



Universiteit
Leiden
The Netherlands

Thinking through the guitar : the sound-cell-texture chain

Titre, M.

Citation

Titre, M. (2013, December 10). *Thinking through the guitar : the sound-cell-texture chain*. Retrieved from <https://hdl.handle.net/1887/22847>

Version: Corrected Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/22847>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/22847> holds various files of this Leiden University dissertation

Author: Titre, Marlon

Title: Thinking through the guitar : the sound-cell-texture chain

Issue Date: 2013-12-10

Bibliography

- Instrumental idiom*. (2013). Retrieved March 4, 2013, from Wikipedia:
http://en.wikipedia.org/wiki/Instrumental_idiom
- Aa, M. v. (2000). *Auburn for guitar and tape*. Amsterdam: Donemus.
- Adler, S. (1989). *The Study of Orchestration* (2nd ed. ed.). New York: W&M Norton&Company.
- Aguado, D. (n.d.). *Allegro Brillante* (Vol. G.A. 302). Mainz: B. Schott's Söhne.
- Albéniz, I. (1956). *Asturias*. (A. Segovia, Ed.) New York: Belwin Mills.
- Albéniz, I. (1978). *Cordoba from 'Chants d'Espagne'*. (J. Williams, Ed.) London: Boosey & Hawkes.
- Allan, G. (2003). A critique of using grounded theory as a research method. *Electronic Journal of Business Research Methods*, 1-10.
- Andia, R. (1983). *How to write for the guitar*. Retrieved June 5, 2012, from <http://www.rafaelandia.com>:
<http://www.rafaelandia.com/8commentecrire.html>
- Andriessen, L. (2002). *Gestolen tijd*. Amsterdam: Querido.
- Arnold, M. (1971). *Fantasy for solo guitar*. (J. Bream, Ed.) London: Faber Music.
- Bach, J. S. (2002). *The Solo Lute Works* (Second Edition ed.). (F. Koonce, Ed.) San Diego: Neil A. Kjos Music Company.
- Bach, J. S., & Pincus, J. (1992). *Mel Bay presents J.S. Bach in tablature*. Pacific: Mel Bay Publications.
- Bacharach, S. B. (1989). Organizational Theories: Some Criteria for Evaluation. *The Academy of Management Review*, 496-515.
- Balalin, A. (2002, July 31). Guitar solo. Kiev: Pdf file.
- Balkema, A., & Slager, H. (Eds.). (2004). *Artistic Research*. Amsterdam: Editions Rodopi.
- Barrios Mangore, A. (1979). *Un Sueño en la floresta*. Van Nuys: Alfred.
- Barrios, A. (1977). *Choro da saudade*. (J. B. R., Ed.) Zen-On.
- Bartenstein, H. (1971). Die frühen Instrumentationslehren bis zu Berlioz. *Archiv für Musikwissenschaft*, 97-118.

- Bartlett, K. (2004). Akephale. In Pauwels, *De echo van 't Saluut*. Ghent: unpublished.
- Bellinati, P. (1993). *Jongo*. San Francisco: GSP Publications.
- Bellingham. (2012). *Tone-colour*. Retrieved June 5, 2012, from Oxford Music Online: www.oxfordmusiconline.com
- Berio, L. (1988). *Sequenza XI : per chitarra sola*. Vienna: Universal Edition.
- Berio, L. (2006). *Remembering the Future*. Cambridge, Massachusetts: Harvard University Press.
- Berlioz, H. (1843?). *Grand traité d'instrumentation et d'orchestration modernes*. Paris: Schonenberger.
- Berlioz, H. (2002). *Berlioz's orchestration treatise: a translation and commentary*. (H. Macdonald, Ed.) Cambridge: Cambridge University Press.
- Bermudo. (1555). *Declaració de instrumentos musicales*.
- Biggs, M., & Karlsson, H. (2010a). Evaluating Quality in Artistic Research. In M. Biggs, & H. Karlsson (Eds.), *The Routledge Companion to Research in the Arts* (pp. 405-424). London: Routledge.
- Biggs, M., & Karlsson, H. (Eds.). (2010b). *The Routledge Companion to Research in the Arts*. London: Routledge.
- Birks, M., & Mills, J. (2010). *Grounded theory: a practical guide*. London: Sage Publications Inc.
- Blatter, A. (1997). *Instrumentation and Orchestration* (2 ed.). New York: Schirmer Books.
- Boccherini, L. ([2007?]). *Quintet for guitar and string quartet no. 4 in D major, G448 "Fandango"*. Elmsford: Music Minus One.
- Bogdanović, D. (1989). *Introduction, passacaglia and fugue*. Ancona: Bèrben.
- Borgdorff, H. (2006). *The debate on research in the arts*. Bergen: Bergen National Acedemy of the Arts.
- Borgdorff, H. (2010). The production of knowledge in artistic research. In M. Biggs, & H. Karlsson (Eds.), *The Routledge Companion to Research in the Arts* (pp. 44-63). London: Routledge.
- Borgdorff, H. (2010). The Production of Knowledge in Artistic Research. In M. Biggs, & H. Karlsson (Eds.), *The Routledge Companion to Research in the Arts* (pp. 44-63). London: Routledge.
- Borgdorff, H. (2012). *The conflict of the faculties*. Leiden: Leiden University Press.
- Boulez, P. (1971). Sprechen, Singen, Spielen. *Melos*, 453-461.
- Boulez, P., & Char, R. (1957). *Le marteau sans maître*. London: Universal Edition.
- Boyden, D. D., & al. (2012). *Scordatura*. Retrieved June 7, 2012, from Oxford Music Online: <http://www.oxfordmusiconline.com>

- Bream, J. (1957, March). How to Write for the Guitar. *The Score&I.M.A. Magazine*(19), pp. 19-26.
- Brill, H. G. (1994). *Die Gitarre in der Musik des 20. Jahrhunderts*. Köln: Gitarre & Laute Verlagsgesellschaft mbH.
- Britten, B. (1965). *Nocturnal after John Dowland for guitar op. 70*. London: Faber and Faber.
- Brouwer, L. (1972 and 1983). *Etudes simples*. Paris: Eschig.
- Brouwer, L. (1972). *Canticum*. Mainz: B. Schott's Söhne.
- Brouwer, L. (1973). *La espiral eterna*. Mainz: B. Schott's Söhne.
- Brouwer, L. (1975). *Parabola*. Paris: M. Eschig.
- Brouwer, L. (1977). *Tarantos*. Paris: Editions Max Eschig.
- Brouwer, L. (1984). *Danza del altiplano*. Paris: Max Eschig.
- Brouwer, L. (1988). *Paisaje cubano con campanas*. Milano: Ricordino.
- Brouwer, L. (1997). *Concerto de Volos*. Athens: Musical Editions Papagrigoriou-Nakas.
- Brouwer, L. (2007). *Paisaje cubano con fiesta*. Havana: Ediciones Espiral Eterna.
- Burnard, P. (1999). *Counselling skills for health professionals*. Cheltenham: Stanley Thornes.
- Campion, F. (1705). *Nouvelles découvertes Sur la Guitare, Contenantes plusieurs suites de Pieces sur huit manieres differentes d'accorder*. Paris: Michel Brunet.
- Campion, F. (1716). *Traité d'accompagnement et de composition*. Paris: G. Adam.
- Carcassi, M. (n.d.). *25 Études mélodiques et progressives, 1re suite de la méthode*. Brussels: Mayence, B. Schott's Söhne.
- Cardoso, J. (1986). *Tangoleada*. San Francisco: Guitar Solo Publications.
- Carulli, F. (1825). *L'Harmonie Appliquée à la Guitare*. Paris.
- Chaynes, C. (1984). *3 Preludes pour "Fatum"*. Paris: Editions Musicales Transatlantiques.
- Coelho, V. A. (2003). Picking through cultures: a guitarist's music history. In V. A. Coelho (Ed.), *The Cambridge Companion to the Guitar* (pp. 3-12). Cambridge: Cambridge University Press.
- Coessens et al. (2009). *The artistic turn*. Ghent: Leuven University Press.
- Cordero, E. (1989). *Tres cantigas negras*. Düsseldorf: H. Nogatz.

- Cox, J. (2009). Preface by Jeremy Cox. In K. Coessens, D. Crispin, & A. Douglas, *The artistic turn* (pp. 7-10). Ghent: Leuven University Press.
- Creswell, J. W. (2003). *Research Design : Qualitative, Quantitative, and Mixed Methods Approaches*. Thousand Oaks: Sage Publications.
- D'Angelo, N. (1987). *Due canzoni lidie*. Paris: Max Eschig.
- Dausend, G.-M. (1992). *Die Gitarre im 16. bis 18. Jahrhundert*. Duesseldorf: Verlag Hubertus Nogatz.
- Davies, P. M. (1990). *Sonata for guitar*. London: Chester.
- Dawe, K. (2010). *The New Guitarscape in Critical Theory, Cultural Practice and Musical Performance*. Burlington: Ashgate.
- de Visée, R. (1682). *Livre de guitarrre*. Paris.
- Dean, A. (2009). *The Five-Course Guitar and Seventeenth-Century Harmony: Alfabeto and Italian Song*. Rochester.
- Dodgson, S. (1982). *Etude-Caprice*. Québec: Doberman.
- Domeniconi, C. (1998). *Koyunbaba*. Berlin: Edition Margaux.
- Dvořák, A. (1987). *From the new world: symphony no. 9 in E-minor op. 95*. Tokyo: Gendai Guitar.
- Escudero, M. (1976). *Flamenco guitar solos*. (J. Trotter, Ed.) New York: Morro Music.
- Evers, R., & Brill, H. G. (1994). Gitarrenmusik zwischen Tradition und Fortschritt - eine Aporie? In *Die Gitarre im Aufbruch* (pp. 167-191). München: G. Ricordi & Co.
- Ferneyhough, B. (1989). *Kurze Schatten II*. London: Edition Peters.
- Francoeur, L. J. (1772). *Diapason général de tous les instruments à vent*. Paris: Chez le Sr Marchand.
- Free Dictionary by Farlex. (2013). *Stop*. Retrieved July 15, 2013, from <http://www.thefreedictionary.com/>: <http://www.thefreedictionary.com/stopping>
- Gasull i Altisent, F. (2010). *Estudi de concert núm. 7*. Barcelona : Tritó.
- Gilardino, A. (1990). La Notazione. In E. R. Allorto, & R. Chiesa (Ed.). Torino: Edizioni di Torino.
- Gilardino, A. (1994). *La Grammatica della Chitarra*. Ancona: Edizioni Bèrben.
- Ginastera, A. (1984). *Sonata for guitar op. 47*. London: Boosey & Hawkes.
- Glaser, B., & Strauss, A. (1967). *The discovery of grounded theory*. New Brunswick: AldineTransaction.
- Glaser, B., & Strauss, A. (1967). *The Discovery of Grounded Theory*. New Brunswick: AldineTransaction.

- Gould, E. (2011). *Behind Bars, the definitive guide to music notation*. London: Faber Music.
- Griffiths, J. (2002). The lute and the polyphonist. *Studi Musicali*(31), 89-108.
- Griffiths, J. (2010). Juan Bermudo, self-instruction, and the amateur instrumentalist. In R. E. Murray, S. Forscher Weiss, & C. J. Cyrus (Eds.), *Music education in the Middle Ages and the Renaissance* (pp. 126-137). Bloomington: Indiana University Press.
- Grove Music Online. (2012a). *Arpeggio*. Retrieved May 2, 2012, from Oxford Music Online: <http://www.oxfordmusiconline.com>
- Grove Music Online. (2012b). *Articulation and Phrasing*. Retrieved May 2, 2012, from Oxford Music Online: <http://www.oxfordmusiconline.com>
- Grove Music Online. (2012c). *Cluster*. Retrieved June 8, 2012, from Oxford Music Online: www.oxfordmusiconline.com
- Grove Music Online. (2012d). *Embellishment*. Retrieved May 7, 2012, from Oxford Music Online: www.oxfordmusiconline.com
- Grove Music Online. (2012e). *Sul ponticello*. Retrieved February 27, 2012, from Oxford Music Online: <http://www.oxfordmusiconline.com>
- Grove Music Online. (2012f). *Sul tasto*. Retrieved February 27, 2012, from Oxford Music Online: <http://www.oxfordmusiconline.com>
- Grove Music Online. (2012g). *Texture*. Retrieved January 24, 2012, from Oxford Music Online: www.oxfordmusiconline.com
- Grove Music Online. (2012h). *Trill*. Retrieved May 2, 2012, from Grove Music Online: www.oxfordmusiconline.com
- Hampshire guitar orchestra. (2012). *Other sizes of guitar in the guitar family*. Retrieved January 7, 2013, from Hampshire guitar orchestra (hago): <http://www.hago.org.uk/guitars/other/>
- Hartog, C. (1992). *De "kleine" Gitaarstarter*. Naarden: Alsbach.
- Harvey, J., & Downes, M. (1999). *Music and Inspiration*. London: Faber and Faber.
- Heck, T. F. (1971). *The Birth of the Classic Guitar and its Cultivation in Vienna*. New Haven.
- Hellwig, F. (1974, May). Lute Construction in the Renaissance and the Baroque. *The Galpin Society Journal*, 21-30.
- Henze, H. W. (1976). *Royal Winter Music. First Sonata on Shakespearean Characters*. Mainz: Schott.
- Hijmans, W. (2008). *The Electric Guitar Instrumentation Guide*. Published by the author.

- Hurd, P., & Griffiths, M. (2012). *Orchestration*. (A. Latham, Ed.) Retrieved January 24, 2012, from Oxford Companion to Music: www.oxfordmusiconline.com
- José, A. (1990). *Sonata para guitarra*. (A. Gilardino, & R. Iznaola, Eds.) Ancona: Berbèn.
- Kachian, C. (2006). *Composer's Desk Reference for the Classic Guitar*. Pacific: Mel Bay.
- Kampela, A. (1993a). *Percussion Study No. 1*. unpublished.
- Kampela, A. (1993b). *Percussion Study No. 2*. unpublished.
- Karkoshka, E. (1966). *Das Schriftbild der Neuen Musik*. Celle: Hermann Moeck Verlag.
- Kastner, G. (1837). *Traité général d'instrumentation*. Paris: Prillipp.
- Koshkin, N. (1998). *The porcelain tower*. Berlin: Verlag Neue Musik, Edition Margaux.
- Kozzin, A. (1977). A Modest Proposal: Serious Music for the Electric Guitar. *Music Journal*, 26.
- Lachenmann, H. (1985). *Salut für Caudwell*. Wiesbaden: Breitkopf&Härtel.
- Lave, J., & Wenger, E. (1991). *Situated learning: legitimate peripheral participation*. Cambridge: Cambridge University Press.
- Legnani, L. (1822). *36 Capricci per tutti i tuoni maggiori e minori*. Vienna: Artaria et Comp.
- Lehner-Wieternik, A. (1991). *Neue Notationsformen, Klangmöglichkeiten und Spieltechniken der Klassischen Gitarre*. Wien : Doblinger.
- Llobet, M. (1964a). *Canço del Lladre*. Madrid: Union Music Española.
- Llobet, M. (1964b). *El testament d'Amelia*. Madrid: Union Musical Española.
- Lowe, M. (1976, May). The Historical Development of the Lute in the 17th Century. *The Galpin Society Journal*, 11-25.
- Lucía, P. d. (1993). *La guitarra de Paco de Lucía*. (M. Setta, Ed.) Madrid: Seemsa.
- Lunn, R. A. (2010). *Extended Techniques for the Classical Guitar: A Guide for Composers*. Ohio: Ohio State University.
- Mackey, S. (2002, December 1). Supplement. (R. Nasveld, Interviewer)
- Maier, F. (2001). *Crystal vermin*. Amsterdam: Donemus.
- Marchione, C. (1998). Preface. In G. Telemann, *Dodici fantasie*. Milan: Edizioni Zuvini Zerboni.
- Marriott, D. F. (1984). *Contemporary Guitar Composition: Experimental and Functional Practices since the Second Viennese School*. San Diego: University of California.

- Mas, J.-L. (1986). *Sonorités nouvelles pour guitares*. Paris: Gérard Billaudot Éditeur.
- Milán, L. (1535). *Libro de musica de vihuela de mano intitulado El maestro*. Valencia.
- Miles, N. F. (2011). *The Baroque Guitar as an Accompaniment Instrument for Song, Dance and Theatre*. Birmingham: University of Birmingham Research Archive.
- Montesardo, G. (1606). *Nuova inventione d'intavolature*. Firenze: Appr. Christofano Marescotti.
- Morris, A. (2001). *Heinrich Albert and the First Guitar Quartet*. Retrieved January 7, 2013, from Guitar and Lute issues: <http://www.guitarandluteissues.com/morris/heinrich.htm>
- Mudarra, A. (1969). *Fantasia*. Don Mills: BMI Canada Limited.
- Murail, T. (1978). *Tellur*. Paris: Editions Transatlantiques.
- Murakami. (2010). *1Q84*. (U. Gräfe, Trans.) Köln: Dumont.
- Musicians.com. (2010, August 2). *Commissioned Response: Sharon Isbin*. Retrieved May 5, 2012, from <http://community.musiciansfriend.com>: <http://community.musiciansfriend.com/docs/DOC-2458>
- Newbury, D. (2010). Research Training in the Creative Arts and Design. In M. Biggs, & H. Karlsson (Eds.), *The Routledge Companion to Research in the Arts* (pp. 368-387). London: Routledge.
- Oh, S. A. (2001). *So-Ri I for flute and guitar*. Aspen, Colorado: unpublished.
- Ohana, M. (1968). *Tiento pour guitare*. Paris: Gerard Billaudot.
- Olsen, W. (2004). Triangulation in Social Research: Qualitative and Quantitative Methods Can Really Be Mixed. *Developments in sociology*, 103-118.
- Ophee, M. (1998). *The History of Transcriptions of Lute Tablature - 1679 to the Present*. Retrieved December 30, 2012, from Guitar and Lute issues: <http://www.guitarandluteissues.com/trans/trans.html#FN1>
- Orff, C. (2013). *Lute*. Retrieved July 10, 2013, from www.reference.com: <http://www.reference.com/browse/lute>
- Oxford Companion to Music. (2012a). *Homophony*. Retrieved May 7, 2012, from Oxford Music Online: www.oxfordmusiconline.com
- Oxford Companion to Music. (2012b). *Monophony*. Retrieved June 8, 2012, from Oxford Music Online: www.oxfordmusiconline.com
- Oxford Dictionary of Music. (2012a). *Chord*. Retrieved June 8, 2012, from Oxford Music Online: www.oxfordmusiconline.com

- Oxford Dictionary of Music. (2012c). *Course*. Retrieved December 18, 2012, from Oxford Music Online: www.oxfordmusiconline.com
- Oxford Dictionary of Music. (2012c). *Scoring*. Retrieved January 24, 2012, from Oxford Music Online: www.oxfordmusiconline.com
- Päffgen, P. (2002). *Die Gitarre; Geschichte, Spieltechnik, Repertoire* (2. überarbeitete und erweiterte Neuauflage ed.). Mainz: Schott.
- Pauwels, T. (2004). *De echo van 't saluut*. Ghent: unpublished.
- Perrine. (1679). *Livre de musique pour le lut*. Paris.
- Peruffo, M. (1994, May). The mystery of gut bass strings in the 16th and 17th centuries: the role of loaded gut. *Lute society of America Quarterly*, 5-14.
- Piazzolla, A. (1981). *Cinco piezas para guitarra*. (A. Gilardino, Ed.) Ancona: Berben.
- Piazzolla, A. (1987). *La Muerte del Angel*. Heidelberg: Chanterelle Verlag.
- Polanyi, M. (1958). *Personal Knowledge*. Chicago: University of Chicago Press.
- Ponce, M. M. (1928). *Sonata III*. Mainz: B. Schott's Söhne.
- Ponce, M. M. (1967). *Sonatina Meridional*. Mainz: B. Schott's Söhne.
- Rak, S. (1985). *The last disco*. Shaftesbury: Musical New Services.
- Rebizzi, P., & Tajè, R. (n.d.). *La Chitarra nella Musica del'900*. Milano: Casa musicale sonzogno di Piero Ostali.
- Rimsky-Korsakov, N. (1964). *Principles of orchestration, with musical examples drawn from his own works*. (M. Steinberg, Éd., & E. Agate, Trad.) New York: Dover Publications.
- Rodrigo, J. (1959). *Concierto de Aranjuez*. Mainz: Schott.
- Rodrigo, J. (1963). *Tres Piezas Españolas*. (A. Segovia, Ed.) Mainz: B. Schott's Söhne.
- Rodrigo, J. (1997). *Invocacion y Danza*. (P. Romero, Ed.) Madrid: Ediciones Joaquín Rodrigo.
- Roeser, V. (1764). *Essai d'instruction a l'usage de ceux qui composent pour la clarinette et le cor*. Paris: Le Menu [et] Casteaux.
- Rushton, J. (2012). *Spacing*. Retrieved June 8, 2012, from Oxford Music Online: www.oxfordmusiconline.com
- Sánchez-Verdú, J. M. (1998). *Cuaderno de Friedenau*. unpublished.

- Sauter, D. (1993). *Tips from classical guitar master classes*. Retrieved June 6, 2012, from donaldsauter.com: <http://www.donaldsauter.com/guitar-master-class.htm>
- Schmidt, S. (2004). *Classical guitar pieces : 50 easy-to-play pieces in standard musical notation and tablature*. Mainz: Schott.
- Schneider, J. (1985). *The Contemporary Guitar*. Berkeley: University of California Press.
- Segovia, A. (1989). *The Segovia-Ponce Letters*. (M. Alcázar, Ed., & P. Segal, Trans.) Columbus, OH: Editions Orphée.
- Shlomowitz, M. (2004). Serious and Sincere Sentiments about Something. In Pauwels, *De echo van 't saluut* (p. n.p.). Ghent: unpublished.
- Solomon, S. Z. (2002). *How to Write for Percussion*. New York: SZSolomon.
- Sor, F. (1824?). *Fantaisie op. 7*. Bonn et Cologne: N. Simrock.
- Sor, F. (1831). *Methode pour la Guitarre/Guitarre Schule*. Bonn: Simrock.
- Sor, F. (n.d.). *Grand Solo für Gitarre op. 14*. Hamburg: Simrock.
- Takemitsu, T. (1974). *Folios*. New York: Editions Salabert.
- Takemitsu, T. (1982). *Toward the sea*. Mainz: Schott.
- Takemitsu, T. (1989). *All in twilight*. Mainz: Schott.
- Tanaka, A. (2000). Musical Performance Practice on Sensor-Based Instruments. In M. Wanderley, & M. Battier (Eds.), *Trends in Gestural Control of Music* (pp. 389-406). Paris: IRCAM Centre Pompidou.
- Tanenbaum, D. (2003). Perspectives on the classical guitar in the twentieth century. In V. A. Coelho (Ed.), *The Cambridge Companion to the Guitar* (pp. 182-206). Cambridge: Cambridge University Press.
- Tárrega, F. (1978a). *Gran Jota de Concierto*. Tokyo: Zen-on Music.
- Tárrega, F. (1978b). *Variaciones sobre el carnaval de venecia*. Zen-On Music.
- Tárrega, F. (n.d.). *Capricho árabe* (Vol. 185). Berlin: Lichtenfelde.
- Telemann, G. (1998). *Dodici Fantasie*. (C. Marchione, Ed.) Milan: Edizioni Suvini Zerboni.
- Tennant, S. (1995). *Pumping Nylon*. USA: Alfred.
- Titre, M. (2008). *Orfeunism*. unpublished.
- Titre, M. (2010). *Thuris*. unpublished.
- Torroba, F. M. (1995). *Sonatina*. Madrid: Opera tres.

- Torroba, F. M. (2003). *Sonatina*. Tokyo: Zen On.
- Tosone, J. (2000). *Classical guitarists: conversations*. Jefferson: McFarland.
- Turina, J. (1932). *Sonata*. Mainz: Schott.
- Turina, J. (1954). *Fandanguillo*. Mainz: B. Schott's Söhne.
- Turnbull, H. (1976). *The Guitar from the Renaissance to the Present Day*. London: B. T. Batsford Ltd.
- Vandenbrock, O. (1793). *Traité général de tous les instruments à vent à l'usage des compositeurs*. Paris: Chez Boyer.
- Vassilandonakis, Y. (2004). *Open Strings: Berio's Sequenza XI for guitar*. Retrieved August 27, 2012, from www.suonireali.com: <http://www.suonireali.com/BERIO%20gtr%20seq%20paper.pdf>
- Villa-Lobos, H. (1928). *Etudes pour la Guitarra*. Handwritten manuscript.
- Villa-Lobos, H. (1953). *Douze études pour guitare*. Paris: Éditions Max Eschig.
- Vowinkel, O. (2008, June). Marlon Talks E-zine, June 2008. (M. Titre, Interviewer)
- Wade, G. (1980). *Traditions of The Classical Guitar*. London: Calder.
- Walton, W. (1974). *Five bagatelles for guitar*. London: Oxford University Press.
- Warfield, G. (1973-1974). The Notation of Harmonics for Bowed String Instruments. *Perspectives of New Music*(12), 331-343.
- Webern, A. (1951). *5 Stücke für Orchester, op. 10*. Wien: Universal Edition.
- Weiss, A. (2008). *Gobelin Imaginaire*. unpublished.
- Wenger et al. (2002). *Cultivating Communities of Practice*. Boston: Harvard Business School Press.
- Wynberg, S. (1985). Johann Kaspar Mertz. In J. K. Mertz, *Guitar works, volume VI*. Heidelberg: Chanterelle.
- Yates, P., & Elgart, M. (1990). *Prepared Guitar Techniques*. Agoura Hills: California Guitar Archives.
- Yu, Z. (2003). Tacit Knowledge/Knowing and the Problem of Articulation. *The Polanyi Society Periodical*(v30 n2), 11-23.