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CONCEPTUAL MILESTONES OF THE RESEARCH

Actuality and importance of the research problem. The guitar is a plucked string instrument, that is part of the world organological heritage. This instrument has a long history, evolving from an instrument used for practical purposes (used to accompany singing and dancing) into a concert instrument whose expressive and technical potential has inspired numerous composers of the 20th century.

Nowadays the modern classical guitar is represented by many international performers with an impressive list of works of various genres and styles written for this instrument or involving its participation. Guitar classes can be found in music schools, conservatories and universities worldwide. The modern classical guitar has been and remains a democratic instrument, accessible to all, and attractive to different peoples and ethnic groups.

However, there is no comprehensive work in national science dedicated to the guitar as a separate phenomenon. As an organophonic phenomenon of both universal and national musical culture, the modern classical guitar in its musical manifestations has been largely ignored in research within the Republic of Moldova, with various stages of the instrument's development not being analytically covered. At the same time, the guitar is rapidly evolving, creating new forms, repertoires, and interpretive methods.

The aim of the thesis is to broaden and supplement the field of complex knowledge about the guitar in the historical and evolutionary context, demonstrating through documents, scientific arguments and logical reasoning the expressive dimensions of the instrument and its full integration in the sound spectrum of contemporary professional music (solo, chamber and symphonic).

The objectives of the thesis are: 1) to reconstruct the evolutionary path of the guitar from its origins to the present day by synthesizing, systematizing, and integrating the data and information identified in historical sources, in notographic, iconographic materials, audio and video documents, etc. on the subject of research; 2) to identify the contexts in which the instrument evolved throughout the music history; 3) to develop an overview of the expressive potential of the guitar in world music; 4) to identify and evaluate the contribution of various national guitar schools to the evolution of the instrument; 5) to reveal the contribution of performers to the development of musical literature for the modern classical guitar; 6) to determine the role of compositional creativity in promoting the guitar as a solo, chamber and symphonic instrument; 7) to conceptualize some of the interpretative methods used in the works of the most famous composers of Western Europe (M. de Falla, F.M. Torroba, J. Rodrigo, M. Castelnuovo-Tedesco), South America (H. Villa-Lobos, M. Ponse), etc.; 8) to establish the benchmarks for the most representative works for *solo* guitar, ensembles involving the guitar and concertos for guitar and

orchestra; 9) examination of the phenomenology of the modern classical guitar in the musical culture of the Romanian space at the current stage.

For a comprehensive study of the history of modern classical guitar (hereinafter referred to as *the guitar*) and to achieve the research aim and objectives **the working hypotheses** for the study are as follows: 1) The guitar evolved from medieval string instruments, such as the lute, Baroque guitar and vihuela, influenced by European and Arab musical traditions; 2) The evolution of the guitar is closely related to the development of European music from the early Renaissance to the modern period; 3) Technical and technological innovations, from the appearance of nylon strings to improvements in instrument design and manufacturing techniques, have influenced the evolutionary path of the guitar; 4) Social and cultural changes had a significant impact on the popularity and evolution of the guitar in different historical periods and geographical regions; 5) The evolution of repertoire and performing styles in guitar music reflects the aesthetic tastes and artistic trends of different eras; 6) The great guitarists and composers, from F. Sor and Aguado to A. Segovia and Williams, have played an important role in the promotion and transformation of the instrument throughout history; 7) The evolution in classical guitar education and pedagogy had a significant impact on the technical and aesthetic standards of guitar performance; 8) The integration and localization of the guitar in the Romanian musical culture played a beneficial role in shaping the compositional and national organological heritage.

In order to confirm the hypotheses regarding the history of the guitar in the professional musical creation, the research was conducted along the following **directions of solving the problems and tasks**: 1) carrying out a comparative analysis of the evolution of the guitar use in different historical periods and in different cultural and geographical areas. This will contribute to identifying general trends and mutual influences between different musical performance styles; 2) accessing and examining relevant specialized historical sources, including treatises on instrument theory, music treatises, encyclopedias, scores, and other contemporary documents, which mention the use of the guitar in professional musical contexts and providing a solid source base for reconstructing and interpreting earlier musical practices; 3) examining audio and video recordings of professional musical performances involving the guitar from different historical periods. Comparing performing and technical styles may provide significant insights into the evolution of the guitar's role in professional music contexts; 4) overcoming interpretive reductionism and combating the opinions that recognize the exclusive place of the guitar in popular music (blues, country, folk, flamenco, jazz, rock, etc.). In this respect, by using arguments that challenge such ideas, we combat the still existing prejudices, orienting the approach towards a reality-anchored approach able to demonstrate and support the guitar's inclusion in professional music practices; 5) Analyzing the contribution of important composers who used the guitar in their professional

musical works. Studying the context in which they lived and created can illustrate how the guitar integrated into contemporary musical practices; 6) Combining expertise from the fields of instrumental musical art history, musicology, social history and other relevant disciplines to achieve a more comprehensive understanding of the cultural and social impact of the guitar in different historical eras.

The novelty and scientific originality of this thesis lie in the fact that this approach represents the first analytical treatment in the history of music in the Republic of Moldova, aiming to address the positioning of the modern classical guitar from a holistic perspective: its evolution in terms of construction features and its impact on the repertoire, the contribution of the most notable performers and composers to the creation and enrichment of the guitar repertoire. Furthermore, the historical context and the chronology of the morphological transformations of the classical guitar – from its origins to the present – are revealed from a new perspective. The research is further enriched by the systematization and presentation of musical genres that have elevated the guitar to one of the most sought-after philharmonic *solo* instruments.

The results contribute to: (a) enriching, consolidating, and developing the epistemic, cultural, and artistic base, as well as supplementing the organological literature, which offers a general systematic picture of the guitar's evolution and stage-by-stage positioning in the history of instrumental musical art; (b) scientifically substantiating the guitar's evolution in universal professional music (mainly of European tradition) viewed through the lens of repertoire development – from voice or court dance accompaniment to concertos for guitar and orchestra; (c) essentializing and expanding the sphere of interest from composers, teachers, and performers regarding the sound perspectives of exploiting the technical and expressive possibilities of the instrument in musical performance, artistic education, and artistic communication practices; (d) establishing the main trends in the modernization of the guitar related to ergology, phenomenology, and axiology in the art of the instrument;(e) formulating critical responses based on correlating the existing informational support with recent music history accumulations regarding the development of the concert instrumental style specific to the modern guitar, the approach to forms and genres in the cultural and artistic life of the Republic of Moldova.

The research methodology was constructed according to the principles of objectivity, original knowledge, demonstration, interdisciplinarity, the unity between comprehension and explanation, the correlation between qualitative and quantitative, the connection between particular and general, and the relationship between diachronic and synchronic. These principles, in turn, served to operationalize activities to delineate the research object, systematize the accumulated documentary material, present reflections, and formulate conclusions. The interdisciplinary nature of the methodology arises from the thesis's aim. The evolution of the guitar

in professional musical creation represents a complex problem whose resolution involves the history and evolution of the instrument's construction elements, its regional and national diversities, which differ depending on the specific musical culture, the national psychology, and the history of the peoples that cultivated this instrument. The integration of theses from socio-human sciences, such as music theory and history, with data related to the constructive aspects of the instrument, acoustics problems, and the choice of materials for its basic elements leads to the symbiosis of fundamental and applied sciences. Several research methods were established and applied throughout the study to facilitate the realization of the study object in its entirety, in accordance with the thesis's goals and objectives. Thus: (1) the historical method provided the necessary methodological support, allowing the use of documentation sources, past precedents in the field, the reconstitution of previous facts, the chronology and interpretation of the guitar's evolutionary trajectory in both universal and national musical culture, with the possibility of critically assessing the summarized information; (2) the historiographical method was employed to establish and explore the indispensable thematic source corpus for the study object, which allowed us to identify the theoretical framework and determine the current state of research for a prospective approach and the periodization of the historical process that the guitar and its predecessors underwent; (3) the method of scientific abstraction made it possible to highlight the primary aspects in treating the studied phenomenon, omitting insignificant, atypical collateral data in favor of researching the basic elements, dominant characteristics, and defining features of the whole. This approach allowed us to establish and research the major coordinates of the guitar's origin and stage-by-stage evolution in time and cultural spaces, the logic of constructive innovations, the evolution of language, repertoire, and its integration into academic music; (4) the comparative method provided the perspective of analyzing facts and phenomena corresponding to the research theme by comparing them to establish their identity, similarities, and existing differences. Comparison, as a research method, facilitated understanding the diversity and uniqueness of guitar culture in modern art history while also directing us towards detecting similarities within this diversity; (5) the specific thematic nature of the work prompted us to employ the specific instruments of deductive and inductive methods. Thus, using deduction as a form of logical reasoning made it possible to formulate conclusions derived from the results obtained within the study object, whose core is guitar art and its evolution in time and space. With the support of induction and its argumentative elements – as another rational form of thinking – it was possible to generalize the factual accumulations made within the thematic area of the work. The methods of (7) analysis and (8) synthesis allowed us to create a much more complex and balanced vision of the researched theme. Consequently, an extended view of the guitar culture universe was configured, related to the historical periods in which it developed. Processes of

assertion in artistic communication were differentiated and essentialized, and the elements of the musical discourse were systematically studied.

The theoretical significance of the thesis lies in the fact that, for the first time in the music science of the Republic of Moldova, a study dedicated to the history of the modern classical guitar is developed, examining the development of its expressive possibilities and instrumental technical elements, with an in-depth focus on the evolution of the repertoire for this sound apparatus. At the same time, multiple scientific sources in different European languages, dedicated to the guitar's evolution – little known in our informational environment – are inventoried and brought into the discussion, highlighting the creative profile of major figures who stimulated the artistic process, contributing to the flourishing of this unique instrument.

The practical value of the work. The thesis can serve as a methodological basis for further scientific research dedicated to plucked string instruments and can be used in university courses on the history of musical art, etc. From this perspective, the study's results bring a clear increase in knowledge and information that can contribute to augmenting guitar culture.

The scientific results presented for defense: 1) presentation of the evolutionary trajectory of the guitar in the context of instrumental professional music history over the centuries, from its origins to the present, highlighting the constructive, stylistic, and technical transformations that determined the instrument's role and popularity; 2) reflection of the guitar's repertoire in different historical periods and cultural-artistic movements, including significant works composed for the instrument in classical music and modern ways of exploiting the guitar's technical, expressive possibilities and timbre in contemporary compositional creation; 3) evaluation of the artistic impact of the guitar on society and culture by analyzing how the instrument was perceived and integrated into various cultural, geographical, and social contexts; 4) configurative presentation of the procedures and interpretative technical elements specific to the guitar in professional music and accentuation of their role in the interpretative act; 5) identification of the technological innovations that influenced the performance and musical composition evolution for the reference instrument; 6) accentuation of the contribution of major artistic figures (composers, performers) to asserting guitar expression in the history of professional musical culture.

Keywords: Alfabeto, apoyando, Baroque guitar, battente guitar, modern classical guitar, Moorish guitar, Latin guitar, Renaissance guitar, Spanish guitar, concerto, lute, punteado, rasgueado, notation systems, sonata, suite, tablature, transcription, variations, vihuela.

CONTENT OF THE THESIS

In the **Introduction**, the relevance and importance of the research topic are argued; the research problem is identified; the purpose, objectives, and hypothesis of the research are formulated; the research methods are presented; the novelty and scientific originality are argued; the obtained results contributing to the solution of the scientific problem are highlighted; and the theoretical significance and practical value of the research are justified.

In **Chapter 1: Theoretical-Methodological Landmarks Regarding the Evolution of the Guitar in Professional Music – From Its Inception to the Present Stage**, the corpus of scientific sources in different languages is studied: Romanian, English, French, Spanish, Polish, Russian, etc. The methodological and scientific base dedicated to the issues of the historical evolution of the guitar, its repertoire, genres, and styles is quite vast, and systematizing and studying it represents an inherent part of the current scientific research.

Subchapter 1.1: ***The Modern Classical Guitar in the Mirror of European and American Historiography*** is dedicated to the analysis of monographic studies and articles by authors such as W. Moser, W. Schwarz, Th. Heck and others. The historical aspect, covering the period from Antiquity to the 21st century, is the focus of international researchers such as R. Strizich, J.A. van Hoek, A. Gilardino, H.G. Brill, J. Huber, J. Schneider, J. Tyler and others.

The first group of sources addressing general issues of the guitar includes the article *Gitarre* from the German encyclopedia MGG, as well as other German-language sources written by H. Brill, A. Lehner-Wieternik, W. Moser, providing a wide range of information and concepts. The analysis of national and regional varieties of the guitar is carried out in the works of A.P. Sharpe, D. George, E.F. Madriguera and others.

The *historical* evolution of the guitar, covering the period from the Middle Ages to the 21st century, is explored in the following volumes: *The Guitar from the Renaissance to the Present Day* by H. Turnbull, *The Baroque Guitar: Then and Now* by R. Strizich, *Aspetti della musica per chitarra nel secolo XX* by A. Gilardino, and *The Contemporary Guitar* by J. Schneider.

The next group of sources is dedicated to the evolution of the morphological aspects of the instrument, the ergonomic particularities of the acoustic guitar, and the secrets of its construction, among others. The list of sources indicated below is selective – *The Classical Guitar: Design and Construction* by D. McLeod, *Complete Guitar Acoustics* by M. Kasha, *Classic Guitar Making* by A.E. Overholtzer, and *The Acoustic Guitar Guide* by L. Sandberg.

The development of instrumental performance techniques on the modern classical guitar plays an essential role in the evolution of the instrument as a type of organophonic instrument, being addressed in works by J. Huber, H. Jeffery, and in various monographs, such as *La technique de guitare en France dans la première moitié du 19ème siècle* by D. Ribouillault, *The*

Contemporary Guitar by J. Schneider, and *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation* by V.A. Coelho.

The final group of sources is dedicated to the most prominent guitarists who have significantly contributed to the development of the technical and expressive aspects of the instrument. The documentary basis of this source group is also extensive, even if we exclude works like *Spanische Gitarristen zwischen Aguado und Tarrega* by W. Moser, *Klassicheskaya gitara v Rossii i SSSR* by M. Iablokov, *The Classical Guitar: its Evolution and its Players since 1800* by M.J. Summerfield, and *Chitarristi-compositori del XX secolo: le idee e le loro conseguenze* by M. Colonna.

Thus, we can conclude that the transformations of the guitar are widely and comprehensively reflected in the specialized literature worldwide. Currently, in European and American science, a solid documentary base dedicated to the guitar has been established. Among the works dedicated to the history of the instrument, a fundamental edition worth mentioning is *Histoire des instruments de musique*, written by the French author René Brancour, which contains a section on the guitar. A series of scientific works is dedicated to composers from Western Europe and the American continent, who have inscribed the most important pages in the history of 20th-century guitar art, thus contributing to the integration of the instrument into the repertoire of Western academic music. This list includes Spanish composers such as M. de Falla, J. Rodrigo, F.M. Torroba, H. Villa-Lobos, and M. Ponse. The basic information about these personalities and their contribution to guitar art can be found in *Handbook of Guitar and Lute Composers*, written by Hannu Annala and Heiki Matlik.

Subchapter 1.2: ***The Modern Classical Guitar in the Spotlight of Romanian Music Historiography*** reviews the studies of Romanian scholars dedicated to the modern classical guitar. A scientific tradition has begun to take shape in the Romanian space, addressing various aspects of the instrument – from its origins, evolution, and application in different national and regional cultures to its treatment in contemporary music. Most researchers are renowned guitar performers, which leads to a heightened focus on the instrument's interpretative, technical, and expressive aspects.

The work of Constantin Andrei, *Chitara – tradiție și inovație*, presents a fundamental approach to the guitar in its process of becoming and historical evolution, serving as a basis for subsequent scientific works in Romania. The author offers an in-depth analysis of all the stages of this instrument's functioning. Notably, the work contains a separate section, *Chitara în România***,** which presents the most relevant information regarding the functioning of the modern classical guitar in Romanian cultural space.

A particular interest is presented by the trilogy signed by guitarist, professor, and researcher István Ferenc Beke: *Chitara modernă și contemporană: construcție, organologie, sonoritate, tehnică, Paradigme ale creației contemporane universale pentru chitară* and *Paradigme ale creației românești contemporane pentru chitară.*

In his book *Chitara modernă și contemporană: construcție, organologie, sonoritate, tehnică*, the author starts from the origins of the instrument, its evolution over time, demonstrating various national varieties, the specificity of writing, timbre effects, technical, and expressive processes. This complex approach offers an overall view of the instrument, arguing how its evolution has contributed to the formation of the classical guitar repertoire in the universal compositional creation, starting from the second half of the 20th century. In the monograph *Paradigme ale creației contemporane universale pentru chitară*, I.F. Beke outlines three different genre groups: miniatures for *solo* instruments, sonatas for *solo* guitar, and chamber works, with each group being dedicated a separate chapter.

The research *Paradigme ale creației contemporane universale pentru chitară* highlights the most valuable works signed by composers from Romania, such as D. Capoianu, A. Andrei, C. Ștefănescu-Pătrașcu, I. Pop, A. Borza, C. Țăranu, and others. In this context, it is worth adding the study by T.T. Burada, *Cercetări asupra danțurilor și instrumentelor de muzică ale românilor*, which contains unprecedented data regarding the role of the instrument in Romanian musical culture.

Finally, **Subchapter 1.3: *The Modern Classical Guitar in the Light of Russian Music Historiography*** explores recent Ph.D. theses on the modern classical guitar written in Russian, whose authors include A. Petropavlovski, V. Ganeev, K. Ilghin, and D. Krutikov. In the dissertation *Гитара в камерном ансамбле*, A. Petropavlovski presents the Western European tradition of classical guitar performance, analyzing the musical-expressive possibilities of the guitar within chamber ensembles. V. Ganeev's work, *Классическая гитара в России: к проблеме академического статуса***,** discusses a series of issues related to the instrument's status in Russian musical culture and education. In the work *Гитара классическая и русская (семиструнная). Бытование и исполнительство***,** Russian researcher K. Ilghin focuses on the specific evolution of the guitar in the Russian space.

Thus, following the investigation conducted for the first chapter, it was concluded that contemporary scientific literature studying various aspects of the modern classical guitar contains rich and useful scientific material for researchers. Some fundamental works authored by scholars from Romania, European countries, or the American continent provide a solid and multifaceted methodological support for deepening the theme of the instrument's evolution in universal musical practice.

Among the issues related to the evolution of the modern classical guitar are the history of the instrument in European and American culture, the multiple technical and technological aspects, interpretative techniques, the universal and national repertoire.

The literature studied offers us a developed terminological apparatus important in the process of researching the formulated study topic. For example, *Glosarul de semne și termeni muzicali* in C. Andrei's book can serve as a guide for the correct use of reference scientific definitions. A special place is held by the Russian school of modern classical guitar interpretation, which has also influenced scientific research in this country. The consulted materials highlight the issue of the universal-national relationship in the evolution of the modern classical guitar during the 18th century – early 20th century.

In the studied works, a gap was identified regarding the research of the role of the concerto for guitar and orchestra as a culminating point in the development of music written for the guitar in the 20th century – early 21st century. This thesis aims to fill that gap.

Chapter 2 contains an overview of the evolution of the guitar from its origins to the Baroque period, appropriately titled: **A Historical Overview of the Guitar from its Origins to the Baroque.**

In the first subsection, *2.1. Historical References on the Stages of Guitar Evolution*, we focused on the periodization of this process as the main criterion that justifies the perspective of studying the manifestations and successive transformations of the instrument over time, highlighting the stages of chronological research. The repertoire for the guitar, viewed from an evolutionary standpoint, is at the center of our attention. The following classification was used: the origins of the guitar (Antiquity and the Medieval era), Renaissance, Baroque, Classicism, Romanticism, and the 20th -21st centuries.

In the next section, *2.2. The Origins of the Guitar (Antiquity and the Medieval Era)*, the appearance of plucked string instruments, which became the predecessors of the guitar, in different parts of the world is examined. History has recorded several pieces of evidence regarding the existence of plucked string instruments in universal civilization. Various instruments with gut frets tied on the neck, which can be considered predecessors of the guitar, date back to the 3rd-2nd millennia BC, starting their existence in the ancient period of the Near East. Besides plastic evidence, some hypotheses about the origin of the guitar can be found in the linguistic field, namely by studying the etymology of the word *guitar*. In this context, it is important to trace the word *guitar* or related words in different languages and cultures.

Civilizations and peoples on different continents had plucked string instruments that can be considered predecessors of the modern classical guitar. These span a fairly wide geographic

area: India, China, Africa, the Middle East. Additionally, instruments traveled alongside other types of goods, being transported to overseas territories.

The evolution of several plucked string instruments from the ancient era prepared the way for the guitar, which would appear much later – in the Medieval era and during the Renaissance. The development of instruments from this group led to the invention of various organophonic constructions, the evolution of playing techniques, and the repertoire. In this historical period, two types of guitars stand out: the Moorish and the Latin (*guitarra latina* and *guitarra morisca*). From the iconography of the time, we can deduce that this instrument was used for accompanying singing, dancing, or as part of small instrumental ensembles.

Subsection *2.3. Plucked String Instruments in the Renaissance* is dedicated to the most commonly used instruments of the time (the lute and the vihuela), their constructive aspects, the repertoire created, and renowned composers and performers of the period. During the Renaissance, the guitar evolved alongside other plucked string instruments, namely the lute and vihuela, occupying a wider and more varied instrumental space towards the end of the 16th century. Simultaneously, the constructive, technical, and performance similarities of these instruments allowed for a reciprocal influence on each other, the use of a common repertoire, borrowing playing techniques, etc. The most widespread and requested plucked string instrument during the Renaissance was **the lute**, brought to Europe from Eastern countries in the mid-14th century. The lute has its origins in Asian countries and Greece: some iconographic images of this instrument were discovered in India, and the instrument's homeland is considered ancient Persia. The introduction of the lute into European countries occurred with the invasion of North African Islamic Moors into the Iberian Peninsula. The lute gradually gained great popularity in Spain and Italy in terms of genre; musical practices involving the lute were based on solo performances or voice accompaniment. The lute maintained its important role in European music until the 18th century. To demonstrate what the lute looked like in the Renaissance, we will refer to the masterpiece *Lute Player* from 1596 by the Italian painter Caravaggio.

Lutenists contributed considerably to the evolution of performance techniques, the application of complex textures and tools, and the formation of a vast and varied repertoire that reflected all the stylistic innovations of the time. An eloquent example of this is the work of the Italian lutenist and composer Francesco da Milano.

In the 16th-17th centuries on the Iberian Peninsula and in the Italian states**, the vihuela**, which had several similarities to the modern guitar, gained great popularity. It had an oval body with cutouts on the sides, a long neck, a fretboard, and six strings. During the 16th century, seven collections of vihuela music were published: *Tres Libros de Mvsica en Cifras para Vihuela* by Alonso de Mudarra; *Libro de Mvsica para Vihuela intitulado Orphenica lyra* by Miguel de

Fuenllana. These collections included fantasies, sonnets, choral music in the form of voice with accompaniment, as well as instrumental transcriptions of vocal polyphonic music (sacred and secular).

Luis de Milán (circa 1500-1561), a vihuelist and composer from Spain during the Renaissance, was the first composer in European music history to publish compositions for the vihuela de mano in 1536 in Valencia under the title *El Maestro*.

Miguel de Fuenllana (circa 1500-1579) is another famous Spanish vihuelist and Renaissance composer, author of the book *Libro de música para vihuela intitulado Orphenica Lyra*, published in 1554 in Seville. *Orphenica Lyra* contains 182 pieces in six volumes arranged according to the increasing number of voices. In his arrangements for voice and vihuela, the composer combines popular song melodies with contrapuntal techniques, using *cantus firmus* and other polyphonic procedures.

Alonso Mudarra (circa 1508-1580), a Spanish composer, vihuelist, and Renaissance guitarist, authored the book titled *Tres libros de música en cifras para vihuela*, published in 1546 in Seville, which contained pieces for the guitar. This work includes the earliest surviving pieces for the four-string guitar, written using Italian tablature signs.

The first treatise for Spanish guitar, therefore for the five-string guitar, was published in 1596 in Barcelona by **Juan Carlos Amat** (1572-1642). Titled *Guitarra española y vandola en dos maneras de guitarra castellana y catalana de cinco órdenes*, it is a typical example of guitar works of the time.

Therefore, the diachronic approach to the guitar taken in Chapter 2 allows us to conclude that Renaissance and Baroque guitars were the predecessors of the modern classical guitar. From a functional perspective, they were more often used as rhythmic instruments in various types of ensembles and less frequently as solo instruments. Renaissance guitars outcompeted other plucked string instruments such as the lute or vihuela due to their more advanced construction, more successful tuning, and new technical and expressive possibilities.

A new stage in the evolution of the guitar coincided with the Renaissance, specifically the 16th century. The vihuela and the four-string guitar played a crucial role in the development of the modern guitar during the studied period. The constructive improvement of the four-string guitar led to the appearance of the five-string guitar (the so-called Spanish guitar), an instrument that replaced both the vihuela and the four-string guitar. This significant change occurred towards the end of the 16th century and the beginning of the 17th century.

During the Renaissance, the foundations were laid for the development of the guitar's repertoire and the application of more advanced compositional techniques, exemplified by the work of the Italian composer Francesco da Milano. One of the most famous examples of music

written for the guitar is *Instrucción de Música sobre la Guitarra Española* for *solo* guitar by Gaspar Sanz, published in 1674.

Another important aspect of the development of guitar art during the studied period is the emergence of a series of treatises, such as *Libro de música para vihuela intitulado Orphenica Lyra* by Miguel de Fuenllana (1554), *Tres libros de música en cifras para vihuela* by Alonso Mudarra (1546), *Libro llamado statement de instrumentos musicales* by Juan Bermudo (1549-1555), and others.

In **Chapter 3**, **titled The Baroque Guitar in the European Cultural Space: Theoretical, Historical, and Interpretative Milestones**, the evolution of the five-string baroque guitar is analyzed from a multidimensional perspective.

In the first subchapter, 3.1 *Major Innovations of the Baroque Period: The Transition to the Five-Double String Guitar, the Emergence of the Alfabeto, and the Formation of National Guitar Performance Schools*, the study focuses on the transformation of musical writing. The Baroque period marks a crucial change in the evolution of the classical guitar, bringing the five-string guitar to the forefront. The instrument's development takes on a multidimensional character. New performance techniques emerged, the repertoire expanded, and a host of talented performers and composers promoted the new trends in guitar practice. Among the major innovations are the shift from polyphonic Renaissance style to the homophonic-harmonic style typical of the Baroque, the introduction of a new notation system – *Alfabeto*, and the formation of the Spanish school of composition and performance.

The dominant interpretive styles of the Baroque era are *rasgueado* and *punteado*. Generally, *punteado* refers to a technique that denotes the "plucking" of individual strings with the fingertips, while *rasgueado* represents a style of guitar playing in which the strings are struck. This technique allows the guitarist to produce a stronger sound, an important aspect in the context of vocal-instrumental performances involving dancers. The second essential innovation of the time was the invention of *a new musical notation system for the five-string guitar, called Alfabeto*. Letters of the alphabet and symbols were used to indicate specific chords. Juan Carlos Amat, the author of the first publication for the five-string guitar, introduced *Alfabeto* in his treatise *Guitarra española y vandola* (1586). The third innovation of the time lies in *the formation of three composition and performance schools: Spanish, Italian, and French.* Each school approaches musical expression and the instrument's capabilities in its own way, creating a repertoire marked by the specificity of the national musical language.

Subchapter 3.2 *The Baroque Guitar in Spain* details the contributions of performers and composers such as Juan Carlos Amat, Gaspar Sanz, Lucas Ruiz de Ribayaz, Francisco Guerau, and Santiago de Murcia. Their work demonstrates that Spanish guitar theory represents a rich and

varied picture. The most important treatises, which reflect the changes in composition and performance practices of the time, are synthetic in nature and include both methodological guidelines and the repertoire of the authors who signed them, offering us a systemic picture of the existence of the Spanish guitar during the Baroque period. The first publication for the Spanish five-string guitar, *Guitarra española y vandola en dos maneras de guitarra castellana y cathalana de cinco órdenes*, refers to tuning, types of musical notation (tablature, *Alfabeto*, etc.), performance techniques, and repertoire. A system of chord identification using numbers allowed songs to spread widely among the public.

In 1674, **Gaspar Sanz** (1640-1710) published in Zaragoza a book titled *Instrucción de Música sobre la Guitarra Española*, which contains musical works based on the fusion of styles and genres such as *Villanos, Españoleta, Canarios*, and *Jacaras* (Spanish), *Tarantella*, *Saltaren*, and *Baile de Mantua* (Italian), including some French-style dances. Both playing styles, *rasgueado* and *punteado*, are present. A significant contribution to the development of methodological and interpretative aspects was made by **Lucas Ruiz de Ribayaz**, a Spanish composer, guitarist, and harpist (1626?-1677?), author of the book *Luz y norte musical para caminar por las cifras de la guitarra Española y arpa tañer y cantar a compás por canto de órgano; y breve explicación del arte*, published in 1677. In 1694, a collection of pieces for the five-string guitar, *Poema harmónico compuesto de varias cifras por el temple de la guitarra Española* by Francisco Guerau, was published in Madrid, where the author provides indications on performance techniques and principles of tablature and ornamentation. **Santiago de Murcia** (1673-1739) published the treatises *Resumen de Acompañar la Parte con la Guitarra* and *Passacailles y Obras de Guitarra por todos los Tonos naturales y accidentales* (the latter edition contains the composer's explanations on deciphering the *Alfabeto* system).

The last section of this chapter, 3.3 *The Development of Guitar Art in Italy and France*, highlights the interpretative and compositional activity of Francisco Corbetta, Robert de Visée, Rémy Médard, Henri Grenerin, and Nicolas Desroziers.

During the Baroque period in Italy, the guitar became one of the most widely used instruments, often accompanying singing or dancing. Starting around 1650, the *chitarra battente* – a variety of the instrument with five double metal strings – became predominant. During this period, two guitar-playing styles were used: the plucked style (or *punteado*) and the strumming style (*rasgueado*). Several renowned composers of the time included collections of arias using *Alfabeto*, based on expressive melodies supported by a harmonic background.

One of the most famous personalities of the Italian school was **Francisco Corbetta** (circa 1620-1681), author of a collection titled *Varii scherzi di sonate per la chitara spagnola*, published in Brussels in 1648. Considered one of the greatest virtuosos of the time, Corbetta wrote a series

of books that fully reflect the performance and compositional practices of the time, including *De gli scherzi armonici, Varii capricii per la ghittara spagnuola*, and *Varii scherzi di sonate*. Corbetta's work *La guitarre royale*, created in 1671, contains a collection of Baroque suites, each following a typical structure of the genre.

In conclusion, inheriting the Renaissance tradition, the evolutionary trajectory of the guitar continued in both practice and composition during the Baroque period, when musical culture exhibited an increasing interest in the artistic exploitation of the instrument's technical and expressive qualities, the consolidation of its timbre identity, and the promotion of its image.

A pleiad of composers and performers emerged in the European musical space who significantly contributed to the evolution of the instrument: J.C. Amat, G. Sanz, L.R. de Ribayaz, S. de Murcia, F. Corbetta, R. de Visée, N. Desroziers, G.B. Granata, A. Carré, and others. The five-double-string guitar became the most important plucked string instrument.

Moreover, numerous treatises and collections of pieces were created in various European countries that served a dual purpose: on the one hand, they accumulated the latest theoretical knowledge and practical skills related to guitar playing, and on the other hand, they concentrated the musical creations that formed part of the period's repertoire for guitar.

Thanks to the fact that many guitarists, composers, and teachers worked abroad, multiple cultural and stylistic exchanges took place. For example, the activity of Francisco Corbetta, an Italian composer and guitarist, significantly contributed to the flourishing of the guitar not only in his native country but also in France, England, and the Netherlands. Thus, the five-double-string guitar became a pan-European musical instrument.

In terms of musical style, the new repertoire predominantly oriented itself toward homophone-harmonic writing. Compared to the polyphonic style, which was difficult to reproduce on the guitar, this new type of musical writing became firmly established in the guitar repertoire of the following period – the era of European Classicism – stimulating the public's interest in the instrument.

To more accurately convey the stylistic specifics of the time, a new notation system – *Alfabeto* – was introduced, aimed at better reflecting the transformations in musical language and the new guitar texture. Francisco Corbetta was one of the composers who played an essential role in the emergence of the homophone-harmonic style. His individual approach to guitar composition, distinguished by advanced harmonic thinking filled with dissonant sounds, influenced the flourishing of the homophone-harmonic style in European music.

Within the Spanish guitar tradition of the Baroque period, two basic playing styles emerged: *rasgueado* and *punteado*. The *rasgueado* technique allowed the guitarist to naturally

combine guitar accompaniment with singing and dancing, maintaining the sound balance of all the components of the musical performance.

Chapter 4, The Modern Period of the Classical Guitar: The Classical and Romantic Eras, first addresses *The Problems of Periodization of the Modern Guitar Stage* in subchapter 4.1, and then the development of the European guitar schools in Italy, Spain, Germany, Austria, and France, with a separate section dedicated to each school: 4.2 *The Italian School of the Modern Classical Guitar*, 4.3 *The Positioning of the Modern Classical Guitar in Spain's Musical Culture*, and 4.4 *The Guitar in Germany, Austria, and France*.

The modern period of the classical guitar is considered to encompass both the Classical and Romantic eras, with chronological limits from the late 18th century to the early 20th century. The 19th century, the golden age of Romanticism, is seen as the "golden age" of the guitar. Many Western European composers of the 19th century – F. Schubert, C.M. von Weber, A. Diabelli, J. Hummel, and others – composed works for *solo* guitar as well as for various ensembles involving the guitar.

Another important aspect in the evolution of the modern classical guitar is the contribution of the French composer Hector Berlioz. Given that he himself played the guitar skillfully, in his famous *Treatise on Instrumentation* (published in 1844), Berlioz dedicated an entire chapter to the guitar, explaining details about tuning, chromatic semitone production, various types of trills, and demonstrating guitar accompaniment techniques.

The composers who made a considerable contribution to enriching the repertoire of the Classical and Romantic periods fall into two categories. The first category comprises artists who combined the roles of composer and guitar performer, with the most renowned representatives of the Italian composition and performance school being Mauro Giuliani, Matteo Carcassi, Ferdinando Carulli, Luigi Rinaldo Legnani, Luigi Boccherini, Francesco Molino, and Filippo Gragnani. The second category includes composers who had no direct connection with the guitar but still influenced the later evolution of the six-string guitar, including Niccolò Paganini.

Mauro Giuliani, a representative of the Italian guitar school, is the author of approximately 150 compositions written for the guitar, including works based on the theme and variations form, a widely used structure in the Viennese Classical era. This form allowed the composer to fully demonstrate the technical and expressive capabilities of the instrument, employing new compositional techniques. An example is *Variations on a Theme by Händel*, Op. 107. Other representative works for *solo* guitar include six fantasies, Op. 119-124, whose musical material consists of arias from G. Rossini's operas.

Giuliani's contribution includes the development of the guitar concerto genre. As the author of three concertos, including *Concerto No. 1 in A major*, Op. 30, *Concerto No. 2 in A major*,

Op. 36, and *Concerto No. 3 in F major*, Op. 70, Giuliani transformed the guitar into a complete solo instrument. Today, Giuliani's concertos and solo pieces are performed by professionals to demonstrate their compositional complexity. The musical language of *Concerto No. 1* is based on the clear orchestral texture of Mozart, with restrained sound dynamics, allowing the guitarist to perform their part while maintaining the sound balance of the ensemble.

Ferdinando Carulli (1770-1841) was another Italian guitarist, teacher, and composer of the Romantic musical era. In addition to miniatures of various genres (waltzes, nocturnes, or rondos), the concert genre caught the composer's attention. His inventions in thematicism, guitar texture, and the relationship between guitar and orchestra were manifested in two concertos for guitar and orchestra – *Concerto in A major*, Op. 8a, and *Concerto in E minor*, Op. 140. One of his most important works is the *Concerto for Guitar and String Orchestra in E minor*, Op. 140, titled *Petit Concerto de Société*, in which the composer established stylistic norms for a concerto for guitar and orchestra. Among the most important techniques are the introduction of main solo themes in the guitar part, refined and transparent accompaniment, the responsorial procedure, and others.

A more detailed study is deserved by the contribution of **Niccolò Paganini** (1782-1849). The famous Italian violinist and composer was also a skilled guitarist, leaving a rich legacy for the guitar in terms of genres. At musical soirées, Paganini could be seen playing both the violin and the guitar, quickly switching between the two instruments.

In Spain, the six-string guitar began to dominate at the turn of the 18th and 19th centuries. A detailed description of the instrument's construction during this period can be found in the 1799 edition *Arte de tocar la guitarra española par musica*, authored by **Frédéric Moretti**, an Italian-born musician who significantly contributed to the development of Spanish guitar art.

Fernando Sor (1778-1839) is a renowned Spanish guitarist and composer from the Classical period, considered the founder of the national guitar school. Sor's interpretative achievements are closely associated with his technical innovations, which are accepted by all modern guitarists (such as the use of the barre technique and a new setting for the left hand). The genre palette of Sor's works is very diverse, including sonatas, duets, variations, fantasies, divertimentos, minuets, and studies that revealed the richest possibilities of the guitar.

Dionisio Aguado (1784-1849) is another prominent figure in the history of the classical guitar, a virtuoso, composer, and Spanish teacher from the first half of the 19th century. Aguado significantly contributed to the development of teaching methods for the instrument, authoring several educational editions – *Colección de estudios para guitarra* and *Méthode complète pour la guitare*, whose importance has been maintained over the centuries.

Francisco Tárrega Eixea (1852-1909) was a renowned Spanish performer, composer, and teacher whose compositional legacy includes 50 studies dedicated to perfecting guitar technique. He is known for inventing the technique now called *apoyando*.

As with Niccolò Paganini, who was a violinist, **Simon Molitor** turned towards the genre of the sonata in his compositions, which provided a favorable framework for developing all elements of musical language, drama, and architecture within a large-scale work.

In conclusion, the so-called "golden age" of the guitar, combining both the Classical and Romantic periods, generated a pleiad of composers and performers who made a considerable contribution to the evolution of the instrument. Thus, F. Schubert, C.M. von Weber, R. Kreutzer, A. Diabelli, L. Spohr, and J. Hummel composed works for *solo* guitar as well as for different ensembles that included the guitar. Information about the specific characteristics of the guitar as part of the symphony orchestra was introduced into the theoretical circuit by H. Berlioz in his *Treatise on Instrumentation and Orchestration*.

During the period in question, the process of forming the national schools of modern classical guitar in Europe took place: the Italian school (Mauro Giuliani, Ferdinando Carulli), the Spanish school (Fernando Sor, Dionisio Aguado, Francisco Tárrega Eixea), and the contributions of Carl Maria von Weber, Johann Kaspar Mertz, Anton Diabelli, Leonhard von Call, and Simon Molitor to the development of the guitar in Germany, Austria, and France.

Mauro Giuliani's creations became a nucleus of the 19th-century guitar repertoire. Particular attention should be given to his three guitar concertos, through which he transformed the guitar into a fully-fledged solo instrument. Ferdinando Carulli's two guitar concertos, especially *Petit Concerto de Société*, also played an important role.

For the first time in the instrument's history, stylistic norms for a guitar and orchestra concerto were established: the introduction of main solo themes in the guitar part, transparent orchestral accompaniment aimed at maintaining the balance and dynamics between the soloist and orchestra, as well as responsorial techniques.

Niccolò Paganini's *Sonatas M.S. 84* for *solo* guitar occupy a special place in the history of the instrument. In these works, the composer introduced various technical and interpretative procedures that exemplify the increased complexity and virtuosity of 19th-century guitar literature.

A representative of the Spanish school, the performer and composer Fernando Sor, often called the "Beethoven of the Guitar," approached the guitar as a polyphonic instrument.

Another Spanish musician, Dionisio Aguado, contributed to the development of innovative guitar techniques and was the first guitarist to apply the *apoyando* technique, producing a brighter and more powerful sound.

In the final **chapter** of the thesis, **Chapter 5: The Triumph of the Modern Classical Guitar in the 20th and Early 21st Century**, the essential changes in the repertoire for the modern classical guitar during the analyzed period are studied, and the contributions of composers and guitarists to the instrument's changing status are highlighted.

In subchapter *5.1 Compositional Works of the 20th Century for Modern Classical Guitar*, there is a brief overview of works for guitar that appeared in the 20th century.

At the beginning of the 19th century, the construction of the guitar was improved, and in the second half of the century, the Spanish luthier Antonio de Torres Jurado (1817-1892) experimented with the dimensions and technical characteristics of the instrument. He introduced innovations that led to the development of a more modern guitar construction. Additionally, for the first time in history, the instrument's dimensions were expanded, and the string length was set at 65 cm, a size maintained to this day. However, at the beginning of the 20th century, the guitar repertoire remained rather limited, mostly consisting of transcriptions of works originally intended for other instruments.

A certain impetus in the development of the guitar repertoire came from the works of Latin American composers. Manuel María Ponce Cuéllar left compositions in various genres, including a guitar and orchestra concerto. This genre was also explored by the Brazilian composer Heitor Villa-Lobos, who became famous among guitarists due to several works dedicated to the modern classical guitar, such as *Douze études*, *Cinq préludes*, or *Chôro No. 1*, in which he incorporated elements of his country's folklore. Similarly, guitar works were composed by Antonio Lauro from Venezuela, Augustín Barrios from Paraguay, Leo Brouwer from Cuba, Guido Santorsola from Uruguay, and many others.

Then, in subchapter *5.2 The Contribution of Andrés Segovia to the Recognition of the Modern Classical Guitar as an Instrument of Academic Musical Culture*, the significance of Andrés Segovia's personality is highlighted in promoting the guitar in musical art.

The Spanish musician **Andrés Segovia** (1893-1987) is considered the most important guitarist of the 20th century, who played a crucial role in establishing the modern classical guitar as a concert instrument, fully demonstrating the guitar's potential – both expressive and technical. His demonstration of the guitar's possibilities inspired many composers to write musical works for the instrument, including Mario Castelnuovo-Tedesco, Alfredo Casella, Joaquín Turina, Heitor Villa-Lobos, Albert Roussel, and Manuel M. Ponce.

In subchapter 5.3, *The Works of Heitor Villa-Lobos and the Development of the Modern Guitar Language*, the development of modern guitar language in the works of Villa-Lobos is analyzed.

Heitor Villa-Lobos (1887-1959) was a Brazilian composer and pianist who authored a vast number of works in different genres for a variety of performance groups. Villa-Lobos left around 50 pieces for guitar, which stand out due to their attractive, profound, and simultaneously accessible musical language. As a composer, Villa-Lobos combined classical compositional and guitar performance traditions with the genres and forms of traditional Brazilian music (*chôro*).

A peak in promoting the instrument within the framework of academic music tradition is represented by the *Concerto for Guitar and Orchestra*. The initiative belonged to guitarist Andrés Segovia, who repeatedly tried to influence different composers to write concertos for guitar. On February 6, 1956, Segovia performed the *Concerto for Guitar and Small Orchestra* with the Houston Symphony Orchestra in the United States. The guitar part is based on various techniques.

The contribution of the Spanish composer Joaquín Rodrigo Vidre to the development of the concerto for guitar and orchestra genre is analyzed in subchapter 5.4 *Concierto de Aranjuez by Joaquín Rodrigo Vidre: A Masterpiece of the Concerto for Guitar and Orchestra Genre*.

Joaquín Rodrigo Vidre (1901-1999), a Spanish composer and virtuoso pianist, holds a special place in the evolution of the modern classical guitar in the 20th century. Rodrigo's heritage includes about 170 works for symphonic orchestra, opera, ballet, chamber ensembles (both instrumental and vocal-instrumental), choral works, lieder, and romances. Of particular importance are his concertos for various instruments.

Concierto de Aranjuez, composed in 1939, consists of three movements. It is one of the most frequently performed concertos for modern classical guitar in the world, and the second movement, *Adagio*, is often played as a standalone piece. The musical discourse of the middle movement is constructed around a dialogue between the solo instrument and the orchestra, primarily with the refrain interpreted by the English horn, which gives it a distinctive, delicate, and sentimental sound. As a conductor, the author of this thesis has performed this concerto on multiple occasions, such as on March 25, 2011, in Chișinău at the "Serghei Lunchevici" National Philharmonic and on January 6, 2012, at the Gran Teatre del Liceu in Barcelona, with the Argentine guitarist Rolando Saad, one of the most renowned interpreters of *Concierto de Aranjuez*.

The final subchapter, *5.5 The Modern Classical Guitar in Romanian Musical Culture at the Present Stage*, is dedicated to the most representative guitar and orchestra concertos written by Romanian composers – D. Capoianu and C. Ștefănescu-Pătrașcu – as well as the artistic activities of *The Select Cvartet* and the "Serghei Lunchevici" National Philharmonic Orchestra.

Although the list of Romanian composers who have written concertos for guitar and orchestra is quite extensive, the most representative examples of this genre from the last decades of the 20th century include *Concerto for Guitar and Orchestra* by Maya Badian (1981), *Concerto for Guitar and Orchestra* by Dumitru Capoianu (1986), and *Guitar Concerto* by Anatol Vieru

(1996). In the first decades of the 21st century, Romanian composers' school has recorded new works – *Concerto No. 2 for Guitar and String Orchestra* by Cătălin Ștefănescu-Pătrașcu (2007) and a recent creation, *Concerto for Guitar, String Orchestra, and Two Percussionists*, Op. 174 by Dan Dediu (2021).

Dumitru Capoianu (1929-2012) is the author of several works for symphonic orchestra and concertos for various instruments. *The Concerto for Guitar and Orchestra* represents an integral symphonic concept, written in the spirit of the most representative symphonic creations of 20th-century composers. The orchestral part suggests an image of the world's tragedy, while the guitar conveys a deeply philosophical concept of human existence. We highlight the skilled treatment of the orchestral texture, modifying its density, which indicates a deep understanding of the specific characteristics of the guitar and its chamber-like sound. The composer managed to combine the achievements of the modern classical guitar from the 20th century with the tradition of contemporary universal symphonic composition, fully exploiting the guitar's possibilities and proposing his own stylistic vision of the concerto genre model. At the same time, the influences of Latin American musical culture demonstrate the assimilation of the experience of Spanish composers, as well as the Flamenco style. On June 13, 2025, at the XXXIV edition of the International Festival *Zilele Muzicii Noi* (*Days of New Music*), Dumitru Capoianu's *Concerto for Guitar and Orchestra* will be performed by Romanian soloist Costin Soare, accompanied by the "Serghei Lunchevici" National Philharmonic Orchestra of Chișinău, conducted by Mihail Agafița.

Concerto for Guitar and String Orchestra No. 2 by **Cătălin Ștefănescu-Pătrașcu** (b. 1971) was written in 2007. The composer combines the characteristics of the Baroque concerto with the language of Romanian musical folklore, which is confirmed by the dance-like thematic material, motoric rhythms, the metamorphosis of short melodic-rhythmic cells with a narrow range, interpreted in various rhythmic variants, and other techniques. The guitar is treated both as a solo instrument and as a participant contributing to the creation of a unified sound discourse.

When speaking of the promotion of the guitar in the Romanian musical-cultural space, two important aspects related to the promotion of both symphonic and chamber repertoires stand out. The valorization of the modern classical guitar in the Republic of Moldova is achieved through the programs of the "Serghei Lunchevici" National Philharmonic Orchestra of Chișinău, under the direction of conductor Mihail Agafița, and the chamber music repertoire is represented by the activity of *The Select Cvartet*. As principal conductor and artistic director of the National Philharmonic of Moldova, the author of the thesis has conducted numerous guitar and symphony orchestra works. Noteworthy among these are the guitar concertos by Spanish composer Joaquín Rodrigo Vidre – *Concerto de Aranjuez* and *Fantasía para un gentilhombre*. Both works were performed under the direction of the thesis author on March 25, 2011, at the National Philharmonic

Hall in Chișinău and on January 6, 2012, at the Gran Teatre del Liceu in Barcelona, with the "Serghei Lunchevici" National Philharmonic Orchestra and guitarist Rolando Saad.

Another notable work is *Sueño andaluz* composed by José Raúl Llanes Membrillo for *solo* guitar, *cantaor*, narrator, *solo* percussion, and symphony orchestra, in which the composer performed the *solo* guitar part. The author of the thesis conducted this piece on June 9, 2006, with the "Serghei Lunchevici" National Philharmonic Orchestra of Chișinău. The concert took place in Spain, in the town of Zalamea, at the El Alcalde de Zalamea theater. Another vocal-symphonic work, *Rapsodia del Cante Jondo* for orchestra, choir, narrator, and *solo* guitar, composed by Emil Cossetto, was conducted by the thesis author on December 2, 2005, at the National Philharmonic Hall in Chișinău, with the "Serghei Lunchevici" National Philharmonic Orchestra, the Union Fenosa Choir, and Vlad Colesnicov on guitar.

Selections from the ballet *Venancia* by Eugen Doga, in which the guitar is used in the orchestra, were conducted by the author of the thesis on October 10, 2017, in Oradea with the Oradea State Philharmonic Orchestra, and on January 13, 2022, at the Palace of the Republic in Chișinău with the "Serghei Lunchevici" National Philharmonic Orchestra.

As a modern classical guitar performer, the author of the thesis aimed to expand the possibilities of affirming this instrument. In this context, together with Viorica Agafița, the concertmaster of the "Serghei Lunchevici" National Philharmonic Orchestra of Chișinău, he founded *The Select Cvartet* in 2017. The string quartet has a unique composition: two violins, guitar, and double bass. All four members of the quartet are also members of the National Philharmonic Orchestra, and the thesis author became the artistic director and manager of the ensemble.

The Select Cvartet has performed multiple concerts and recitals on stages across the country, as well as successful tours in Switzerland, Romania, Greece, Poland, Italy, Cyprus, and Ukraine. The ensemble has participated in various festivals such as *Mărțișor*, *DescOperă*, *Te salut, Chișinău!*, *Tezaur Național*, *Zaduszki Jazzowe International Music Festival* in Kwidzyn, Poland, and *I Suoni di Sillene* Festival in Chianciano Terme, Italy. Additionally, the ensemble performed at a concert dedicated to the National Day of the Republic of Moldova, which took place on August 31, 2024, in Brussels, Belgium. *The Select Cvartet* collaborates with soprano Tatiana Costiuc, mezzo-soprano Natalia Gavrilan, flautists Marin Gheras, Ștefan Negură, and Igor Podgoreanu, as well as vocalists Silvia Goncear, Cristina Scarlat, Tatiana Turtureanu, and Aurel Chirtoacă.

The classical music repertoire of the ensemble includes *Fantasía Carmen*, third movement of the Concerto for violin and orchestra, op. 8, RV 315 by Antonio Vivaldi – *Summer (L'Estate*), *Les filles de Cadix* by Léo Delibes, *Hungarian Dances No. 2 and No. 5* by Johannes Brahms. Influences of Flamenco and Argentinian tango styles are evident in the famous melody *Historia*

de un amor, *The Seasons* by A. Piazzolla, and the tango *Por una cabeza*. Romanian music is also present in the quartet's repertoire, with pieces such as *Rhapsody No. 1* by George Enescu, *Ballad for Violin and Orchestra*, Op. 29 by Ciprian Porumbescu, *Hora Staccato* by Grigoraș Dinicu, and the suite *Apel de bucium*, *hora și chindia*, and others.

The unprecedented evolution of guitar art, observable throughout the 20th century, undoubtedly brought many innovations regarding repertoire, performance techniues, and the establishment of the modern classical guitar as a concert instrument.

A unique role in promoting the guitar was played by the brilliant Spanish guitarist **A. Segovia**, whose multifaceted activity had an unprecedented impact on the development of the modern classical guitar in the 20th century.

Additionally, thanks to guitar concertos written by **H. Villa-Lobos** and **J. Rodrigo**, the guitar gained an indisputable position in 20th-century universal music. Both composers based their works on national music traditions, both academic and folk.

Considering the two studied concertos, we can deduce the formation of a type of concerto for guitar and orchestra where the middle section surpasses the outer sections in emotional volume and musical language's evocative quality. We can assert that this is a specific type of instrumental concerto, with a focus on the middle section.

The works within our research field perfectly align with the 20th-century music trend that sought to capitalize on the melodic and rhythmic uniqueness of folk music (Spanish or Brazilian) through the resources of the symphony orchestra, enriched by the novel and authentic sounds of the guitar, an important instrument in both Spanish and Brazilian folk music.

In the Romanian cultural space, the guitar developed in correlation with universal music trends. Romanian composers created works of various genres for guitar, with the pinnacle being the guitar and orchestra concertos by **D. Capoianu** and **C. Ștefănescu-Pătrașcu**.

In the **Republic of Moldova,** guitar composition practice is quite modest, while performance activity is developing in two main directions. The first is represented by concerts of the "**Serghei Lunchevici" National Philharmonic Symphony Orchestra**, and the second by the artistic activity of *The* ***Select Cvartet***.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The holistic and complex study regarding the evolution and role of the modern classical guitar in universal classical music, undertaken in this thesis, based on national and global research, has allowed for the resolution of the scientific problem stipulated in the introduction. Namely, the scientific grounding of the guitar's evolution in universal classical music (predominantly of European tradition), viewed through the development of the repertoire – from vocal accompaniment or courtly dances to guitar and orchestra concertos. As a result, the first examples of early plucked string instruments used in old ensembles were studied and presented. Ancient plucked string instruments of various constructions later served as models for the guitar, and the word *guitar* has multiple connections with Persian and Greek antiquity, denoting plucked string instruments of different origins.

In the medieval period, the guitar was brought to Europe by the Arabs who conquered Spain. In the Middle Ages, two types of guitars are highlighted: *the Moorish guitar* and *the Latin guitar*, used for accompanying songs, dances, or as part of small instrumental ensembles. The guitar became an important instrument in the art of minstrels, strolling musicians, and court musicians.

The guitar, along with other plucked string instruments such as *the lute* and *the vihuela*, experienced continuous development, particularly during the Renaissance. During this period, the reciprocal influence of different plucked string instruments can be observed, and the guitar repertoire, which partially consisted of adapted pieces from the repertoire of related instruments, expanded. Stylistically and generically, representative works of this period include *Fantasia (Ricercar)* by Francesco da Milano and the *Pavana* composed by Luis de Milán.

During the Renaissance, important treatises and collections dedicated to guitar playing and its repertoire were produced, such as *Libro de música para vihuela intitulado Orphenica Lyra* by Miguel de Fuenllana, *Tres libros de musica en cifras para vihuela by Alonso Mudarra, and Guitarra española y vandola en dos maneras de guitarra castellana y cathalana de cinco órdenes* by Juan Carlos Amat. These volumes confirm the predominance of musical notation in the form of *tablature.*

The Baroque guitar marks changes in the instrument's evolution, namely, the transition to the five-course guitar and the application of the *Alfabeto* music notation system. In terms of performance, *rasgueado* and *punteado* techniques predominated in the Baroque period. Based on research of the most important treatises of that tim: *Guitarra española y vandola en dos maneras de guitarra castellana y cathalana de cinco órdenes* by Juan Carlos Amat, *Instrucción de Música sobre la Guitarra Española* by Gaspar Sanz, *Luz y norte musical para caminar por las cifras de la guitarra Española y arpa* by Lucas Ruiz de Ribayaz, *Resumen de Acompañar la Parte con la*

Guitarra and *Passacailles y Obras de Guitarra por todos los Tonos naturales y accidentales* by Santiago de Murcia as well as musical compositions such as *Suite Española* by Gaspar Sanz, *Preludio, Cancion o Tocata* by Santiago de Murcia, *Prelude* and *Courante in G minor* by Francesco Corbetta, and *Bourrée* in *D minor* by Robert de Visée, stylistic and interpretative features of the Baroque period were formed. During this period, three different compositional and performance schools emerged: Spanish, Italian, and French, each with its own specific characteristics.

The main trends of the guitar's modern era, encompassing classic and romantic music, were revealed. A plethora of composers and performers, who made significant contributions to the instrument's evolution, were highlighted: F. Schubert, C.M. von Weber, R. Kreutzer, A. Diabelli, L. Spohr, and J. Hummel. For the first time in history, the unique qualities of the instrument were studied by H. Berlioz in his *Treatise on Instrumentation.*

During this period, the process of forming national schools of modern classical guitar began across Europe, with prominent figures from the Italian school (Mauro Giuliani, Ferdinando Carulli), Spanish school (Fernando Sor, Dionisio Aguado, Francisco Tárrega Eixea), and the German and Austrian schools (Carl Maria von Weber, Johann Kaspar Mertz, Anton Diabelli, Leonhard von Call, and Simon Molitor).

For the first time in the instrument's history, concertos for guitar and orchestra were written by Ferdinando Carulli (*Petit Concerto de Société Op. 140*) and Mauro Giuliani (three concertos for guitar – Op. 30, 36, and 70). As a result, the guitar was transformed into a truly soloistic instrument.

The stylistic norms of the guitar concerto were established in these works: the introduction of the main *solo* themes in the guitar part, the transparent accompaniment designed to ensure a sound and dynamic balance between the soloist and orchestra. Among the other innovations of the time discussed in the thesis are: the enrichment of guitar texture with new techniques in the *Sonatas* M.S. 84 by N. Paganini, a composer who contributed to the complexity and virtuosity of guitar literature during the Romantic period; treating the guitar as a polyphonic instrument by Fernando Sor, and the introduction of the *apoyando* technique by Dionisio Aguado, which produced a brighter and stronger sound.

The evolution of the guitar repertoire was also demonstrated and studied from a genre perspective – starting from rudimentary forms of musical accompaniment based on popular melodies (songs and dances for early plucked instruments that were the predecessors of the guitar) to the more developed and varied forms from the Baroque, Classical, and Romantic periods. Thus, during the Baroque, the suite of dances and fantasia were prominent, while in the Classical period, central genres included the sonata and variations. Both the Classical and Romantic periods

introduced a new, grand genre to the guitar repertoire: the concerto for guitar and orchestra, which symbolically marked a step forward in recognizing the solo potential of the modern classical guitar.

The 20th century, considered a true triumph for the modern classical guitar, stands out for the emergence of a multitude of performers, composers, and guitar teachers who contributed to the expansion of the repertoire, the development of innovative performance techniques, and the global dissemination of pedagogical principles. Today, almost every musical culture in the world includes guitar art as a component.

The last century developed a trend, manifesting itself in the Classical and Romantic periods, namely the creation of concertos for guitar and orchestra. Works of this genre, composed by H. Villa-Lobos and J. Rodrigo, became a powerful means of promoting the modern classical guitar as an academic, symphonic instrument on musical stages around the world.

In accordance with the tradition established in the Renaissance or Baroque periods, the 20th century also saw the emergence of titans who, with their complex talents (in performance, pedagogy, and composition), contributed to the popularization of the guitar and its integration into the universal musical culture. A. Segovia holds a special place in this context.

Recommendations:

- to study the activity of guitarists in our country, especially the teachers who teach this instrument in music schools, arts centers, high schools with an artistic profile, and higher education institutions;
- to research the interpretative characteristics of contemporary guitarists through scientific endeavors undertaken by students or specialists in the field;
- to initiate studies of the compositional works of Moldovan authors dedicated to *solo* guitar or various ensembles involving the guitar. Notable examples include *Klezmer Sonata* for guitar by V. Bitkin (2000), *Adiere* for flute and guitar by Iu. Gogu, *Sonata* for flute and guitar by E. Fiștik (1994), and the ballet *Venancia* by E. Doga (1989);
- to highlight both national and international pedagogical works dedicated to the modern classical guitar;
- to encourage sociological and cultural studies dedicated to the amateur guitar performance practice in the Republic of Moldova;
- to promote guitar music in the repertoire of the "Serghei Lunchevici" National Philharmonic Symphony Orchestra as well as that of *The Select Cvartet*.

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ADNOTARE

Agafița Mihail. Chitara în creația muzicală cultă. Istorie și contemporaneitate. Teză de doctorat în istoria științei și tehnicii (arta muzicală), Chișinău, 2024

Structura tezei: introducere, 5 capitole, concluzii generale și recomandări, bibliografie din 201 titluri, 147 de pagini de text de bază, 65 de figuri.

Cuvinte-cheie: chitara clasică modernă, construcția instrumentului, muzica cultă, repertoriu, școli chitaristice europene, concert pentru chitară și orchestră.

Scopul tezei: extinderea și suplimentarea ariei de cunoaștere complexă a chitarei în context evolutiv istoric, demonstrând prin documente, argumente științifice, raționamente logice dimensiunile expresive ale instrumentului și încadrarea lui plenară în diapazonul sonor al muzicii culte (solistice, camerale și simfonice) contemporane.

Obiectivele cercetării: examinarea faptelor, a evenimentelor și a proceselor legate de evoluția chitarei în creația muzicală cultă în baza surselor istorice și teoretice, precum și a materialelor notografice, a imaginilor păstrate în istoria artei vizuale, a surselor audio și video etc.; evaluarea valorificării chitarei în muzica universală; identificarea și evaluarea contribuției diferitelor școli naționale de chitară în evoluția instrumentului; relevarea aportului interpreților la dezvoltarea literaturii muzicale destinate chitarei clasice moderne; determinarea rolului creației componistice în promovarea chitarei ca instrument solistic, de cameră, simfonic; conceptualizarea unor procedee interpretative utilizate în creația celor mai renumiți compozitori din Europa de Vest, America de Sud; trecerea în revistă a celor mai reprezentative creații pentru chitară *solo*, a ansamblurilor cu participarea chitarei și a concertelor pentru chitară și orchestră; reflectarea fenomenologiei chitarei clasice moderne în cultura muzicală din spațiul românesc la etapa actuală.

Noutatea și originalitatea științifică a tezei: pentru prima dată în muzicologia autohtonă este pusă în lumină istoria chitarei clasice moderne privită holistic: dezvoltarea construcției acesteia, completarea repertoriului și aportul celor mai de seamă interpreți și compozitori. În teză sunt relevate importante etape istorice din evoluția chitarei clasice – de la origini până în prezent, sunt sistematizate și prezentate genurile care au adus chitara în topul celor mai solicitate instrumente solistice filarmonice.

Problema științifică soluționată: fundamentarea științifică a evoluției chitarei în muzica cultă universală (preponderent de tradiție europeană), privită prin prisma dezvoltării repertoriului – de la acompaniamentul vocii sau al dansurilor de curte la concertele pentru chitară și orchestră.

Semnificația teoretică a tezei: pentru prima dată în știința națională a fost elaborată o cercetare dedicată istoriei chitarei clasice moderne privite sub aspectul evoluției posibilităților expresive și tehnice ale instrumentului, a fost stabilită evoluția repertoriului pentru acest instrument, au fost scoase în evidență multiplele surse științifice în diferite limbi europene dedicate evoluției instrumentului, personalităților importante care au contribuit la înflorirea acestui instrument deosebit.

Valoarea aplicativă a lucrării: teza poate servi drept bază metodologică pentru cercetări științifice ulterioare consacrate instrumentelor cu coarde ciupite, poate fi utilizată în cursurile universitare de istorie a artei muzicale etc.

Implementarea rezultatelor științifice: rezultatele științifice ale tezei sunt reflectate în 7 articole publicate și în participarea la 6 conferințe științifice internaționale.

АННОТАЦИЯ

Агафица Михаил. Гитара в музыкальной культуре. История и современность. Докторская диссертация по истории науки и техники (музыкальное искусство), Кишинэу, 2024

Структура диссертации: введение, 5 глав, общие выводы и рекомендации, библиография из 201 наименования, 147 страниц основного текста, 65 рисунка.

Ключевые слова: современная классическая гитара, строение инструмента, светская музыка, репертуар, европейские гитарные школы, концерт для гитары с оркестром.

Цель диссертационной работы: расширение и дополнение комплекса знаний о гитаре в контексте исторической эволюции, а также демонстрация с помощью документов, научных аргументов и логических рассуждений выразительных возможностей инструмента и его полноценного включения в звуковой диапазон современной светской музыки – сольной, камерной и симфонической.

Задачи исследования: рассмотрение фактов, событий и процессов, связанных с эволюцией гитары в музыкальной культуре, на основе исторических и теоретических источников, а также нотографических материалов, изображений, сохранившихся в истории изобразительного искусства, аудио и видеоисточников и т. д.; изучение использования гитары в мировой музыке; определение и оценка вклада разных национальных гитарных школ в эволюцию инструмента; анализ вклада исполнителей в развитие музыкальной литературы, предназначенной для современной классической гитары; определение роли композиторского творчества в продвижении гитары как сольного, камерного и симфонического инструмента; выявление некоторых приемов исполнения, используемых в произведениях наиболее известных композиторов Западной Европы и Южной Америки; обзор наиболее репрезентативных произведений для гитары соло, ансамблей с участием гитары и концертов для гитары с оркестром; отображение феноменологии современной классической гитары в музыкальной культуре румынского пространства на современном этапе.

Новизна и научная оригинальность: впервые в национальном музыкознании история современной классической гитары рассматривается целостно: как развитие ее конструкции, репертуара, вклад важнейших исполнителей и композиторов. В диссертации раскрыты важные исторические этапы эволюции классической гитары – от зарождения до современного этапа, систематизированы и представлены жанры, которые вывели гитару на вершину как востребованного филармонического сольного инструмента.

Решенная научная проблема: состоит в научном обосновании эволюции гитары в музыке европейской традиции, рассматриваемой через призму развития репертуара – от сопровождения пению или исполнения придворных танцев до концертов для гитары и оркестра.

Теоретическая значимость диссертации: впервые в молдавской науке разработано исследование, посвященное истории современной классической гитары, рассматриваемой с точки зрения эволюции выразительных и технических возможностей инструмента. Раскрыта эволюция репертуара для этого инструмента, освещены многочисленные научные источники на разных европейских языках, посвященные эволюции инструмента, важные личности, которые способствовали расцвету гитары.

Прикладная ценность работы: диссертация может служить методологической основой для дальнейших научных исследований, посвященных щипковым струнным инструментам, может быть использована в вузовских курсах по истории музыкального искусства и т. д.

Внедрение научных результатов: научные результаты диссертации отражены в 7 опубликованных статьях и участии в 6 международных научных конференциях.

ANNOTATION

Agafita Mihail. The guitar in cultured musical creation. History and contemporaneity. Doctoral thesis in history of science (musical art), Chisinau, 2024

The thesis structure: introduction, 5 chapters, general conclusions and recommendations, bibliography of 201 titles, 147 pages of the basic text, 65 figures.

Key words: modern classical guitar, instrument construction, professional music, repertoire, European guitar schools, concerto for guitar and orchestra.

The aim of the thesis: expansion and addition of the complex of knowledge about the guitar in the context of historical evolution, and demonstration with the help of documents, scientific arguments and logical reasoning of expressive possibilities of the instrument and its full inclusion in the sound range of modern professional music – solo, chamber and symphonic.

The objectives of the study: examination of the facts, events and processes related to the evolution of guitar in musical culture based on historical and theoretical sources, as well as notographic materials, images preserved in the history of visual art, audio and video sources, etc.; research on the use of guitar in the universal music; determination and estimation of the contribution of different national guitar schools to the evolution of the instrument; analysis of the contribution of the performers in the development of the musical literature intended for the modern classical guitar; identification the role of composers' creation in promoting the guitar as a solo, chamber and symphonic instrument; bringing to light some interpretive procedures used in the works of the most famous composers from Western Europe and South America; review of the most representative works for solo guitar, ensembles with the participation of guitar, and concertos for guitar and orchestra; representation of the phenomenology of modern classical guitar in the musical culture of the Romanian space at the present stage.

The novelty and scientific originality: for the first time in national musicology, the history of modern classical guitars is looked at holistically: as the development of its construction, as the development of the repertoire, as the contribution of the most important performers and composers. The thesis reveals important historical stages in the evolution of the classical guitar – from its origins to the current stage, the genres that brought the guitar to the top of the most requested philharmonic solo instruments are systematized and presented.

The scientific problem solved: the scientific substantiation of the evolution of the guitar in the professional music of the European tradition, viewed through the prism of the development of the repertoire: from vocal accompaniment or court dances to concerts for guitar and orchestra.

The theoretical significance: for the first time in national science, a research was developed dedicated to the history of the modern classical guitar viewed from the aspect of the evolution of the expressive and technical possibilities of the instrument, it revealed the evolution of the repertoire for this instrument, it was highlighted the multiple scientific sources in different European languages dedicated to the evolution of the instrument, the important personalities who contributed to the flourishing of this instrument.

The applicative value of the work: the thesis can serve as a methodological basis for further scientific research devoted to plucked string instruments, it can be used in university courses on the history of musical art, etc.

Implementation of scientific results: the scientific results of the thesis are reflected in 7 published articles and participation in 6 international scientific conferences.

MIHAIL AGAFIȚA

THE GUITAR IN CLASSICAL MUSIC CREATION. HISTORY AND CONTEMPORANEITY

611.07 – HISTORY OF SCIENCE AND TECHNOLOGY (MUSICAL ART)

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