

Abstract

There are more features of the violin and the guitar which divide them than those which they have in common – although it might seem surprising. The common elements are only their wooden construction and the use of strings. All the rest, from the use of materials for the construction, to way of obtaining a particular sound, to the final tone, belong to completely different worlds. I believe, however, that combining these two – so different – instruments makes such an ensemble attractive. The violin – a melodic instrument and the guitar – a harmonic instrument, complement each other, forming a perfect tandem. Each of them brings to the duo their individual characteristics that considerably expand the palette of measures of performance and this allows professional musicians to show all their skills.

My fascination with combining these two instruments refers primarily to unlimited music-modeling possibilities in a violin-guitar duo. More or less intentional sound effects can be achieved especially through the use of elements that make these instruments different. In this dissertation I analyzed and explained sound dependences between them which are necessary to develop interpretations and unique, original performances and how they can be used.

To show why violin-guitar chamber music is so important to me, I explained briefly the role of each of these instruments over the centuries.

The roles of the guitar and its predecessors have been changing, depending on the music style, construction of the instrument or even the place of art, including music, in the hierarchy of social values of the era. Major use of plucked instruments in the old times consisted of accompaniment or realization of basso continuo. Although there are solo works for these instruments, it was the opportunity to play harmonically that decided about their role and created the repertory. In classicism – the key era for the guitar – huge development of guitar literature and technique took place. The instrument came to the salons and concert halls and was also very often used in chamber music, although the literature of that period is not of the highest quality. Instruments of larger volume became more popular in the second half of the nineteenth century, and at the end of it and the beginning of the twentieth century, it slowly regained recognition of composers and audiences. The aim of eminent guitarists of that time (including Francisco Tarrega, Miguel Llobet or Andrés Segovia) was to restore the guitar to its rightful

place among solo concert instruments. Chamber music with the guitar evolved much later and in the previous era remained (wrongly, in my opinion) in the background. Nowadays the guitar is one of the most popular instruments among composers who are increasingly attempting to write pieces for this instrument, which allows thinking optimistically about the future and hoping for harmonious development of both solo and chamber literature.

The violin is an instrument that has marked its presence in all ages and in all of them has had a triple role: solo, chamber or orchestral. The versatility of the violin has made composers of all periods of music history devote it a significant part of their achievements – both as a foreground instrument, played solo, as well as an accompanying one. Regardless of whether it was baroque, classicism or romanticism, the violin appeared almost everywhere, in every form of instrumental music. Therefore, the violin literature remained in balance and no defined direction dominated over others. Also a vast number of works in various chamber ensembles involving the violin indisputably proves their popularity. String quartets, piano trios, quartets or quintets, formations with wind instruments – these are typical and most popular chamber combinations with the violin, they are also documented with a large amount of titles. Violin-guitar literature surely is not as extensive, but, in my opinion, still attractive.

The violin and the guitar differ from each other, and it is their dissimilarities that make ensembles when both of them are used original and attractive. The possibility of modeling individual sounds of the instruments and then their combinations, significantly affects the way in which the music is perceived by listeners. I decided to mark out and discuss six different factors that have a major impact on the common sound of the violin and the guitar, and they are: the balance between these instruments, the tone quality of each of them, the colors, the level of dynamics, the playing mechanisms and the construction of instruments, with a particular focus on sound extraction.

Apart from the above, there is also a number of secondary factors that are more or less important for the perception of a music piece. These include the issues with the amplification system, synchronization between players, as well as the composer's approach to the specific ensemble, and finally the type and quality of transcription. All this comes to the final result in a form of individual interpretation of the musical work.

To explain sound relations between the violin and the guitar, I chose and analyzed the following compositions:

- Jan Novák: *Sonata serenata*
- Jan Freidlin: *Kafka Sonata*
- Marek Pasieczny: *La casa donde vive miedo*
- Atanas Ourkouzounov: *Sonatina bulgarica*

All of them are contemporary works, and therefore come from the most stylistically diversified period in the history of music. This translates into unlimited possibilities of interpretations, in which it is the wide use of the instruments' sounds that determines the quality and originality of the violin-guitar duo.

Understanding what constitutes sound relations between the instruments and how they can be used not only requires imagination, but also proper training of the performers in listening to each other. Only then will the team be able to create consciously this beautiful world which is music and to satisfy the audience.

The ability to play in any chamber ensemble is, in my opinion, the primary requirement which a person considered a professional musician should meet. Unfortunately, among the graduates, trained for several years for soloists, this ability often remains on a poor level. Art education at present faces enormous changes and reforms – chamber music classes will be introduced in first grade music schools. I am extremely pleased that the ability of mutual listening, common response to music and creating it will be instilled in young pupils from the beginning of their instrumental education. Perhaps later these pupils, already as students, will be able to understand the differences between the sounds of instruments and find ways to use them jointly.