

## Lecture-Recitals

Speaker	Affiliation	Title of Lecture-Recital
Dimitri van Halderen	Conservatory of Music in Salamanca, Spain	A creative approach to embellishment in the Classical-Romantic style - applied to the music of Fernando Sor.
Rita Torres	Research Center for Science and Technology of the Arts (CITAR), Portuguese Catholic University, School of the Arts, Porto, Portugal	The sound world of guitar multiphonics
Nejc Kuhar	Vienna University for Music and Performing Arts, Austria	The notation of contemporary guitar techniques
Agustín Castilla-Ávila	Mozarteum, Salzburg, Austria	The guitar and the instrumental technique interchanges
Chris Rainier	Sydney Conservatorium, Australia	The guitar music of Harry Partch
Tom Armstrong	University of Surrey	The electric guitar as medium in Diversions 3: a composer's and performer's account
Samantha Muir	Freelance Guitarist and Academic, UK	Drink Me! Guitar Through the Looking Glass
Joel Bell	University of Kent, UK	Improvisational Techniques for Fretted and Fretless instruments
Trevor Babb	Yale School of Music, USA	New Modes of Listening and an Embrace of Rock in Tristan Murail's 'Vampyr!'

Kimberly Patterson & Patrick Sutton (The Patterson/Sutton Duo)	University of Colorado, Boulder, USA	Eclectic Influences: an in-depth look at Stephen Goss's 'Park of Idols' for cello & guitar
Luigi Attademo	Concert guitarist and academic, Italy	Domenico Scarlatti: a composer for the guitar?
Fernando Sávio Conceição Cury	University of Aveiro, Portugal	The performance implications of the rhythmic notation in Arthur Kampela's works for guitar
Simon Cheong	Classical Guitar Society, Malaysia	John Duarte's contribution to the classical guitar repertoire in Malaysia: Variations on a Malaysian song op 125, 'Getaran Jiwa' and Variations on an Indonesian song op 124, 'Gubahanku'
Ericsson Castro Bezerra Castro Sá Munoz and Andrea Paz Munõz Silva	USP, CEM: Centro de Estudos Musicais Carlos Gomes, Brazil	Improvisation in Classical Guitar
Matthew Marshall	Professor of Music, Southern Cross University, Australia	The evolution of composition for classical guitar in New Zealand: the composer/performer collaborative process and the making – or faking – of a tradition.
Alberto Mesirca	Conservatory of Castelfranco Veneto, Italy	The discovery of the guitar works from the Sutro Collection, San Francisco State Library
Taro Takeuchi	The Consortium for Guitar Research, Sidney Sussex College, Cambridge, UK	The Art of Battuto: Re-discovering historical strumming techniques
Thiago Colombo de Freitas	Profesor at Federal University of Pelotas – Doctoral candidate at Federal University of Bahia, Brazil	Guitar and Mestizaje in Latin America

Aliéksey Vianna	PhD candidate, docARTES Program Orpheus Institute (BEL)/ HEM Geneva (CHE)/ University of Leiden (NLD)	Unaccompanied Improvisations - The multi-textural nature of the guitar
Martin Vishnick	City University, London	A spectral approach to melodic development within a sound sculpting environment for classical guitar
Luciano Tortorelli	Concert guitarist and academic, Italy	Paganini and the Guitar: 'A Secret Love'
Tom Gamble	University of British Columbia in Vancouver, Canada	Humanity's most popular instrument: Why?
Leonardo Bonetti	Freelance guitarist, composer and academic, Bologna, Italy	A minimalist way for the guitar: new studies by Leonardo Bonetti
Pedro Rodrigues	University of Aveiro, Portugal	Transcription of Bach
Milton Mermikides and Carl Faia	IGRC, University of Surrey, UK and IRCAM, Paris, France	The Extended Guitar - integration of the guitar with Max/MSP in pedagogy, performance and composition
Adam May and Ken Murray	University of Melbourne, Australia	Brazilian guitar music: seven-string guitar, cavaquinho, and the traditional 6-string guitar.
<b>Papers</b>		
Kayvan Mirhadi	University of Tehran, Iran	Philip Glass String Quartets as guitar ensemble repertoire
Amy Brandon	University of Ottawa, Canada	The Scientific Method (Book): Experimental research in jazz guitar pedagogy and fretboard facility

Benjamin Bruant	IGRC, University of Surrey	Newly discovered correspondence between Andres Segovia and Mario Castelnuovo-Tedesco
Hannah Lindmaier	Universitätsassistentin Musikuniversität, Vienna, Austria	Spheres of action of 19th Century female guitarists
Graham Wade	Leeds College of Music, UK	Genre and Methodology in plucked chordophone literature 1914 – 2015
Marlou Peruzzolo Vieira	University of Aveiro, Portugal	Non-guitarist composers and the problematic of writing for guitar: a case study on works by Brazilian composers
Adam May	Melbourne Conservatorium of Music, The University of Melbourne, Australia	The Brazilian seven-string guitar: Traditions, techniques and innovations.
Caroline Rae	Cardiff University, UK	Innovation and Invention in Ohana's 'Si le jour paraît...'
James Edward Armstrong	University of Surrey, UK	In Search of Environmental Influence and the Significance of Space on Guitar Performance
Kate Lewis	IGRC, University of Surrey, UK	She plays like a girl: In consideration of gendered approaches to guitar playing in popular music.
Dario van Gammeren,	Honorary Associate, Department of Music, The Open University, UK	The Classical Guitar in the interwar Netherlands: Composition, performance and reception
Tom Williams	IGRC, University of Surrey, UK	Filling In the F Holes: A topography of the contemporary jazz guitar-scape
Alvaro Mendizabal	Writer, agent and critic, USA	The dawn of the 'Guitar World': Implications for students, artists, composers and artistic administrators

Nico Couck	Royal Conservatoire of Antwerp and doctoral researcher at the Orpheus Institute in Ghent, Belgium	Historical performance practice of post-war avant-garde music for guitar: documentation and reconstruction of the Practical relationships between composer, performer and score: Helmut Lachenmann's Salut fur Caudwell
Mark McKnight	Freelance jazz guitarist, UK	The Creative Method: Encouraging individuality in the practice of improvisation
Ken Murray	University of Melbourne, Australia	Percy Grainger's 'Random Round' and the guitar
David Robert Grimes	University of Oxford, UK	String Theory - The physics of string-bending and other electric guitar techniques
Javier Farias	Chilean Guitar Ensemble, Chile	New repertoire for guitar ensemble
Mathieu Cla	Graduate School of the Arts – University of Bern and Bern University of the Arts, Switzerland	Expressive means in Miguel Llobet's sound recordings of the 1920s
Richard Perks	University of Kent, UK	Fretless Architecture: An Exploration of the Fretless Electric Guitar
Lars Frandsen	City University, New York, USA	Analysing Henze's 'Royal Winter Music'
Joaquín García	Universidad Nacional de Tres de Febrero, Ingeniería de Sonido, Buenos Aires, Argentina	Subjective preference of classical guitar strokes "apoyando" and "tirando" related to its harmonic components

Ant Law	Freelance Jazz Guitarist, UK	Konnokol Polyrhythmic Considerations in 'Jazz' Guitar Composition and Improvisation.
Cyro Delvizio	University of São Paulo, Brazil	Agustín Barrios in Dreamland: AN Amazing Journey through Brazil
Laura Lee	University of Surrey, UK	Quantization: Human vs Machine in guitar performance
Sam Brown	Royal College of Music, London, UK	Towards the genesis of Benjamin Britten's <i>Nocturnal for Guitar op. 70</i>
Grégory Leclair		Regina Strinasacchi (born between 1759 and 1764-1839) and Johann Conrad Schlick (1748-1818): a couple of musicians and the guitar.
Yiannis Efstathopoulos	Koninklijk Conservatorium, Brussels, Belgium	Guitar music in the Generation of '27. Roberto Gerhard's 'Fantasia' revised.
Panel Discussion	Further details to be announced nearer the time	Pedagogy, Practice and Literacy in Electric Guitar