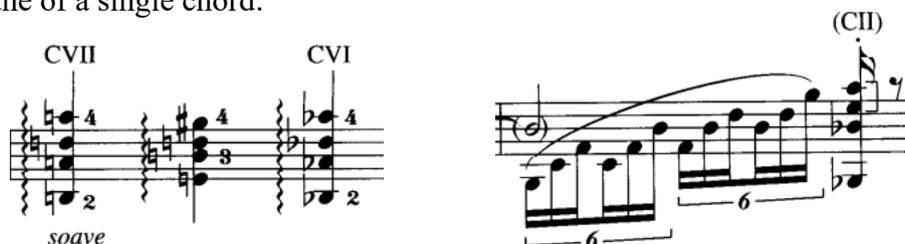
Another left-hand technique often used by Dyens is the *bend*, a technique that involves pulling the string up across the neck, thus raising it up to a whole tone. Dyens notated it by adding a zigzag to the staff of the note, or by adding a verbal instruction. This is one of the traditional techniques for both electric and acoustic guitars, meaning we are dealing with another example of borrowing and influence from other instruments. It is worth noting that, unlike *tapping*, *bend* sounds very good on classical guitar, especially in higher positions, closer to the middle of the neck, where the string is softer. For proper execution of this technique, I advise using several fingers of the left hand, preferably 1, 2 and 3.

Examples of the use of this technique can be found in many works, including *Fuoco* of the *Libra Sonatina* or in an arrangement of the *Round Midnight* standard:



5. The right hand techniques (arpeggio, rasgueado, tamburo, tremolo, dedillo, pizzicato)

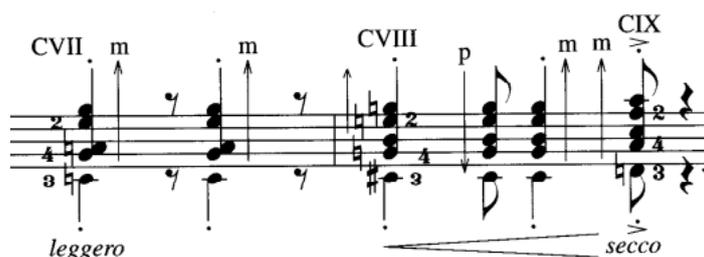
In this point of consideration, I have tried to cover the basic techniques of the right hand and how Dyens uses them. The first thing worth noting is Dyens' very intensive use of *arpeggios*, both in the sense of playing the notes of a given chord one at a time, and in a broader sense, in general: a way of playing the consonance with the right hand in the right direction as we move along the plane of a single chord:



As for the shorter *arpeggios*, which have the character of an ornament and are marked with a wavy line next to the chord, Dyens sometimes adds an arrow to such a line as well, indicating the direction of the performance, and combines them with other techniques, for example, with artificial flageolets, as in in Django Reinhardt's arrangement of the *Nuages* composition, or with the *bend* in Thelonious Monk's *Round Midnight*:



Of separate note is the type of rapid *arpeggiation* performed with the inner or outer part of one finger and recorded by using an arrow to indicate the direction of the stroke:



Often next to such an arrow you can find a notation (plp.), demanding to play such an *arpeggio* with the thumb pad of the right hand, making *the arpeggio* sound soft and light. Such a way is often used in jazz arrangements in swing passages:



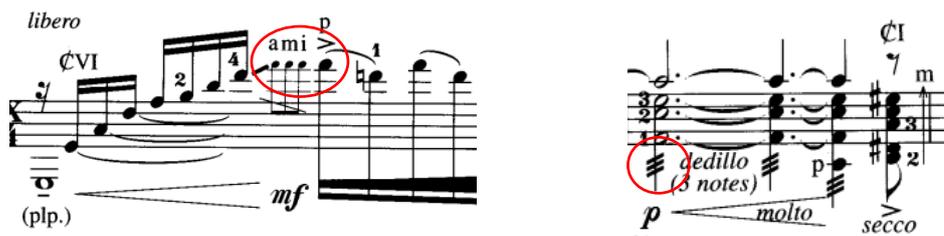
Rasgueado's technique is traditionally used by the artist to emphasize a chord at the beginning or end of a phrase, or in a climax, with *rasg.*, also adding an arpeggiated line with an arrow:



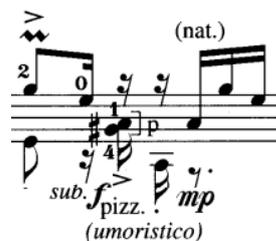
Another guitar technique borrowed from *flamenco* is the *tambora*, which is performed by striking the strings with the thumb at the bridge of the guitar. The key to performing this technique correctly is, as with flageolets, to minimize the contact time of the finger with the strings and to use as little finger surface as possible. The composer usually adds this technique at the end of a piece:



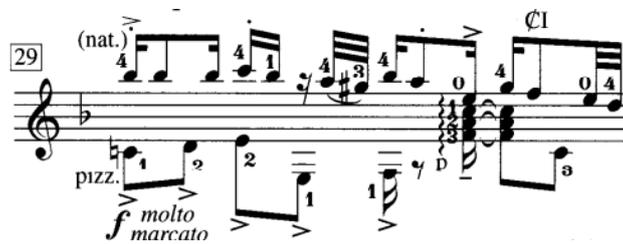
It is also very common to find various *tremolo* and *tremolando* playing the roles of ornaments:



Such *tremolando* is performed by using the *dedillo* technique, which involves quickly striking one or more strings with both sides of a finger or several fingers. The last point about the right hand that I would like to make is the composer's use of the *pizzicato* technique. On the classical guitar, its performance involves touching and muffling the strings near the bridge with the right hand: sometimes all six, and sometimes, for example, only the bass strings. Due to this hand positioning, the range of fingers of the right hand is limited, so that often in such situations performers are limited to using only the *p* and *e* fingers. Dyens use *pizzicato* as if to embellish individual notes:



Yes and for longer passages, using this technique in one of the voices:



Or in all voices, as in the transcription of the *Aria* from *Bachianas Brasileiras* No. 5, notated in an unusual way for the guitar (in the double system), which is perhaps the best example of the use of *pizzicato*:



All in all, Dyens uses most of the traditional guitar techniques for the right hand in a very intensive way, combining them in effective combinations for sound, greater performance comfort and expanding the instrument's possibilities.

6. The percussion techniques and other sound effects

One of the hallmarks of Roland Dyens' work is the large number of percussion techniques and other "extra-musical" effects extracted from the instrument, enriching the sound and making the reading of the text a real rebus. Some techniques, such as Bartok's *pizzicato*, could also be classified as right-hand techniques, and in turn, the deliberate extraction of swish from the strings through *glissando* should as much as possible be referred to this group. This confluence of groups only confirms the inseparability and universality of certain guitar strategies, and the division into groups is conventional and results from the desire to present the techniques used by Dyens in general terms, without the need to divide and contrast, although such a need also arises, as with the aforementioned *glissando*.

A variety of percussion techniques were present in Dyens at all stages of his career, both in original compositions and in arrangements: from single beats in *Tango en skai* or in *Saudade* No. 3 to long and extended passages in the *Night in Tunisia* arrangement. It was in the arrangements that percussion was used much more intensively than in the original works. Detailed instructions on where and how to strike were always placed at the beginning of the piece. In order to create the widest possible arsenal of percussion possibilities, Dyens introduced strumming in various places on the guitar: all parts of the sound box, the bridge, the tailpiece, the neck and the strings themselves. He used various fingers of both hands for

this, including the wrists, and described whether, in the case of fingers, this was to be done with the fingertips or fingernails.

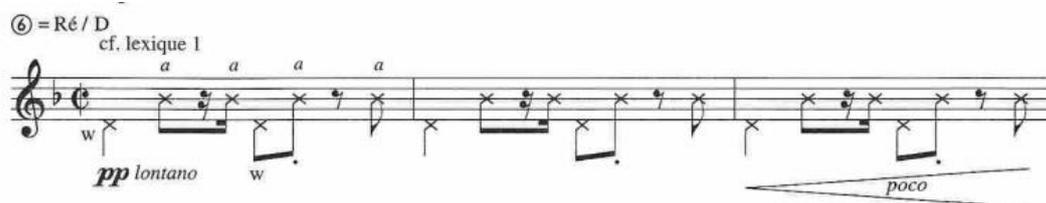
In the note text, the percussion techniques are indicated by crosses instead of heads, of course, with a corresponding indication of the rhythmic value. In Dyens' case, percussion was inscribed as single notes of a certain voice or as a separate voice, sometimes with metre and sometimes without, as in the example below from *Saudade No. 3*. We can see that the two percussion sixteenth notes in each bar at 2/4 metr are a separate voice with no metric proportion, i.e. recognizing when to strike them can only be done graphically. Above the notes we see verbal instructions on how to perform.



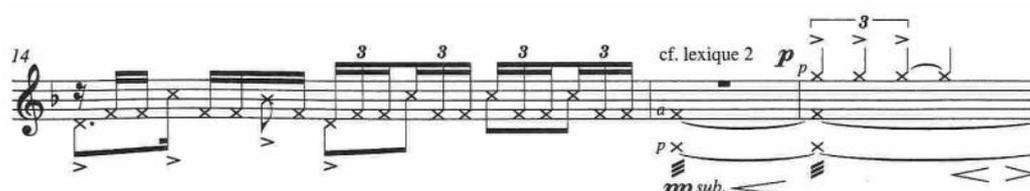
In cases where the use of percussion techniques was only an occasional addition to the piece, Dyens did not put the instructions at the beginning, as in the example above, or in the *Felicidade* arrangement by C. Jobim. Here we also have a situation where a string must be struck, so the cross is taken over and over again.



The real quintessential use of percussion techniques is the *Night in Tunisia* arrangement, in which these techniques are performed with different fingers and wrist of the right hand. The stroke markings are placed on the staff at different heights to differentiate them.



It is extremely important to actually perform these strokes with different fingers and in different places on the sound box for percussion tones of different colors to avoid monotony and add three-dimensionality to the piece.

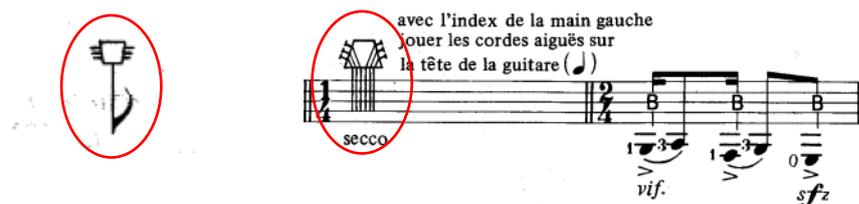


Performing strokes with both hands in different places or moving the hand performing quick strokes are signed as follows:



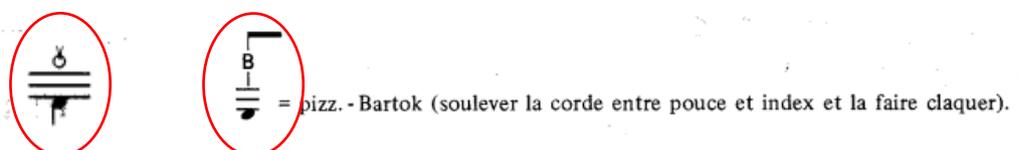
From a practical point of view, I believe that with the techniques, an alternative applicator can be used, because a lot depends on the individual characteristics of the hand. The artist tanned it according to his own preference, which may be less convenient for some performers. By this, he also means transferring the load between the hands when the situation allows. For example, in the *Night in Tunisia* piece above, I often made strokes intended for the right hand - with the left in places where it was justified. The most important thing is the place of striking and the fact of differentiation itself, although I think that in this issue the performer can also have some freedom, because on each instrument the striking of the sound box will sound different. Non-alternative consideration should be given to the rhythmic drawing, the division of the strokes between the box, neck and strings, and whether one strikes with a fingertip or fingernail.

As for other sound effects beyond conventional classical guitar techniques, in addition to the aforementioned *glissandi* bringing out a ping *bend* or *tapping*, I would like to mention a few more. The first consists of playing with the right or left hand on the section of the strings between the saddle and the pegs, and is denoted in the following ways:



It can be found in works such as *Libra Sonatina* and *Hommage à Villa-Lobos*. This technique is often used by contemporary guitar composers, including, for example, Mark Pasieczny.

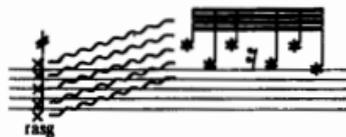
Bartok *pizzicato*, which is played on a classical guitar by stretching and releasing the string, so that the string strikes the neck, producing a sharp and aggressive sound. Dyens signed this technique in such ways:



Another technique worth noting was used in the original composition for guitar duet *Côté nord*. Although the subject of my paper is the works of Roland Dyens for solo guitar, I again refer to the composition in question, as many interesting examples can be found in it. Performing this technique involves playing unspecified notes in a high register by pressing the strings above the neck with the left hand and playing with the right hand. The marking of these sounds is symbolic and does not indicate the exact pitch or rhythm, which is subject to agreement with the part of the other guitar.



One more example from the *Côté nord* is playing *rasgueado* with the right hand while the left hand tightens the strings and is slowly moved from the first fret downward. In many cases, both techniques were performed in sequence.



Above I presented the technical issues involved in performing Roland Dyens' works and arrangements. In addition to traditional classical guitar techniques, the composer also used techniques borrowed from the electric and acoustic guitar, the violin, and also borrowed from other instruments, such as the issue of raising the pedal in pianists. With some exceptions, all of these techniques are often used by guitar composers and Dyens is not the author. Nonetheless, the composer's figure is commonly associated with innovation, which involves very successfully combining these techniques in a way that suits the needs of the piece.

When performing Dyens' works, I get the impression that no decision is accidental, which is proven by the extremely precise way in which they are notated and by the manuscripts (sketches of the works) that I had the opportunity to consult during my stays in Paris in 2021 and 2022. Unfortunately, I cannot publish them in this work, but they show that the artist's creative process consisted of sustained research, experimentation and comparison in order to find the best solution. A very high level of performance technique and a deep knowledge of theoretical disciplines made Dyens' pieces and arrangements advanced works of high aesthetic value,

which are comfortable for performers and in which the finest harmonic and polyphonic details were taken care of.

The composer's works can be performed by guitarists at intermediate and high skill levels, starting with students of senior second-level music schools. Proper performance of Dyens' music requires good technique of both hands, good preparation in music theory, knowledge of styles and, most importantly, curiosity and patience. These are the qualities inherent in Dyens, thanks to which his works have enriched the guitar literature as it is. The right approach by the performer will ensure that the music will reciprocate these efforts, bringing much new value to his workshop.

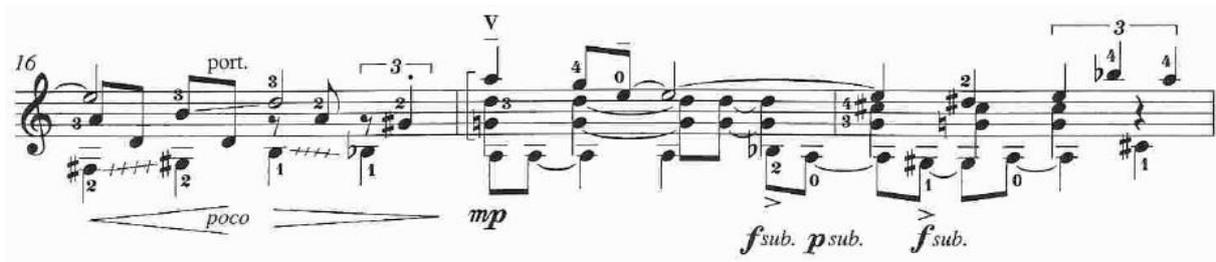
II. THE INTERPRETATION

In this part I will present the basic issues in interpretation, focusing both on the performance indications that the composer placed in the notes, as well as on his own interpretation based on numerous recordings. This approach will be consistent with the idea of the universal composer that Dyens represented.

The ability to use audio and video materials brought me to the digression that despite the scant literature on the creator, I can use such numerous and valuable sources as recordings. We can only judge about the playing style of other, earlier masters who created before the spread of audio and video recording and playback devices, based on their recorded works and the subjective descriptions/reviews of listeners of the time. Relatively contemporary artists can be heard and seen, and, as in the case of Dyens, we have the opportunity to learn about their teaching process, as there are plenty of publicly available recordings of master classes taught by them. Contemporary technologies provide new materials and research tools, and the general technological advances in the sciences of various fields make us, paradoxically, move further away in time.

1. The dynamics

First of all, it is worth noting that in his compositions and arrangements Dyens makes very intensive use of dynamic changes both between voices to achieve the right balance and at the level of the whole (overall consonance). The dynamics in Dyens' works are characterized by high ambitus (from *ppp* to *fff*) and contrast. Changes sometimes occur several times in one bar, with every detail described: from the dynamics of single notes or chords to motifs and phrases.



The composer often uses terms to describe dynamics other than simple *piano*, *forte* or *crescendo*, for example, such as *quasi niente* or *quasi forte*. Expressive terms such as *con fuoco*, *furioso* or *calmato* also indirectly describe dynamics, and the variety of expressions used can be surprising, as Dyens sometimes uses three languages at once.

As for the composer's strategy regarding how to use either dynamics or purpose, the aforementioned multi-level/multi-functionality is noticeable, i.e.: differentiating voices, emphasizing single notes and chords, responding to harmonic changes and generally driving the narrative.

It is interesting to note that Dyens, using dynamics with a wide ambitus, stays in the *pp/mp* range most of the time with occasional bursts and contrasting *sforzando* or *subito forte*. Of course, this happens in compositions and lyrical and cantilena arrangements, but it is no coincidence that they make up the majority in Dyens' oeuvre. In his statements, composer emphasized that in performance he values poeticism and delicacy the most, and as we know the dynamic range of the guitar that allows for adequate delicate playing is limited. At a certain dynamic level, playing *forte* involves extra-musical sounds, with a pronounced and often harsh jerking that takes away that delicacy. Perhaps this is also where this practice comes from. Besides, against the background of the general trend in the classical guitar community observed over the past few decades of amplifying the sound and building louder and louder instruments (doubletops, tripletops), Dyens goes in a different direction, aiming precisely for that delicacy and subtlety that is possible when remaining in a quieter dynamic register.

Looking at the detail of describing dynamics in the creator's notes also raises the question: **I**s it necessary to apply it in a way that absolutely follows these guidelines? This is part of the issue in performance freedom, which I will elaborate in the conclusion of work.

In my opinion, dynamics is a musical element and a component of interpretation that should mostly be left to the discretion of the performer. While the general ideas of climaxes and responses to certain consonances can be predetermined, and the general range of permissible dynamic solutions should be in accordance with the canons of the style of the piece, I believe that the process of shaping dynamics itself should take place naturally and vividly, directly in

the course of performing an already well-learned musical text. Dynamic decisions should be made with a fair share of spontaneity and intuition. This approach serves greater performance flexibility, courage and expression.

In my opinion, Dyens' dynamic cues should be taken as a starting point, as an example of a very thoughtful and balanced, but one of many possible solutions, but ultimately making the decision yourself according to your own aesthetic preferences.

2. The time

The timing and the handling of it is a key performance issue, since music more than any other art is subject to its rules. Roland Dyens was among the performers for whom rhythmic precision and maintenance of tempo were primary values. This approach is the hallmark of his interpretations: stable and intact pulsation and perfectly reproduced rhythmic drawing.

In his compositions and arrangements, the artist notated rhythms with his usual precision, creating complex polyrhythmic constructions. Especially in arrangements of jazz standards, in which many passages are simply notated improvisation, the correct reading of the rhythm can be a real performance challenge. Here is an example from Thelonious Monk's *Round Midnight* arrangement :

The image shows a musical score for a piano arrangement of 'Round Midnight'. It consists of two staves of music. The first staff starts at measure 5 and includes markings for 'CIV', 'mp', 'p i m a', 'CIII', '(m.d.) XII', and 'p'. The second staff starts at measure 7 and includes markings for 'CVI', 'gliss.', 'scorrevole', 'plp. (plp.)', '(III)', and 'p dol'. The score is heavily annotated with fingerings (e.g., 1, 2, 3, 4, 0) and dynamic markings.

There are also passages of an improvisational nature, written with no less precision, but leaving some freedom, such as in the introduction of that *Round Midnight* or *Saudade No. 3*:

The image shows the introduction of a piece titled 'Saudade No. 3' by Roland Dyens. The score is for a piano and includes the following markings: 'Introduction', 'Libero, come improvvisando', 'C VIII', 'gliss.', 'p dolce', 'mp', 'plp. (plp.) (XI)', 'rit. poco', and 'lentissimo'. It features complex rhythmic patterns and fingerings, with a key signature of one flat (E-flat) indicated by a circled 6 and a flat symbol.

A good way to master such a text is to focus on proportions and group certain passages.



In addition to a variety of rhythms and frequent changes of meter, Dyens also used frequent tempo changes (accelerations and decelerations), as well as fermatas. The intensity of use and variety of terms for handling time is, as with dynamics, significant. Agogic terms also appear in the three languages (Italian, French and English) with a frequency of every few bars, and sometimes even more frequently. The smallest details (including the speed of execution of *glissandos* or *arpeggios*) are noted.

As for the freedom of performance, unlike dynamics, I believe that the range of possible deviations is limited (tempo and its changes), and in the case of rhythm it is even unacceptable. The rhythmic precision is an axiom of Roland Dyens' music, and any modifications of tempo should be made carefully so that the piece does not lose its character. Especially in virtuoso pieces, one should refrain from "hustling," as then we may miss numerous important details.

3. The color and articulation

Tone color has been one of the main subjects of interest to classical guitar researchers for many years. It is a key characteristic of any sound, along with pitch and sustain, being a unique combination of many factors. In classical guitar, these factors include the instrument itself (type of wood, construction and age), the type of strings, the way the fingernails of the right hand are sawed and polished, the part of the finger used to produce the sound, the register in which the right hand plays, the position on the neck, the type of articulation, the type of movement of the right hand's fingers... Undoubtedly, harmony itself also has a huge impact on timbre - a concept that operates on a conscious and subconscious level, resulting from a combination of technical elements, imagination, sensitivity and sometimes chance.

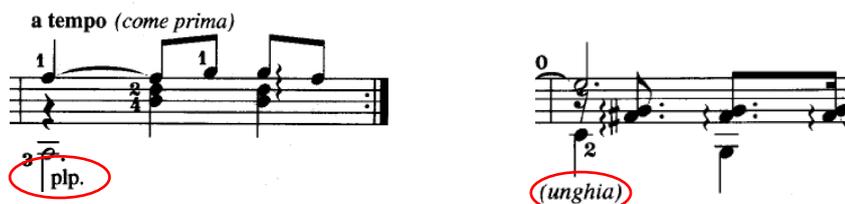
Krzysztof Sadlowski once said that "a well-played sound is a sound played in the right place, with the right force and at the right time." This definition is quite flexible and goes beyond the concept of timbre, but at the same time brings us back to the combination - always complex and unique.

Roland Dyens, being the son of the painter Robert Dyens, was surrounded by fine art from the beginning of his life, which undoubtedly further sensitized him to color, especially since he spent most of his life, including his education, in France - the home of Impressionism.

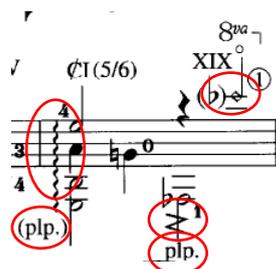
His great interest in color is evidenced by the intensity of the changes in the elements that contribute to it, which the composer recorded in the notes with invariable attention to detail. Dyens often used changes in the register of the right hand, using both the traditional *sul tasto*, *sul ponticello* and, for example, *metal*, which involves not only the transfer of the right hand to the bridge, but also the necessary use of the nails themselves.



Every few bars we may also come across the terms *plp.* (pad) or *unghia* (nail), and *p.* means playing *apoyando*.



Intense changes in modes of articulation (*marcato*, *pizzicato*, *non legato*...) and the use of *vibrato*, *bendu*, *glissando* and *portamenta*, as well as deliberate changes in the position of the left hand to soften the sound, make Dyens' compositions and arrangements full of various and surprising combinations, creating a rich timbral palette.



As for performance freedom in the context of timbre, as I said earlier, this is a combination of many factors, each of which is to varying degrees at the discretion of the performer, while it is undoubtedly extremely important to carefully execute all of Dyens' cues regarding registers, articulation and techniques in order to read his vision in a holistic manner. Most of these elements are gradable and the indications on the shape of the *poco. metal.* are always approximate, so the final decision will be made by the performer.

4. The character

Closing my consideration of interpretation, I would like to address the question of character. In the introduction to this part of the work, I signaled that by writing about character I mean both the individual manner of performance inherent in Dyens and the need for other performers of his works or arrangements to maintain the appropriate mood and style.

We will start with Dyens' individual characteristics. Fortunately, many audio and video recordings are available, and besides the artist's last live performance was not that long ago, almost to the very end of his life Dyens was actively touring, playing dozens of concerts a year all over the world. He was performing as his own work as well as the works of other guitar composers solo and chamber music. His performances were characterized by exceptional openness and close contact with the audience. Rather than predetermine the order of a piece, the artist tended to improvise both within pieces and with their order, responding to the moods of the audience. Dyens' gestures and facial expressions were casual and natural, without excessive movements or facial expressions.

I believe that the key feature in his interpretation was an excellent sense of style, which came from a deep knowledge of the currents of the compositions performed and the ability to pay attention to detail. All innovative technical elements and their combinations are always in line with the stylistic canons of the original work being developed. The solutions in his own compositions, on the other hand, are always in line with the idea of the work, so that a certain "inner harmony" can be seen in his works. Combined with a great deal of courage, these qualities co-created a unique "Dyensian" character, which also did not lack Dyens' inherent sense of humor.

From the perspective of a performer of Dyens' works, proper preparation is important. When it comes to the arrangements and transcriptions, it is necessary to have a good knowledge of the original version of the song and, if possible, to find alternative arrangements done by other arrangers and compare different strategies, finding justification for the decisions made. For example, Ariel Ramirez's famous song *Alfonsina y el Mar*, which was developed by Dyens, was also arranged by Jorge Cardoso, and there has never been a shortage of those willing to do transcriptions of Frédéric Chopin's works.

When working on a sheet music text, it is worth paying attention to character performance cues. The variety of terms used by Dyens and the frequency with which they occur, especially those less commonly used terms, can discourage accurate execution, so I advise you to write out all

unfamiliar terms even before reading, creating a small dictionary. After the initial mastery of the text and the establishment of the appliqué, you can add an expressive layer, mouthing all these terms. This should bring the performer closer to the appropriate character of the piece.

In a similar way, it is worthwhile to do the same when playing the original compositions. I believe that it is not worth treating a work in isolation and if not to play, then at least to listen to other works by Dyens from the same cycle, album or look for works of similar form. The above remarks are quite universal, and I think it is worth applying them to the works of any composer. The result of such an approach will be a more informed and mature interpretation with the right character.

Summary

The above considerations were aimed at describing Dyens' performance strategies in a holistic manner and creating a general awareness of the technical complexity, as well as pointing out the most important issues to pay attention to when playing his works.

I think the key question is the question of performance freedom. The degree of precision and detail in notation at first glance seems to be aimed at limiting this freedom, while at the same time aiming to read the composer's intention as accurately as possible. Can these two ideas be reconciled? Dyens, in his published collection of arrangements *Mes arrangements à l'amiable*, partially answered this question as follows:

"A brief word on musical notation in connection with the notation used in this collection. While we all agree that traditional notation is, on the whole, relatively satisfactory for almost all classical music and also most contemporary music, when it comes to more popular styles and improvisation, we encounter its limitations. This will explain why some of these arrangements seem to be riddled with extra details and marks. While this is not the full answer, I'm sure that such precision will allow the performer to get closer to the core of the material and tame this wonderful bird of freedom, live music."

With this statement, the creator suggests that precision in notation is meant to serve the freedom of performance and at the same time brings one closer to the core of the piece. He says this in the context of arrangements, but how is it in the case of original works? It seems like each performer should find the answer himself. Undoubtedly, however, all decisions about accepting or not accepting certain notes should be conscious, so that there is no place for inattention or laziness.

The interpretation reflects the composer/arranger's intention, but never directly, always from a certain angle and in a different light. A consequence of the complexity of the process of composing or arranging is, sure, to a lesser extent, but also a complex process of artistic interpretation. The most important thing in this process - is, with attention to detail, not to let go of the whole. This is another issue, requiring certain compromises and time, which is directly related to the issue of performance freedom.

* * *

Above, I have presented the results of my three years of work and long-standing fascination with the works of Roland Dyens. I have focused on compositions and arrangements written for solo guitar, although I have also mentioned chamber works and guitar concertos several times. These form a significant and extremely valuable part of his oeuvre. In addition to their high aesthetic value, they exemplify the successful combination of other instruments with the guitar, which is sometimes a challenge due to its characteristics, including certain dynamic limitations. The chamber works are nevertheless an extensive and attractive research topic with great potential, so I have no doubt that other works exploring this part of the artist's oeuvre will turn out in the near future.

In selecting the works that I analyzed in Part II of the work and that went into the CD program, I aimed to present Dyens' music from different, perhaps not so well-known sides. The composer's name is known to practically every classical guitarist around the world, but often this familiarity is limited to only the best-known works, such as *Tango en skaï* and *Libra Sonatine*, so most of the works I selected are relatively less frequently performed, while at the same time there is no shortage of examples of innovative solutions.

Perhaps the biggest challenge for me when writing this work was maintaining an appropriate degree of objectivity. Researching the work you are fascinated by has its good and bad sides. The good ones include great motivation and curiosity that accompanies it, because we are always more willing to learn what we like and then we are interested in every detail. Perhaps, it is a condition for any scientific work, especially artistic work, that we are not indifferent to the topic, that this fascination becomes the driving force of the research process. There is also a certain danger of falling into this in unconditional acceptance of all the composer's solutions and perceiving them as right, forgetting that, for example, Dyens largely wrote these works for himself, for his hands and for his ear. While aesthetic values can always be discussed, the fact of advanced craftsmanship and the degree of complexity of his works is a fact. However, there

are the techniques and parts of songs that can be played differently, more comfortably. I tried to suggest this in some places, but I did it so carefully using the composer's remarks as a starting point.

It is worth remembering that all of Dyens' numerous, and sometimes (seemingly) too numerous, remarks are aimed at an effect, which may consist in contrast, highlighting a certain plan, or evoking a certain mood. Most comments are only tips, hints, suggestions and, unlike objective elements such as melody, harmony and rhythm, they are dispositional.

For me, this is what objectivity is all about, which I tried to maintain in my work, this doubt that forces me to think creatively, not imitatively. I also try to keep it as a performer, I try to remember that a lot depends on me. I think you should be brave and always find your own way, because the musical text is only a map, a travel plan, but a lot can happen along the way.

I hope that by means of this work I have encouraged the reader to become more familiar with Dyens' work and to play his pieces and arrangements, especially the lesser-known ones, and I look forward to getting this work into the hands of guitarists and other musicians, so that through knowledge sharing and discussion, we can explore the subject together and rediscover Dyens' music for as many people as possible.

* * *

I would like to thank my supervisor prof. Ph.D. Andrzej Białko for help and substantive support, Dyens' friends and family members, especially Laura Dyens, Orestis Kalampalikis, Jean-Marc Zvellenreuther and Dorota Pietrzyk for hours of inspiring conversations full of interesting facts that allowed me to get to know the creator as well as possible, my master Krzysztof Sadłowski and dr hab. Małgorzata Janicka - Słysz for valuable advice and help, as well as to my wife Martyna, my sister Ania and my friend Murat Arslan for support and help in editing the work.

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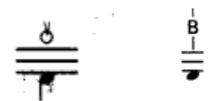
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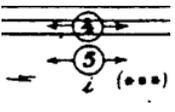
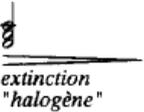
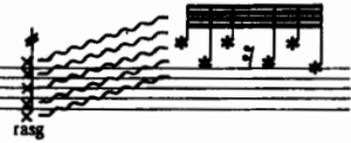
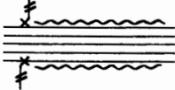
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APPENDICES

Dyens' notation catalog

Notation	Method of implementation
	A percussion technique that involves striking the strings over the sound (resonans) hole with the right fist from the fingertips. Optionally, it can also be performed with the left side of the thumb of the right hand. The effect is similar.
	Notation borrowed from pianists, who record the pedal change in this way. In guitar, it marks the point at which the selected sound should be attenuated. In brackets, attenuation is optional.
	Bend, a technique borrowed from the electric guitar. It is necessary to stretch the string with the left hand in the direction of the other strings. It is best to use several fingers at once. It sounds best closer to the middle of the neck, where the strings are softer.
	It should be played with the right or left hand on the stretch of strings between the saddle and the neck, producing unspecified sounds. It is often goes together with <i>secco</i> notation.
	Bartok pizzicato. One should quickly pull and release the string with the right hand so that it strikes the neck, producing a sharp sound. It is most often used on bass strings and played with the <i>p</i> finger.
	Slap - a technique used by musicians who play in the funk style. It involves striking the bass string with the left part of the thumb so that the string hits the neck.
<i>p.</i>	The dot next to the <i>p.</i> finger means to play apoyando, that is, with the backing of the next string.
<i>plp</i>	The sound should be played with the fingertip of the right hand.
<i>unghia</i>	The sound should be played with the finger nail of the right hand.
<i>ded.</i>	Dedillo, consisting of quickly playing several strings back and forth with the index or middle finger of the right hand. Optionally, you can use three fingers (i, m, a) at once.
	Combining sounds is at the discretion of the performer, that is, you can as a quarter note or as two eighth notes.
	The sound in the brackets needs to be tightened with the left hand, but without playing it with the right hand, just to muffle the previous sound.
	A variety of percussion techniques performed in different parts of the instrument, played with the right hand (m.d. - abbreviation in French) and the left hand (m. g.). The key is to perform strokes in different places.

<p style="text-align: center;"><i>CLAP/CL</i></p>	<p>Clapping.</p>
	<p>Tapping. The sound should be played only with the fingers of the left hand through a proper precise tap.</p>
	<p>Tapping. Tapping should be played with the index finger of the right hand, staying within the dynamic range of <i>p/pp</i>.</p>
	<p>The sounds marked with a check should be played with the fingers of the right hand, suppressing all the strings of the guitar with the left hand anywhere on the neck.</p>
	<p>Change the position with avoidance of pinging. For proper execution, the fingers should be detached from the strings when moving the hand, which will make the movement lighter, more precise and without unnecessary sounds.</p>
	<p>Quickly move the index finger of the right hand across the bass strings without pressing them to produce a swish. The use of other fingers, including the left hand, is also optional.</p>
	<p>Unpainted sixteenth notes should be played on empty strings. The composer uses this procedure to maximize resonance and to emphasize the notes played with the left hand.</p>
	<p>Notes with bows should be held as long as possible for resonance.</p>
	<p>"Halogen" damping, which involves gradually damping the strings by placing the side of the right hand on the front edge of the bridge.</p>
	<p>Tuning the strings in the course of a song while maintaining the rhythmic drawing.</p>
	<p>The asterisk is marked with a very high, unspecified sound. I believe that it is acceptable both to play it normally on the neck and with a flageolet.</p>
	<p>Slightly tightening the first fret, slowly move the left hand to higher notes, while performing various techniques (tremolo, arpeggio, rasgueado) with the right hand, taking short pauses. Sounds from the high register of indefinite pitch, so the notation is symbolic.</p>
	<p>Quickly tap the <i>p</i> and <i>a</i> fingers on the upper(left) and lower (right) parts of the griffin.</p>
	<p>Quickly tap the fingers <i>p</i> and <i>a</i> moving them from the upper(left) to the lower (right) part of the griffin.</p>

Selected interviews

Jean -Marc Zvellenreuther (September, 2021, Paris)

D: Dmytro Holovenko

J: Jean-Marc Zvellenreuther

D: Could you please introduce yourself?

J: My name is Jean-Marc Zvellenreuther, I am a concert guitarist and teacher at the Paris Conservatory and the regional Conservatory of Bologna. As a guitarist, I was trained by musicians from the school of Tarrega and Pujol (Emilio), which is one of the most important guitar schools in the modern era. Tarrega was, as you know, a 19th century guitarist from Spain; Pujol, on the other hand, was his most important pupil at the Pedagogical Academy. He created the great school of playing that is the *Escuela Razonada de la Guitarra*, which is actually Tarrega's school, but Pujol published it. So, I grew up in Tarrega's and Pujol's school, and then continued my studies in the class of Alberto Ponce, who was its continuator.

D: It's the same teacher as Roland, isn't it?

J: Yes, exactly. Alberto Ponce was a great personality in Paris. He had many outstanding and famous pupils. Although, I have the impression that among them Roland was the most important.

My first teacher was also a pupil of Alberto Ponce. Then I met Alberto myself and became his assistant at the Paris Conservatoire. So I was very close to him and when I was a student, Roland at that time was a kind of musical legend. At that time I hadn't met him yet, but people were very fascinated by him. They would say, "Wow, Roland... he's a genius!". They would tell me about how Roland played the Villa-Lobos Concerto for guitar and small orchestra at his graduation in Paris. You know the cadenza, don't you? He didn't play the cadenza written in the notes. He improvised it himself. This story was legendary. This is also how Roland's career began. At that time I started listening to his records and performing his music. Then I finished the Conservatoire, tried to go to competitions and won one of the most important guitar competitions in the south of France at the time. Roland happened to be on the jury and composed the obligatory piece for the competition. It was 1988 and I won first prize.

D: Great! Congratulations!

J: Thank you! Then I met him in person. That was my first meeting with Roland. That obligatory piece was the Eloge de Lèò Brouwer. Very complicated, it lasted about 15 minutes. Right after the competition, Alberto Ponce asked me to be his assistant. I had already spoken about it.

The next time I met Roland was at Alberto Ponce's 60th birthday party. That was in 1995. We had a surprise for Alberto. We went to see him with many of his other students. We recorded Emilio Pujol's songs on 2 CDs. Each person played one piece and so did Roland. At that time I played both jazz and classical guitar. With another guitarist, Marcelo, we played classical music and jazz together as a duo, so for this special moment, for Alberto Ponce's birthday, Marcelo and I prepared such a repertoire. Rolando was very interested in this. We started talking about how many jazz pieces we had played. Then, when Alberto Ponce retired from the Paris Conservatoire at the age of 65, Roland took his place and asked me to continue as his assistant. Here's the story.

D: If you had to describe Roland in one sentence, what would it be?

J: Maybe I could say a mixture of very high intelligence, a great sense of humour and of course great musicianship. Not only as a performer, but also as a composer, arranger and improviser.

D: What was his character like?

J: He was quite complicated. Of course he was melancholic, sometimes he even got depressed. I would say he seemed to have two personalities. At the same time, he was able to share happiness. He was kind, he loved people, his students. Despite this, he had only a few close friends.

D: Orestis, for example?

J: Yes.

D: Do you remember the strangest, most unusual situation you had with Roland? The most memorable one?

J: Oh, there were so many of them. One time when we were at the Jury at the Paris Conservatoire during an entrance exam for new students, we were listening to a performance by one of the candidates who... to put it mildly, didn't play at the level we expected. Roland was then looking at me with big eyes and a very funny face. I will never forget that.

There is another story. Sometimes he would send emails to me and his students. He would send a video with the caption 'Listen to this excellent guitarist'. We would open the links with interest,

and there was someone on the video who played very badly. That was Roland's sense of humour - often sarcastic.

D: Maybe let's move on to more specialised questions. Would you be able to define Roland's musical style?

J: His style is a mixture or fusion of different musical landscapes: jazz, French songs, romantic music, but always with a clear French background. He was a great harmonist with a great sensitivity to texture and harmony. He heard it in a French way, like Debussy, Ravel. One of his main teachers in composition was Désiré Dondeyne. He was a French professor, a linguist.

D: Do you mean a good understanding of harmony and texture when you talk about a 'French background'?

J: Yes, French contemporary music focuses on texture and harmony. From Debussy to film music. Roland is a great harmonist.

However, there are also formal aspects, such as sonata form or any other form. There is a Brazilian expression but at the same time an extraordinary subtlety in all his works, starting with the *Saudades*, which were his first compositions. It is like French painting.

D: Speaking of *Saudades*, I must mention that they have traditional forms. The first is: ABA, the second is Rondo. My question is: was the form important to Roland? There are a lot of new elements in Rodrigo's music, but everything is kept in the traditional form.

J: In a way he was a traditionalist. His favourite classical music composer and guitar composer was Fernando Sor. I would say that he preferred to express himself in familiar forms.

D: You started talking about paintings. I know that Roland's father was a painter and his mother was an actress. Can you say a few words about this connection? Do you think he was inspired by his father's paintings?

J: Certainly, he was an amateur in all kinds of art, from painting to poetry, and it undoubtedly shows in his compositions, but to be honest, I can only guess, because we never talked about it.

D: Every Roland piece has its own story. In general, we can divide composers into two groups. Those who prefer programme music and those who want the opposite. Are there Roland compositions that are absolutes?

J: In my opinion, absolute music does not exist. All music has a programme, in some pieces it is only more clearly defined. Berlioz's *Symphonie Fantastique*, for example, in my opinion also

has a programme. You never know if there is a hidden story behind a work that you perceived as absolute. In conclusion, Roland claimed to put a lot of personal experience into this music.

D: Thank you. When writing the biography for my dissertation, I wondered if Roland's work could be divided into creative periods, as we do with other composers?

J: I think Roland started to get deeper into guitar playing since he became interested in Brazilian Villa-Lobos music, but also with popular music such as bossa nova etc.

D: And what age was he at the time?

J: Oh, that was in the 1980s. That was his first creative period and you could say that the Saudades series crystallised that period. He was also hugely influenced by Alberto Ponce. He had a very strong personality and was like a God to us, which definitely influenced Roland's compositions. Moreover, jazz is a very important aspect of Roland's work, as he was a jazz guitarist to begin with. He started by composing and only a few years later he wrote down arrangements like Night in Tunisia, Nuages... To sum up, I would say that the first period was Brazilian-jazz-classical music and Alberto Ponce. Then he started to become not only a great student, but Roland Dyens himself. He once mentioned that Alberto Ponce said: "From now on we are equals". That was important to him, he was very proud of that.

D: So this was around the year 2000?

J: Yes.

D: What was next? During this time the guitar as an instrument was also changing. I would say that this time was like a renaissance of the guitar, because there were a lot of new compositions, competitions, festivals and so on.

J: The next period was when Roland started teaching at the Paris Conservatoire in 2000 or 2001, I can't remember exactly. It was a great period because he had a lot of great students at that time, such as Jérémy Jouve, Orestis, etc. Roland had many concerts around the world at that time. He didn't have enough time to compose, which caused him many difficulties. He was a perfectionist and needed time to concentrate on his music. He would go back to a piece of music to change a single note or a single nuance, although because of the many concerts, he was just tired all the time. This was actually the second period in his life that lasted until the end.

D: People say that at that time he was able to write a piece in one evening, such as Valse en Skaï. My first question is: is this true; and second: are there other stories similar to this one?

J: Yes, that's absolutely right. Are you familiar with a piece called *The Delights of Jetlag*? It's a funny and true story. As I said, he was perpetually delayed and constantly on the move.

D: The story I'm talking about is from one of the guitar competitions. During dinner Roland asked one of the judges if he would perform a brand new piece tomorrow. The musician replied that yes, but only if he composed it himself. After a few hours, Roland knocked on his hotel room and handed him the sheet music. I no longer remember who told me this, but I find it interesting and particularly important to fully understand Roland's personality. I heard that he had a good sense of humour.

J: Roland was a perfectionist and took time to complete a piece, but at the same time he was able to write a piece in one evening. There are stories circulating that Mozart wrote the Overture to an Opera the evening before the premiere. He was able to create a masterpiece in a matter of hours.

D: Did Roland have difficulty finding inspiration? Were there reverse situations where he needed to compose something but didn't have an idea or couldn't complete the piece? Did he compose only because he felt the need to do so, or did he also have commissioned compositions?

J: It's difficult to say. He had something melancholic about him. Perhaps because of this feeling he sometimes found it difficult to compose. However, I think more could be said about this by Orestis or Laura. I am sure that he never composed for money. He composed *Tango en Skaï*, which is like a bestseller, but he didn't receive any money at all for his compositions. He did not make money from his compositions. Perhaps he could not live without composing. This is what made him a real composer. He had to compose to live, to be happy. This is the main reason why his lack of time bothered him so much. When he was ill, he also composed. He never stopped.

D: Roland was not only a composer, but also an arranger and a great guitarist. If we put performance aside, which aspect of his work do you value most? His compositions or his arrangements?

J: When I think about it, I can't separate composition from arrangement. If we're talking about arrangements of jazz pieces, for example *All the Things You Are*, there's so much of your own creative invention that I wouldn't say it's just an arrangement. For me, it's already a composition. Only the theme was taken from the original by Dyens and the rest was composed by him. The same situation is true of all the French songs he 'arranged'. For me, Roland is more of a

composer than an arranger. In my opinion, that is why his arrangements are so phenomenal and so unique.

D: Thank you very much for your time and all the knowledge you have shared with me.

J: It was a pleasure!

Orestis Kalampalikis (Septembre, 2021, Paris)

O: Orestis Kalampalikis

D: Dmytro Holovenko

D: Please tell me a few words about yourself.

O: I am a musician, guitarist, composer and arranger. I compose mainly for guitar but also for theatre. I have lived in Paris for 15 years. I met Dyens in 2000 in Greece at a masterclass.

D: What was your first impression upon meeting him?

O: His playing and approach to music was so original and moving. It spoke to me, it touched my soul. I had never seen anything like it. I think his main quality was originality. His music attracts you, it grabs your attention. On top of that, there is a personality, a musical personality. There is depth in that originality.

D: If you could describe Roland in one sentence, what would it sound like?

O: I can describe him in one word - it is colourful.

D: So let's talk about what kind of personality he was. Was he more melancholic or was he sanguine?

O: He was melancholic. He had some ups and downs. He was very fragile. He was also very caring towards people. He always talked to everyone. He was interested in everybody. He didn't do any social racism. He loved people. He loved to talk. He spoke many languages, so it was easy to find a common language with him. He looked for opportunities for discussion.

D: So the next question would be: what do you value most about him? As his pupil and a close friend. I heard from Laura that you were almost like a son to him.

O: He was a bit like a musical father to me. There was a significant age difference between us. His opinion was very important to me. Although, Dyens never forced his students to play something a certain way. He tried to help the student find his own way, at that point he supported us. In my opinion, this approach helps people to develop, to grow up, and not just be in his school, in his shadow and copy everything.

D: When you were a student, did you play any of his pieces?

O: I always proposed the programme myself for the semester, like all the other students.

D: Perhaps you remember the most unusual, strange or amusing story associated with it?

O: Yes. He once had a performance in the countryside in Greece. There was a priest who was delighted, you know. Roland spoke many languages and he always wanted to learn Greek, but he didn't have enough time to do it, so he only knew a few words. So the priest came up and congratulated him on his performance and Roland said: you are papas, I am gallos, together we form papagalos. Papas means priest, gallos means French and papagalos is parrot in Greek.

D: Could you describe Dyens' individual musical style?

O: He was influenced by French music, jazz and Brazilian music, as well as the compositions of Baden Powell and Villa-Lobos. Of the classical guitar composers, he liked Sor and Tarrega. He was also very fond of Chopin.

D: I understand. He had some special connection with Villa-Lobos because he went to Brazil to study his music?

O: Yes, he was very young at the time. He loved Brazilian music.

D: Sometimes he even quoted Brazilian composers. For example, in *Tango en skaï* he used a passage from Villa-Lobos' Concerto for Guitar and Small Orchestra.

The day before yesterday I spoke to Jean-Marc and he also said that there was always a French background throughout Dyens' work. And by French background, he meant a special treatment of harmony and texture. He added that harmony and timbre were always paramount. Especially the contrasts between the voices. What do you think?

O: I agree. The language is very French. Also the harmony, the rhythm, the phrasing and all the other basic elements. It's a French style. I'm not sure if it's impressionism.

D: Not sure about the impressionism in Dyens' music?

O: No, I'm not sure we can define it that way.

D: Symbolism is omnipresent in Dyens' music. This fact could indicate impressionism.

O: Dyens used the Neapolitan chord frequently in cadences. In addition, he also used an augmented scale, an all-tone scale and a diminished scale. He was also fond of dissonances.

D: Also noticeable is the wide ambitus in his works.

O: Yes, there are frequent and big interval jumps. There's a lot of humour in Dyens' music. I think he was constantly looking for that. You can also hear the influence of Erik Satie's music on his conception and understanding of music. He put a lot of emphasis on making the sound a bit surreal. In the sense that he didn't want the music to be very serious, very rectangular and very formal.

D: Speaking of form, he used the traditional form, such as in 3 *Saudades*. Basically, it was the works in classical form that were the first to become famous. For example, the first *Saudade* - ABA; the second *Saudade* - Rondo, the last *Saudade* also has this strict division. So maybe he was a bit like Rodrigo in that he used traditional forms and filled them with some new meaning.

O: Yes, I think so. Even in the more elaborate compositions I think traditional forms are the basis. That was something... It was very close to him from the beginning that's what he stuck to.

D: By the way, you know, the concept of the piece you played in concert yesterday (*Concerto Metis*) is Allegro, the second movement is slow and the third is fast. It's a very traditional approach to the form.

O: Definitely. I also use this structure in my compositions. It is simple and allows for balance at the same time.

D: I understand. Let's go back to the previous topic for a moment, where we talked about individual style. In my work, the first part is about biography and musical style. I have some problems here because, in the biographies of most composers, there is usually a certain periodisation of their works, certain periods of maturity and maybe a final period. In Dyens' biography, we can distinguish that period when he studied in Alberto Ponce's class, later when he was an independent musician and the last period of creativity, when he already knew he was seriously ill.

O: If he knew he was going to die, he knew it eight months before he died.

D: But 'Last Tango'... why did he name it that?

O: He didn't call it that way, I think it was called that way by the publishers.

D: What about the other periods?

O: I think the first one was the experimental music period. It was the late 70s and 80s. He was playing in bands then, trying new things. He had time to do that because he wasn't working yet. He played in bands with classical instruments like drums, piano. The moment he finally found his way with the guitar... he left.

D: What was the name of the band he played in?

O: There were a lot of them, he played in quartets, octets. He composed pieces for these ensembles. In my opinion, that was the first period of creativity. The next was the period of arranging. He then arranged French songs, which were published in two volumes. Among them, for example, *Hymne à l'amour* - Edith Piaf. *Tango en Skai* was also a success during this time. He played this piece once in a concert without mentioning that it was his own composition.

D: Why?

O: I don't know.

D: Perhaps it was due to modesty? Was he being modest?

O: Rather not.

D: Out of shyness?

O: Being shy does not make you modest or humble. Nevertheless, Dyens liked to be loved and admired.

D: For some of the titles, like *Tango en Skai*, I remember you telling me three years ago that Dyens called this piece 'en Skai', which means 'artificial', because he thought only an Argentine could compose a real Tango. This is his Tango, which is a parody of the Tango, or *Tango en Skai*.

O: Yes, it's a musical joke.

D: Is the fact that he wasn't so sure about his music to do with his character type?

O: I firmly believe that *Tango en Skai* is just a musical joke.

D: Ok, so let's go back to that musical period. The first was a period of experimentation, the second period was arrangements. Let's talk about the third period, please.

O: I think the third period is when Roland returned to composing. In 2007 or earlier, he said he would not compose again.

D: Is that what he said?

O: Yes. He stated at one point that there was nothing more to say as a composer. I think this was due to the fact that he was overtired. He was performing at a lot of festivals at the time, and he physically lacked the time to compose. Fortunately, he came back to it.

D: Let's move on to another topic, if you'll allow me. Dyens was a composer, a performer, a great guitarist and an arranger. This model of three types of artist in one person, only came back to the guitar world in the second half of the 20th century, because before that, I mean the first half of the 20th century, there were not so many.... Perhaps A. Barrios was the last, but there weren't many composers who were also really good guitarists. If we put aside the performer and leave only the composer and arranger, please tell me who do you value most? Dyens as an arranger or Dyens as a composer? I personally admire all of his work, but the arrangements are more interesting to me, as they are to many guitarists I've spoken to. I can't say why, but ... Even in my repertoire I have more arrangements than original compositions.

O: From what point of view should I judge it? As a musician or as a guitarist?

D: Maybe completely independently emotionally.

O: I think the arrangements.

D: Why?

O: Because they are unique. In them the guitar sounds like never before. There are two features that flourish in the arrangements. Firstly, Dyens writes for an instrument he knows very well. Secondly, he creates new images based on pieces he already knows.

D: Three years ago you told me that he sometimes initially arranged songs for piano and then compressed them and put them in guitar textures.

O: Yes, Dyens worked at the piano. I think it's very difficult to work solely on guitar. I especially like the combination of tonality with traditional sound and contemporary music. This music can be listened to endlessly and you never get bored with it.

D: What is your favourite song and why?

O: I have to think... The first piece that comes to mind is Saudade No. 3, written in the first period of my career. I think the most important thing in composing is to tell a story, to communicate, to create something original and tasteful.

That's what it is in *Songe Capricorne*. For me it is the most beautiful original piece.

D: I have one more question. There is music, an art driven solely by emotion. There is also one in which intelligence comes first. What do you think of Dyens? About him as a performer? Was he more emotional or intellectual?

O: He was very emotional, but at the same time very disciplined. You could say he was very disciplined in his emotions. Each of his performances was extremely emotional, Dyens was not afraid to take risks. No performance was the same. Julian Bream was similar in this. Sometimes he went out of his way, but he had great moments during recitals. When something worked, it was really that one moment.... The moment that people sense being in the corridor. The essence is taking risks. It keeps the music alive. Besides, Dyens was not someone with flawless technique, someone who never makes mistakes. Nevertheless, he took risks. This is something I appreciate very much.

D: I'd still like to ask you about the impact Dyens has had on the guitar world. Although I don't know if it's too early to talk about that.... Perhaps we need another ten years to see that.

O: In my opinion he had already influenced guitar playing in some way. Dyens used modern playing techniques, and although I think it's difficult to say which composer created which technique first, Dyens was a master not only in creating new techniques, but also in combining some of them and using them at a high level, in an advanced way.

D: My question is about these modern techniques. What is the source of these techniques? I understand what their purpose is, that it's about getting the right sound. Do you know of any that Dyens has created? Could you say more about the already known techniques that Dyens has combined in a novel way?

O: I think the most important thing is that the techniques Dyens used were because he needed something that would sound a certain way. Dyens was trying to capture a particular image and colour through certain technical and harmonic procedures. So he was not looking for new techniques per se. Rather, it was a way of achieving a particular goal, or even of solving a

problem. Dyens was a true composer. The vision that he had in his head he tried to perfectly express in notes. This is why his arrangements are so moving and unique.

D: Thank you for your time, Orestis.