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New sounds on the guitar

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Abstract

The guitar is like an orchestra, claimed Andrés Segovia many times. I completely agree with this statement. I only must add that since Segovia mentioned it last time, the orchestra has quite changed. And so has the guitar. I would like to present my different approaches as a composer to this versatile instrument. I would like to demonstrate some of the new technical resources to obtain new sounds, which I have been exploring and using on the guitar in the last few years. Due to the adaptability of the instrument, I strongly believe that the guitar will take more and more importance in contemporary composition.

Keywords

guitar, contemporary, instrumental techniques, interchange, microtonality, extended techniques

Cover Page Footnote

Lecture given at The 21st Century Guitar Conference.

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New sounds on the guitar[1]

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The guitar is like an orchestra, claimed Andrés Segovia many times. I completely agree with this statement. I only must add that since Segovia mentioned it last time, the orchestra has quite changed. And so has the guitar. I would like to present my different approaches as a composer to this versatile instrument. I would like to demonstrate some of the new technical resources to obtain new sounds, which I have been exploring and using on the guitar in the last few years. Due to the adaptability of the instrument, I strongly believe that the guitar will take more and more importance in contemporary composition.

Fascination about the string and how to go through the history of stringed instruments on the 21st century guitar. *Color Clusters* on the guitar

In order to understand the new resources and the new sounds I use in my guitar compositions, I would like to mention my favorite pre-historical fact, which might have influenced my compositional path and my fascination about the string: the discovery of the musical quality of the string of a hunting bow during the Mesolithic (Montagu, 2017) (even if those who found this did not understand right away that the magic of the music was already there). I believe this fact has played a considerable role in many of my pieces for guitar. It has made me conceive the instrument in a different way, giving a special attention to how the strings work physically and to the historical development of the guitar.

Some of the resources and techniques, which I frequently use when writing for this instrument, have often to do with creating what I call color clusters. Various performers of these works have told me that they needed to develop new motoric coordination to play them accurately. Below, I will go through some of these techniques, illustrating with score examples how I have used and notated them – an approach I have also used in the other sections of the paper.

Side Pizzicato: Pulling back the sixth string to the side with thumb and index finger and releasing it. It does not hit the fret (like in Bártok pizzicato) but the fifth string (see Fig. 1).

One-finger Pizzicato: Muffling a string with the right-hand little finger very close to the bridge (see Fig. 2). Both the other fingers of the right hand and the other five strings are not involved in this process; they could be freely used for other technical resources.[2]

Double Hammering: Hammering with two left-hand fingers on one string, normally on consecutive frets, to obtain a bi-tones, that is both the ordinary note and the tone resulting from the vibration of the other side of the string (between the nut and the closest finger to it; see Fig. 3)[3].

[1] Lecture given at The 21st Century Guitar Conference.

[2] In pieces like *The Golden Sunbird* or *Santa Maria, Strela do Día*, I have combined one-finger pizzicato (which has a very dry sound) with harmonics (which has a very resonant sound).

[3] If used on frets XII and XIII on the first string, like in *Geminiden* on the first string, the same note, F, is obtained as ordinary and bi-tone notes, creating a color cluster.

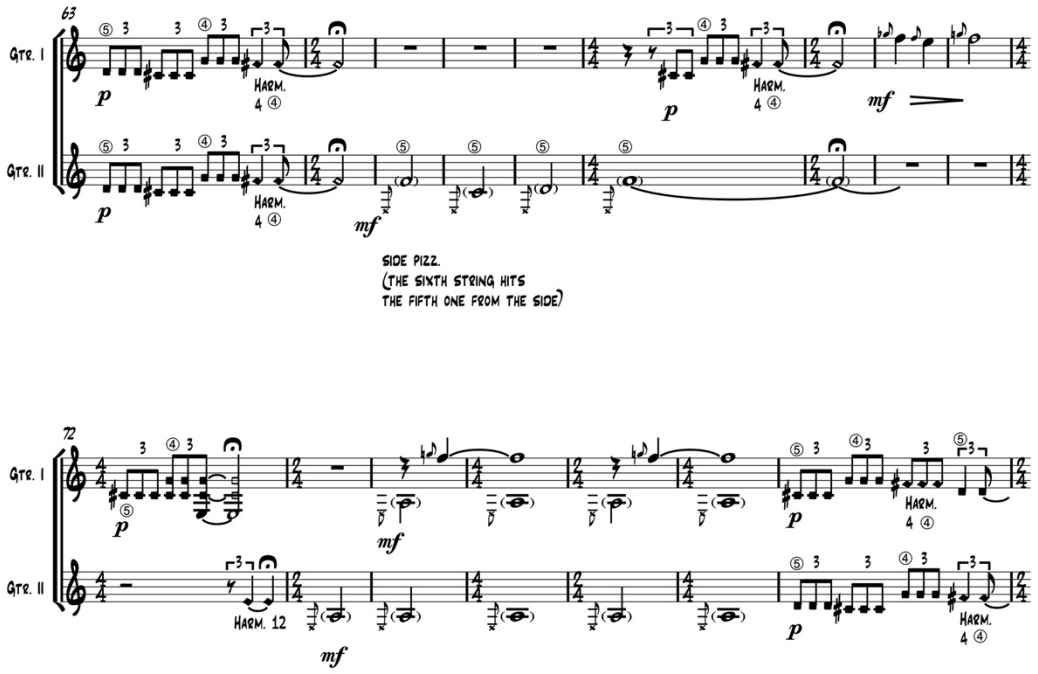

Figure 1 Excerpt from Agustín Castilla-Ávila's *Etimología del Diálogo* for two guitars (2012). Reprinted with permission from *Etimología del Diálogo* by A. Castilla-Ávila (p. 3), 2017, Da Vinci Edition.

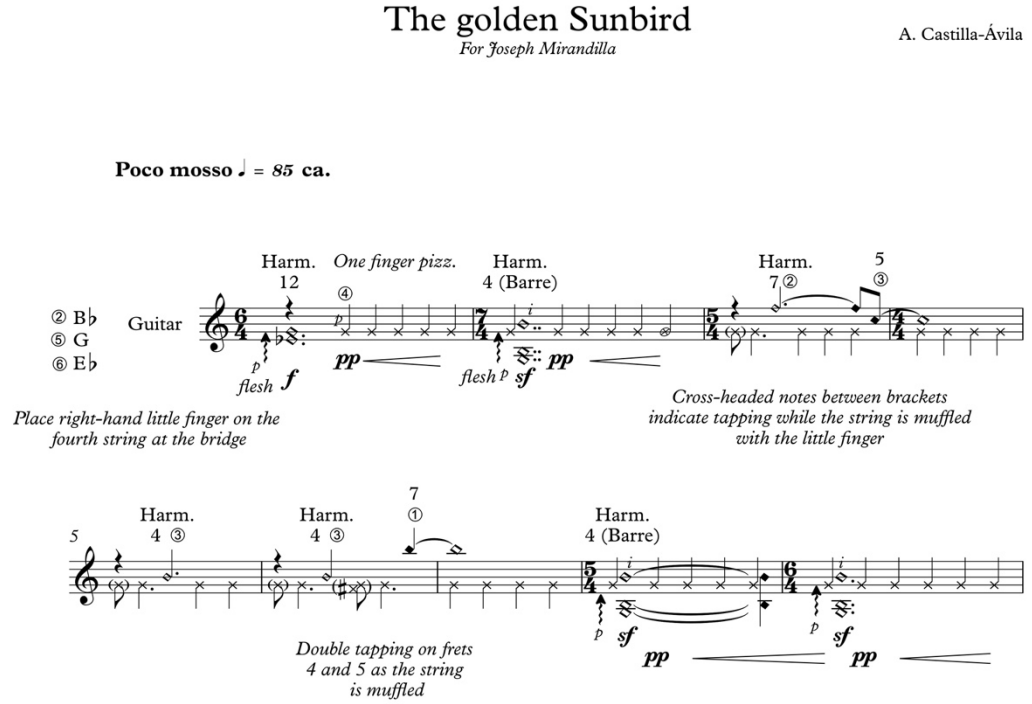

Figure 2 First measures of Agustín Castilla-Ávila's *The Golden Sunbird* (2020). Reprinted with permission from *The Golden Sunbird* (p. 1) by A. Castilla-Ávila, 2020 (Unpublished typescript).

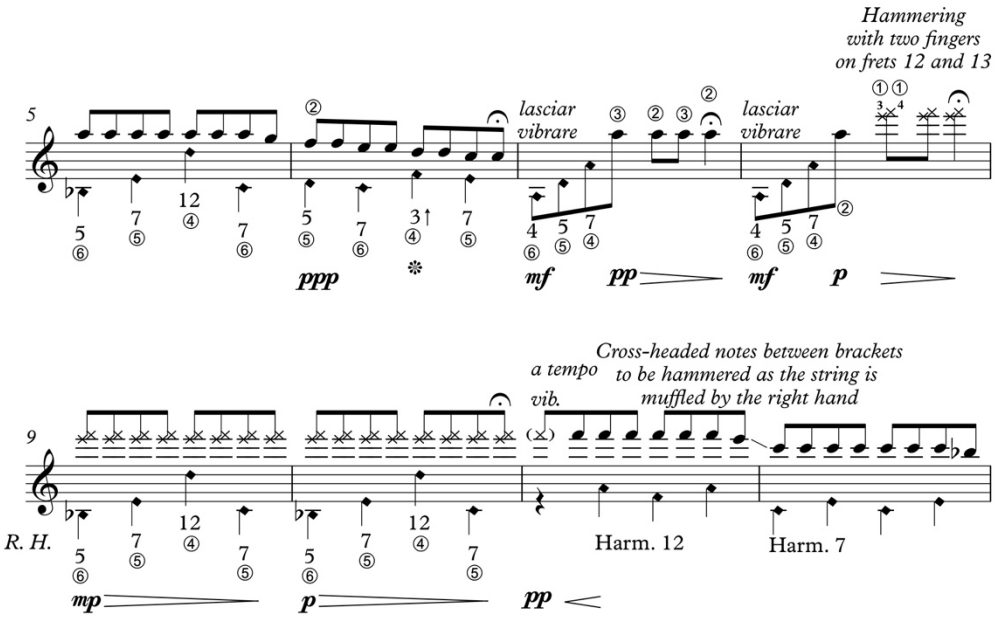

Figure 3 Excerpt from Agustín Castilla-Ávila's *Geminiden* for solo guitar (2017). Reprinted with permission from *Geminiden* (p. 1) by A. Castilla-Ávila, 2019, Bergmann Edition.

Muffled Hammering: Muffling the string(s) with the right hand and hammering with the left hand to obtain just the tone of the other side of the string (see Fig. 4). In *Justos Weg* I created a kind of experiment for the listener regarding the perception of bi-tones on the guitar. In the passage depicted in Figure 5, I employ muffled hammering and gradually integrate the ordinary tone by slowly releasing the right hand. In my opinion, this allows the listener to perceive the bi-tone phenomenon much better.

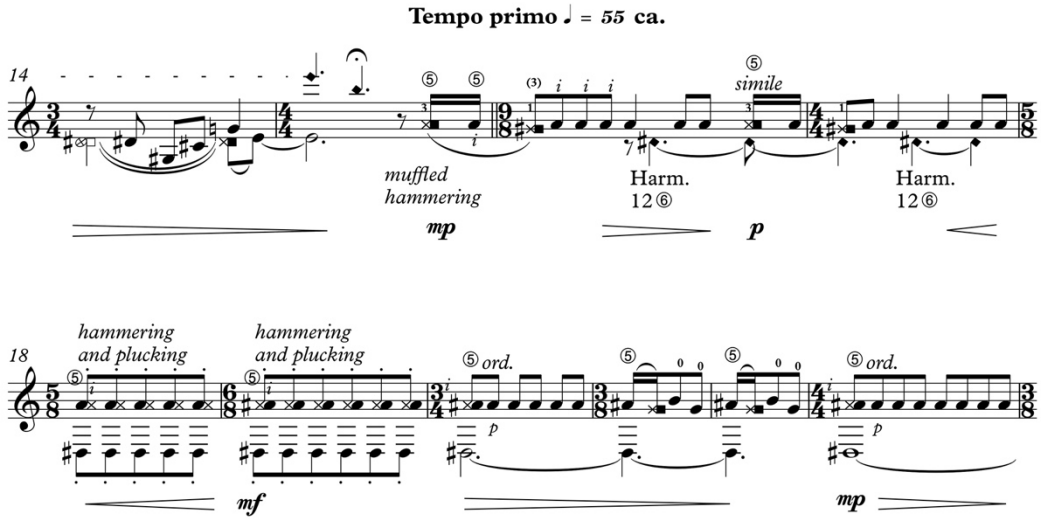

Figure 4 Excerpt from Agustín Castilla-Ávila's *El Silencio que Mata* for solo guitar (2021). Reprinted with permission from *El Silencio que Mata* (p. 1) by A. Castilla-Ávila, 2021 (Unpublished typescript).

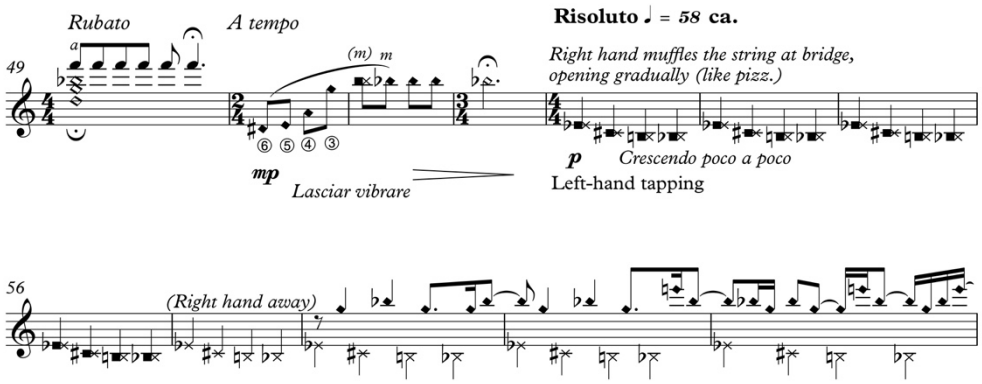

Figure 5 Excerpt from Agustín Castilla-Ávila's *Justos Weg* for solo guitar (2016). Reprinted with permission from *Justos Weg* (p. 2) by A. Castilla-Ávila, 2017, Da Vinci Edition.

Harmonic slurs: Plucking one natural harmonic and slurring it to another harmonic, without plucking the second, to obtain a new harmonic of the first pitch (see Fig. 6, m. 5).[4]

Three-octave-higher sounds: To obtain very high pitches on the instrument, I use the parts of a string between consecutive fretwires. This can be obtained, for example, on fret II (plucking between the left-hand finger and the nut), or on any other fret using two fingers on the same string, leaving one fret in between them and plucking this part of the string (see Fig. 7). The shorter the fret, the higher the pitch. The resulting tone is pitched three octaves higher than the tone produced on the part of the string closest to the bridge. A greater variety of pitches may be obtained by encompassing more than one fret between fingers.

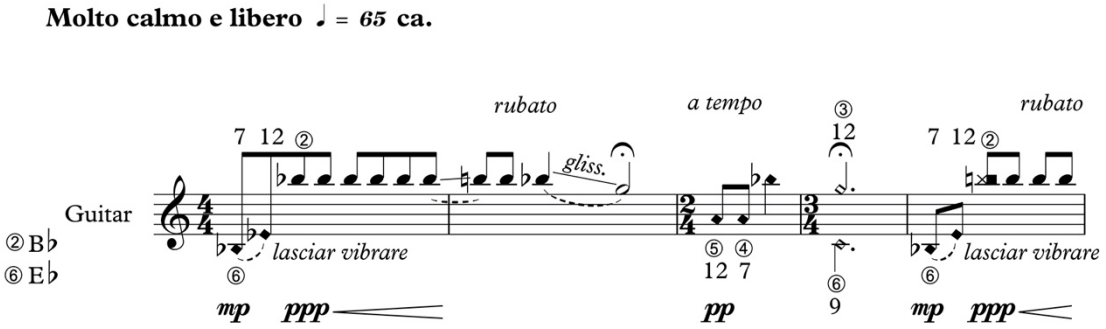

Figure 6 First measures of Agustín Castilla-Ávila's *Perseiden* for solo guitar (2019). Reprinted with permission from *Nights Transfigured*, Vol. 1 (p. 1) by A. Larget-Caplan (Ed.), 2021, ALC Music Publishing.

[4] If used in harmonics on frets 12 and slurred to 7 on a sixth string, E, the second harmonic will sound B but an octave higher as the standard harmonic on fret 7.

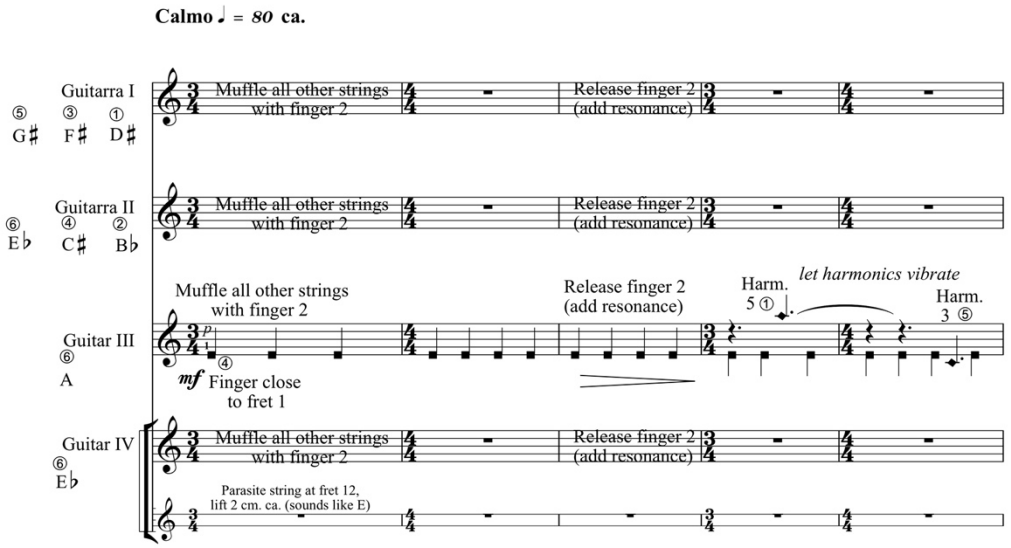

Figure 7 First measures of Agustín Castilla-Ávila's *The Noble Truths* for guitar quartet (2017). Reprinted with permission from *The Noble Truths* (p. 1) by A. Castilla-Ávila, 2018, Verlag Neue Musik.

Scordatura, microtonality and new resonances: the flexibility of the guitar resonance and adaptability.

I find the standard guitar tuning (E A D G B E) very suitable for tonal music. But in matters of resonance, I also find it strongly attached to tonalities like E minor. I have often done a little experiment with students at my lectures: Plucking the E on the seventh fret on the fifth string and releasing the finger shortly afterwards. The sound E (because of the sympathy with the open sixth string) is very resonant. I can decide if I want this background resonance in my composition if playing this note or if I want the same resonance when playing other notes.

Due to its flexibility, I can adapt the tuning to my desired compositional material in order to decide if I want more or less resonance in my work. If playing an F on fret VIII on the fifth string and releasing the finger shortly afterwards, there is no resonance. If the sixth string is tuned up to F, I can obtain a strong background resonance, which I desired in my piece *Geminiden*. This resonance especially supports the pedal tones of the above-mentioned double hammering on frets XII and XIII on the first string. It also creates a very resonant soundscape at the opening of it (see Fig. 8).

In many occasions, I have adapted a specific scordatura to my desired musical material for the composition, as shown Figures 2, 6, 7 and 8. Figures 9 and 10 provide further examples. For one piece, *El Silencio que mata*, a guitarist who performed it (Margarita Escarpa) had an excellent idea: instead of tuning down half a tone the bass strings (see Fig. 9), she cleverly suggested to use a cut capo to raise half a tone the treble strings. Even though I have an education as a guitar player, I have learnt many aspects of the instrument from my collaborations with different guitarists.

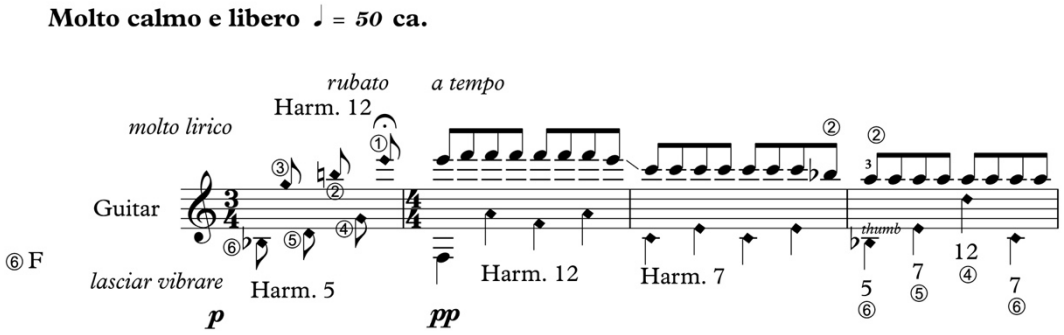

Figure 8 First measures of Agustín Castilla-Ávila's *Geminiden* for solo guitar (2017). Reprinted with permission from *Geminiden* (p. 1) by A. Castilla-Ávila, 2019, Bergmann Edition.

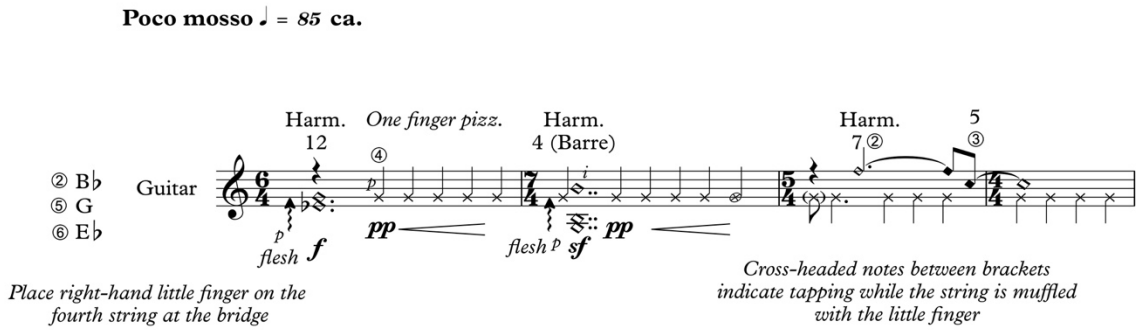

Figure 9 First measures of Agustín Castilla-Ávila's *El Silencio que Mata* for solo guitar (2021). Reprinted with permission from (p. 1) *El Silencio que Mata*, 2021, (Unpublished typescript).

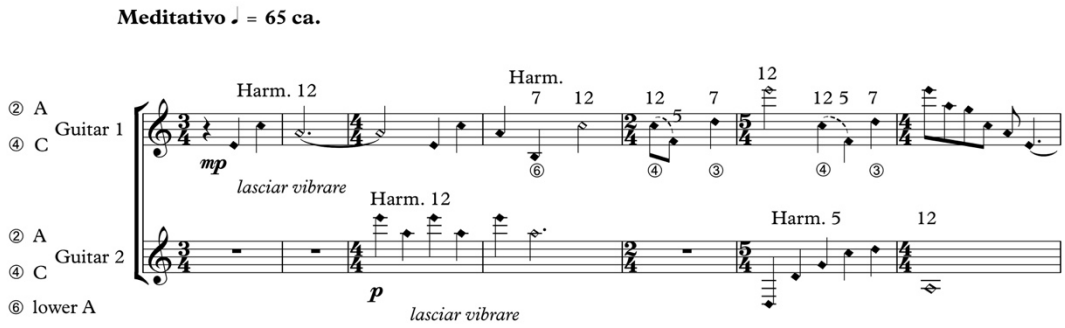

Figure 10 First measures of Agustín Castilla-Ávila's *Avec Marie* for guitar duo (2018). Reprinted with permission from *Avec Marie* (p. 1) by A. Castilla-Ávila, 2021, Bergmann Edition.

When *Etimología del Diálogo* was commissioned by Guitartes Duo from Dresden (Germany), I was asked to evoke the music of the past. Instead of quoting passages from old compositions, I decided to imitate the tension of the strings in the past,[5] requesting the sixth strings of both guitars to be tuned down to A (guitar 1) and F (guitar 2), as shown in Figure 11.

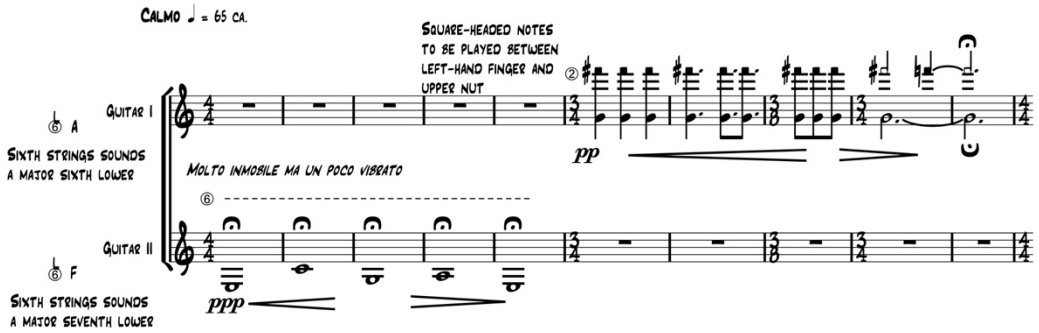

Figure 11 First measures of Agustín Castilla-Ávila's *Etimología del Diálogo* for two guitars (2012). Reprinted with permission from *Etimología del Diálogo* (p. 1) by A. Castilla-Ávila, 2017, Da Vinci Edition.

For stage purposes, I have used more radical scordature. A good example can be found in the chamber opera *La Dulcinea de Don Quijote*. There is one guitar player in the ensemble playing four different guitars during the opera: an ordinary guitar, a microtonal guitar scordatura in 36 EDO,[6] a prepared guitar and a bass guitar[7]. The latter helps me effectively transmit a low energy atmosphere from the old character of Don Quijote (see Fig. 12). I have often used an octave-lower scordatura with electric guitar, sometimes for theatrical reasons like in *The Horsemen* for Electric Guitar Quartet or in the chamber opera *Die Lutherin*.

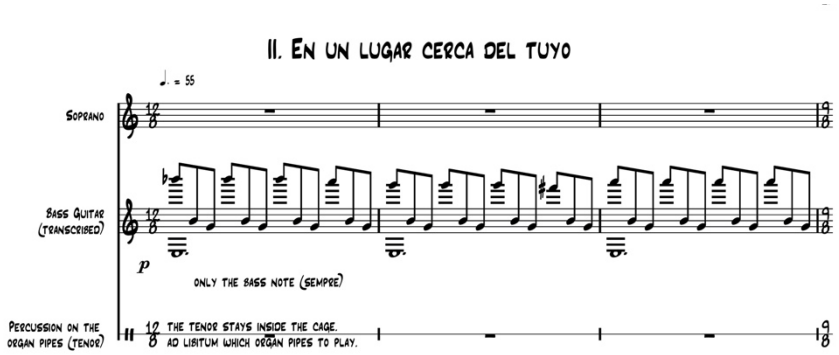

Figure 12 First measures of *En un Lugar Cerca del Tuyo* from Agustín Castilla-Ávila's chamber opera *La Dulcinea de Don Quijote* (scored for soprano, tenor, speaker, flute, cello, guitar, percussion and CD; 2010). Reprinted from *La Dulcinea de Don Quijote* (p.19) by A. Castilla-Ávila, 2010 (Unpublished typescript).

[5] Gut strings had much less tension than ordinary high-tension strings today.

[6] EDO: Equal Division of the Octave. In this case, the octave is divided in 36 equal parts.

[7] A bass guitar sounds one octave lower than an ordinary guitar.

Adapting the pitches of the guitar strings has opened a wide door to the implantation of microtonal intervals in my music. If the compositional plan for a guitar work includes the use of microtonality, the instrument has very much to offer. In my case, I have both created some pieces where the strings are tuned with microtonal deviations or where I have changed the strings and used a more special microtonal scordatura. Some of the compositions with microtonal scordatura deviations include *Die Nacht der Wellen*, *Hurrian Song*, *Tres Tristes Tríos* and *Cerises*. In the piece *Die Nacht der Wellen*, I combine a very low scordatura in the fifth and fourth strings with microtones in 36EDO to obtain a microtonal cluster in the bass strings (see Fig. 13). As Figure 14 shows, I used a very similar tuning in *Hurrian Song*.

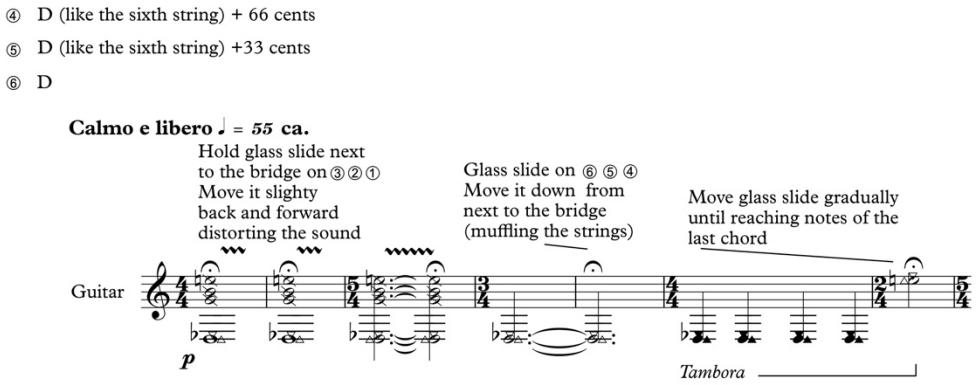

Figure 13 First measures of Agustín Castilla-Ávila's *Die Nacht der Wellen* for solo guitar (2015). Reprinted from *Die Nacht der Wellen* (p. 1) by A. Castilla-Ávila, 2015 (Unpublished typescript).

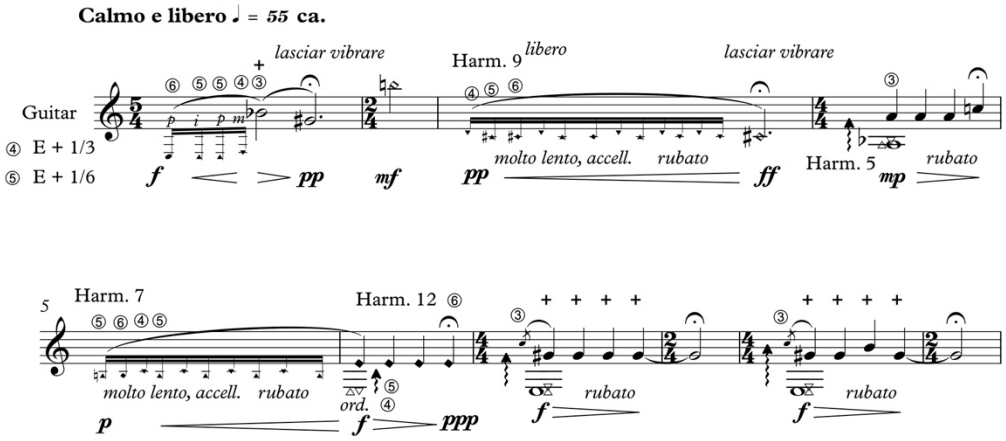

Figure 14 First measures of Agustín Castilla-Ávila's *Hurrian Song* for solo guitar (2015). Reprinted with permission from *Hurrian Song* (p. 1) by A. Castilla-Ávila, 2020, Verlag Neue Musik.

In the first movement of *Tres Tristes Tríos* for guitar trio, *Tiento*, the different microtonal 36EDO deviations are divided through the three guitars. There is a tuning action within the movement, tuning all these deviations back to the standard guitar tuning (see Fig. 15). The piece *Cerises* for solo guitar has a similar microtonal scordatura, as shown by Figure 16.

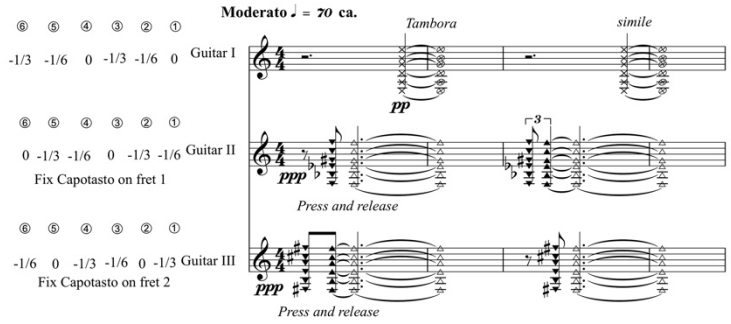

Figure 15 First measures of Agustín Castilla-Ávila's *Tres Tristes Trios* for guitar trio (2012). Reprinted with permission from *Tres Tristes Trios* (p. 1) by A. Castilla-Ávila, 2022, Verlag Neue Musik.

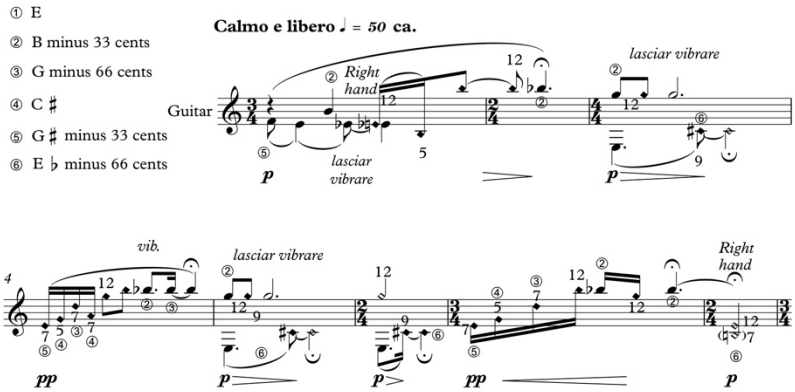

Figure 16 First measures of Agustín Castilla-Ávila's *Cerises* for solo guitar (2018). Reprinted from *Cerises* (p. 1) by A. Castilla-Ávila, 2018 (Unpublished typescript).

Instead of just deviating the ordinary tuning of the instrument, it is also possible to re-string it. Microtonal intervals can be obtained by doing this in a very effective way. In 1996, while I was a guitar student at Conservatorio Superior de Sevilla, inspired by John Schneider's chapter about microtonality in his book *The contemporary Guitar*, I experimented with microtonality for the first time. Instead of dividing the microtonal intervals from fret to fret, like in the microtonal guitars I had just discovered in the book, I tried out obtaining them from string to string, using six G strings. I possibly found very logical to use G strings, as the resulting register stays in the middle of the ordinary guitar register. Although I remember trying quarters and eighths of a tone, I very much liked the sixths of a tone. When I think about it today, I guess that it has to do with the number of the strings in the guitar. Still today, I prefer to develop microtones on the instrument utilizing 33-cent intervals from string to string. Applying them on six G strings, (G, G -33 c., F sharp +33 c., F sharp, F sharp -33 c. and F sharp -66 c. from the first to the sixth string), which is possibly my standard system, offers a special resonance, which I am personally very fascinated about. In my opinion, there is one benefit to add to the use of this system: the fact that the six equal strings have the same timber and characteristics[8] and create a more homogeneous sound aura.

[8] In several occasions, I have personally found very challenging having three metal bass strings and three nylon treble ones, needing very different technical approaches to each material.

The very first piece I composed in 1996 using microtones was *Solsticio Microtonal*. Some years later, and with the support of my guitar professor at the Guildhall School of Music in London, Robert Brightmore, I wrote *Tres Momentos Microtonales* (see Fig. 17).

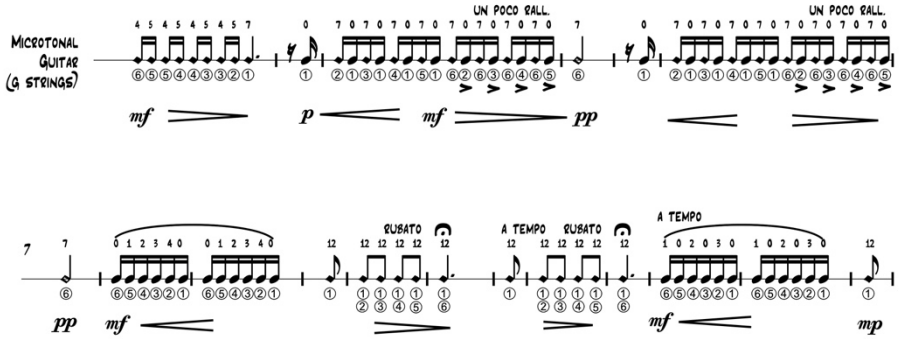

Figure 17 First measures of Agustín Castilla-Ávila's *Tres Momentos Microtonales* for solo guitar (2000). Reprinted with permission from *Tres Momentos Microtonales* (p. 1) by A. Castilla-Ávila, 2017, Bergmann Edition.

In *Canto de Nezahualcóyotl*, for quarter-tone marimba and quarter-tone guitar, commissioned by the Mexican quarter-tone marimba player Iván Hernández, I adapted my standard microtonal system (in sixths of a tone) to the quarter-tone marimba by using quarter-tone intervals between the strings (see Fig. 18).

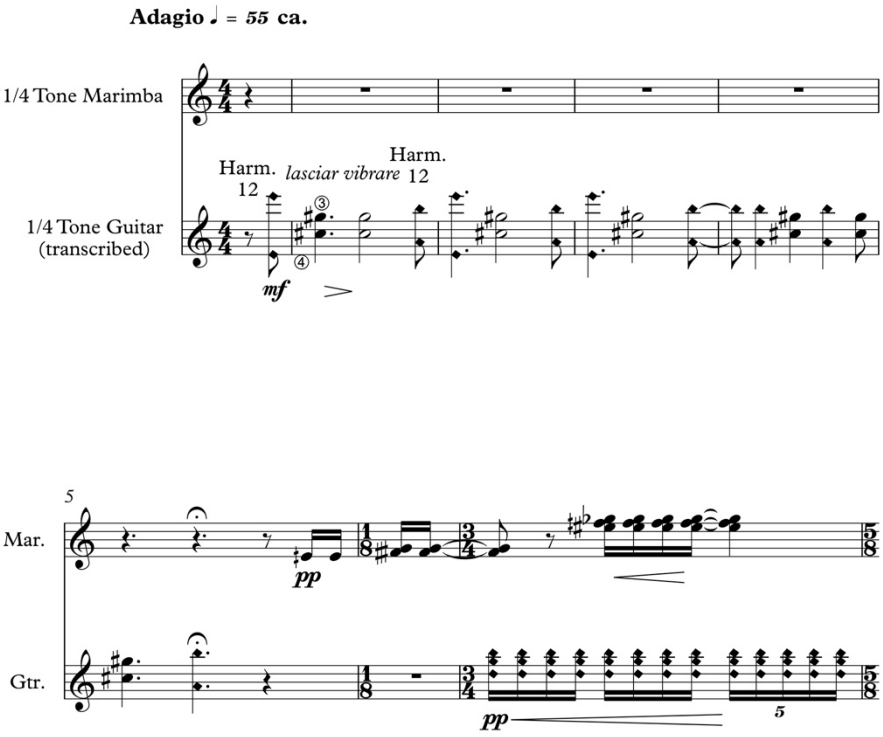

Figure 18 First measures of Agustín Castilla-Ávila's *Canto de Nezahualcóyotl* for marimba and guitar (2018). Reprinted from *Canto de Nezahualcóyotl* (p. 1) by A. Castilla-Ávila, 2018 (Unpublished typescript).

In *Tres Momentos Microtonales*, which has thinner textures, I used tablature for the notation. I find tablature very neutral for the notation. Guitar players are usually familiar with different tablature systems throughout history. In *Canto de Nezahualcóyotl*, because of its thicker textures (more notes played together), I used transcription notating the notes of the desired positions. Considering my experiences with various performers, I believe this system is easier for the players. In *Dos Sonetos'* for mezzo-soprano and guitar, I added an ossia line to the guitar with the sounding pitches as a reference for the singer, as Figure 19 shows.

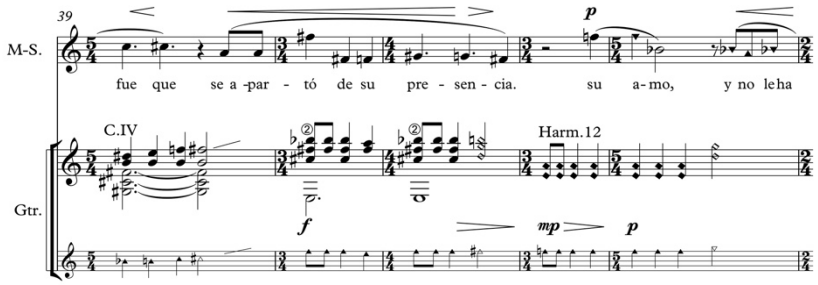

Figure 19 Excerpt from *Soneto II: A la entrada de un Valle* from Agustín Castilla-Ávila's cycle *Dos Sonetos* for mezzo-soprano and guitar (2014). Reprinted from *Dos Sonetos* (p. 5) by A. Castilla-Ávila, 2014 (Unpublished typescript).

The guitar and the instrumental techniques interchange: *Quasi una chitarra*, explorations of the techniques and of the history of its organology

Due to its already mentioned adaptability, the guitar plays an important role in my artistic research project (Instrumental Techniques' Interchange: On Processes of Importing and Exporting Techniques in the Composition and Performance of Contemporary Music), which deals with processes of importing and exporting instrumental techniques traditionally intended to certain instruments or groups of instruments. The artistic potential of this approach already noticeable in some of Claude Debussy's compositions[9] has remained largely unexploited so far: a circumstance that seems understandable as the use of these processes might lead to technical difficulties with the composition or the interpretation and to aesthetic reception challenges. The goal of my research project is to investigate through my own artistic practice the effects of using playing techniques on musical instruments, for which those techniques are traditionally not intended.

Different approaches to the Instrumental Techniques' Interchange

When interchanging techniques, I either import the techniques from other instruments, export them to other instruments, which the instrumentalists do not play, or mix the techniques of two different instrumentalists on the same instrument.

Importing: When the performers need to import external instrumental techniques to be applied to their instruments. In the piece *"Cajones! IV* for guitar quartet, the performers import percussion techniques from the cajón. The instruments are held upside down and the percussion is performed on the back of

[9] In his orchestral composition *Iberia* (1905-1912), Debussy wrote "Quasi Guitarra" (almost guitar) on the notes for the string section. This fact has immensely fascinated me.

them (see Fig. 20). Sometimes I do not just import the techniques of an external instrument but also adapt the guitar to the organology of the instrument, from which I am applying the techniques. Examples of this can be found in *The Sun of the first Day* for two electric guitars or in *Oxen of the Sun* for cello and guitar (see Figs. 21 and 22). In *Oxen of the Sun*, I developed the instrumental techniques' interchange to represent mimic processes between the cello and the guitar.

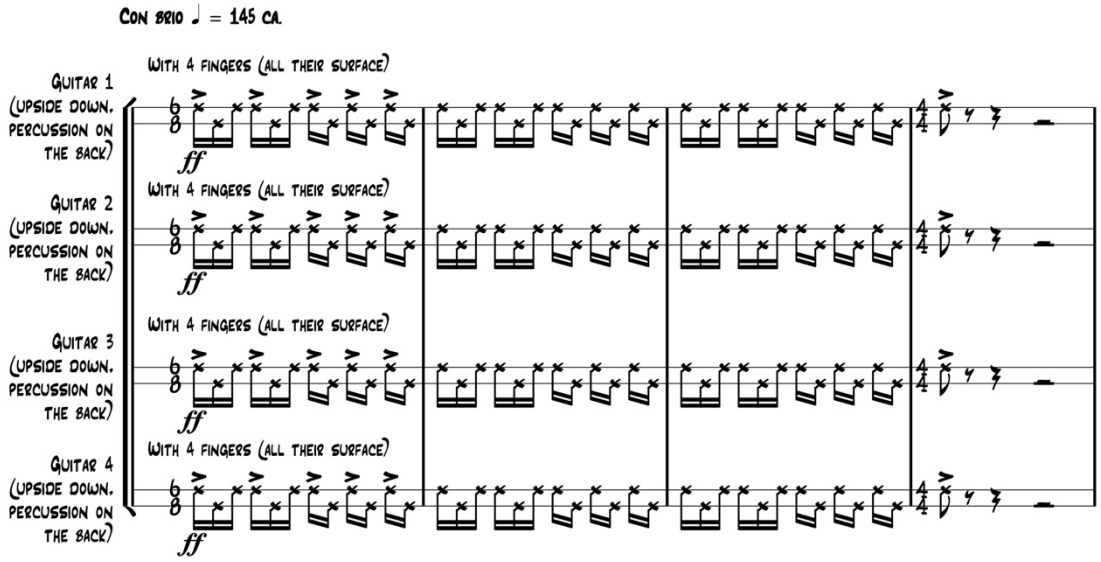

Figure 20 First measures of Agustín Castilla-Ávila's *¡Cajones! IV* for guitar quartet (2013). Reprinted from *¡Cajones! IV* (p.1) by A. Castilla-Ávila, 2013 (Unpublished typescript).

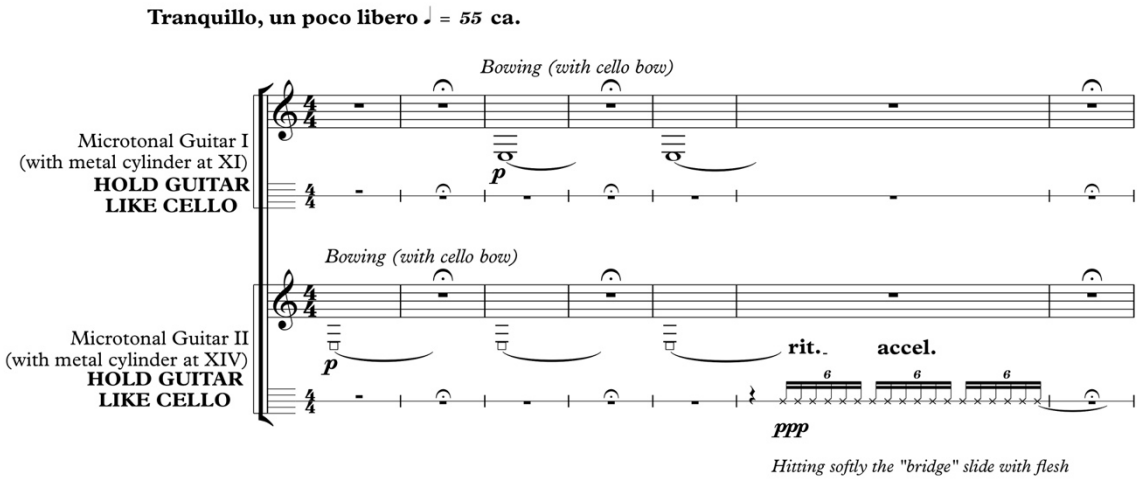

Figure 21 First measures of Agustín Castilla-Ávila's *The Sun of the First Day* for electric guitar duo (2021). Reprinted from *The Sun of the First Day* (p. 1) by A. Castilla-Ávila, 2021(Unpublished typescript).

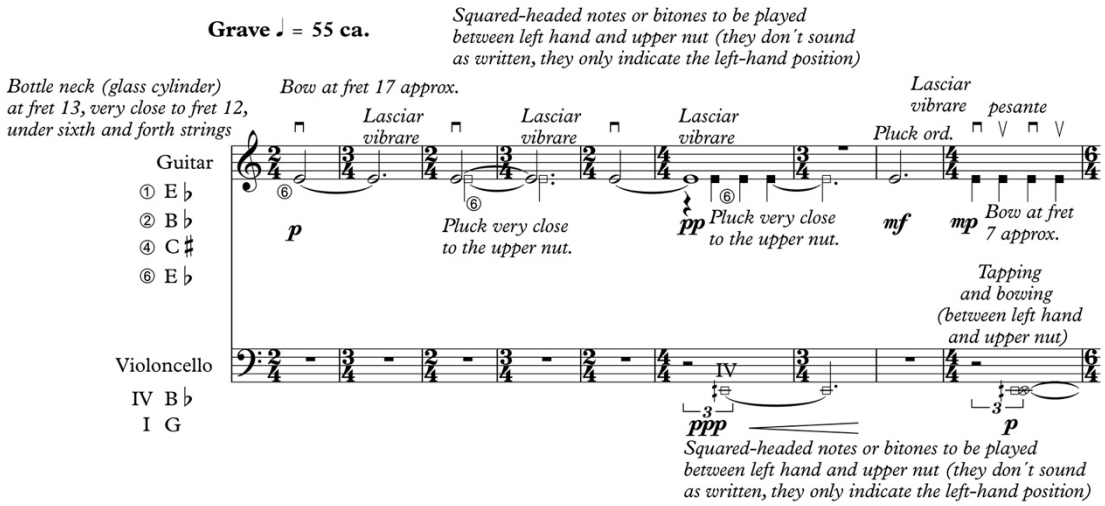

Figure 22 First measures of Agustín Castilla-Ávila's *Oxen of the Sun* for guitar and cello (2020). Reprinted from *The Oxen of the Sun* (p. 1) by A. Castilla-Ávila, 2020 (Unpublished typescript).

Exporting: When the performers export their instrumental techniques to an external instrument. In the piece *A piano piece for a guitar player*, the guitarist exports their techniques to the grand piano (see Fig. 23).

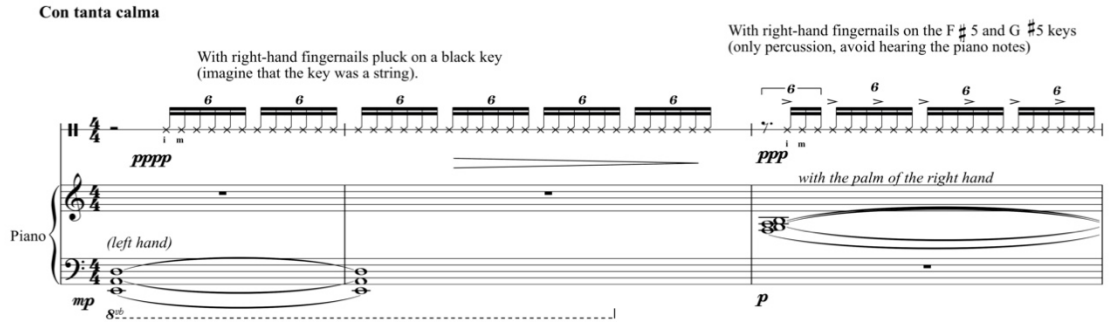

Figure 23 First measures of Agustín Castilla-Ávila's *A Piano Piece for a Guitar Player* for a guitarist on a grand piano (2007). Reprinted from *A Piano Piece for a Guitar Player* (p. 1) by A. Castilla-Ávila, 2007 (Unpublished typescript).

Mixing (symbiosis): When in the same instrument, different instrumental techniques are applied. A good example can be found in the third movement of *Violines y guitarras* for violin and guitar. Both performers play on the same violin; the violinist uses her left hand and the guitarist her right one applying guitar tremolo techniques on the violin, bringing new sounds to this instrument (see Fig. 24).

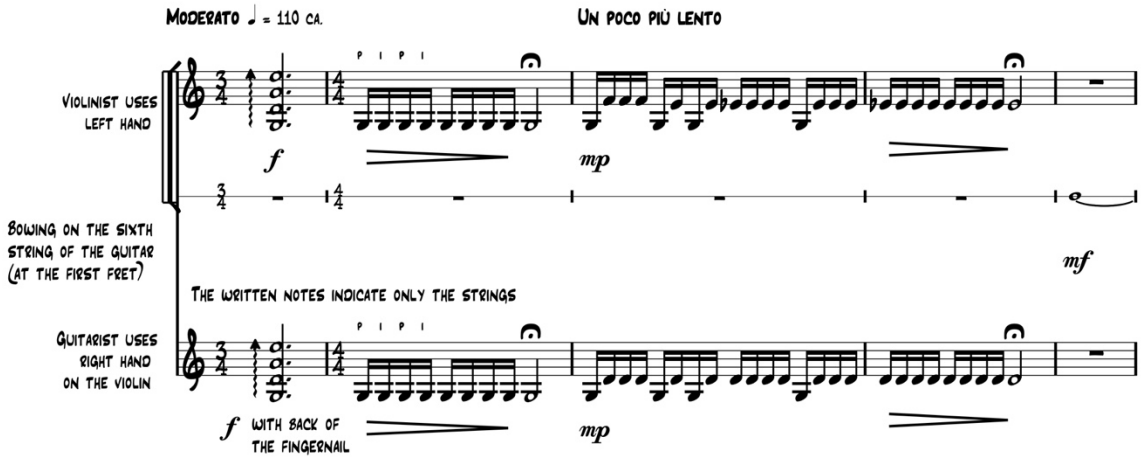

Figure 24 First measures of Agustín Castilla-Ávila's *Violines y Guitarras* for violin and guitar (2011). Reprinted from *Violines y Guitarras* (p. 1) by A. Castilla-Ávila, 2011 (Unpublished typescript).

I would like to mention that the instrumental techniques interchange only represents what I call the "scientific" part of the work. The other part, which I need in these compositions, is the "artistic" or "poetic" (how I have described it). *A piano piece for a guitar player* is an essay about the meaning of fantasy. *Violines y guitarras* refers to its primitive connection with the Vihuela de pendola (plectrum), Vihuela de arco (bow) and the Vihuela de mano (plucked).

Re-inventing the instrument and preparations: The huge adaptability of the guitar

In a few occasions, I have prepared the guitar strings in my works to extend the colors of the instrument. In most cases, I have used objects, which belong to the guitar context (a cloth, capos, slides or extra guitar strings). In 2003 I wrote *Caged Music I* for solo guitar. The piece is performed with a cloth under the strings to muffle the instrument. Using a cloth under the strings close to the bridge was a common practice for me or for most of guitarists when practicing in a situation like late at night at home or in similar. By muffling the resonance connection to the bridge, the tones produced between the left hand and the nut gain importance (see Fig. 25). I considered these tones intimate, as they can only be heard by the players and people very close to them. My goal in *Caged Music I* was to bring to the stage these intimate tones. In this composition, they are used in a kind of variations on the theme *Unchained Melody*[10], which appears at the end of the piece. Because of the adjective of the title, my response to it was to put it into and imaginary cage. The German guitarist Yvonne Zehner made its premiere at the Wiener Saal in Salzburg at a Composers Podium on November 24, 2004. That concert marked my music career; it meant a starting point for me as a composer.

[10] *Unchained Melody* is a 1955 song with music by Alex North and lyrics by Hy Zaret.

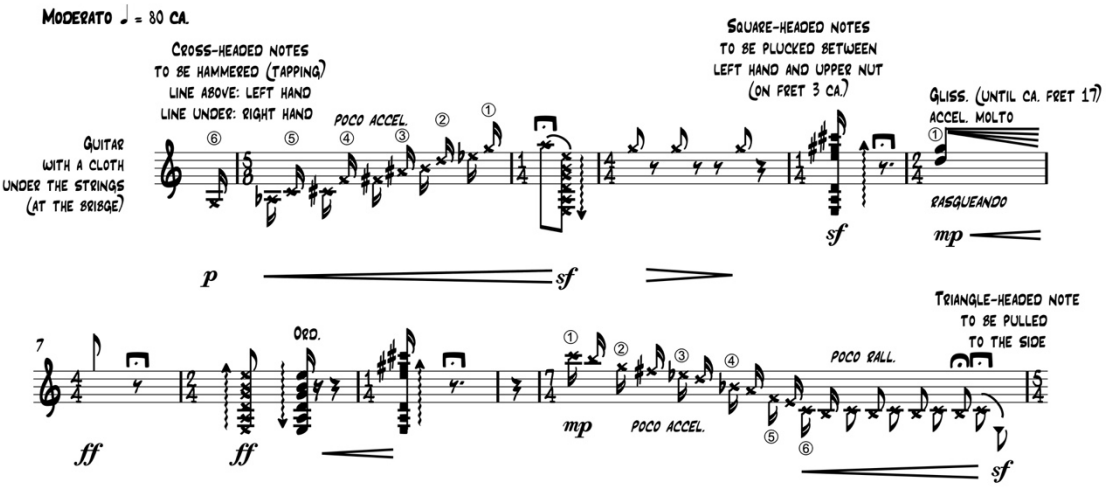

Figure 25 First measures of Agustín Castilla-Ávila's *Caged Music I* for solo guitar (2003). Reprinted with permission from *Caged Music I* (p. 1) by A. Castilla-Ávila, 2016, Bergmann Edition.

There is one exception of a string-preparation object, which I have utilized and does not belong to guitar accessories: sticky tack adhesive. My purpose by using it has been to amplify the percussive function of the instrument. A few weeks after the premiere of *Caged Music I*, I was by chance sharing a concert with Yvonne Zehner. I decided a few days before the concert to write a short encore piece to play together. I called it *Caged Music II*, evoking the first one but preparing the strings with sticky tack instead of with a cloth under the strings (see Fig. 26). I was sure the piece would only be performed that particular day as encore. To my surprise, it was very well received by the audience. I was asked to arrange it for other instruments. I was also asked to write a "Caged" guitar trio and a "Caged" guitar quartet. I also heard several comments associating the pieces to the composer John Cage (1912–1992). I wanted to reflect this misunderstanding in *Caged Music IV* and *spell* it right: C-A-G-E-D, which continuously sounds through the composition (see Fig. 27). I have found very practical the format I to IV for pieces for one to four guitars. Other existing cycles are *¡Cajones!*, *Cuestionart*, *Harmless* and *Bars*.

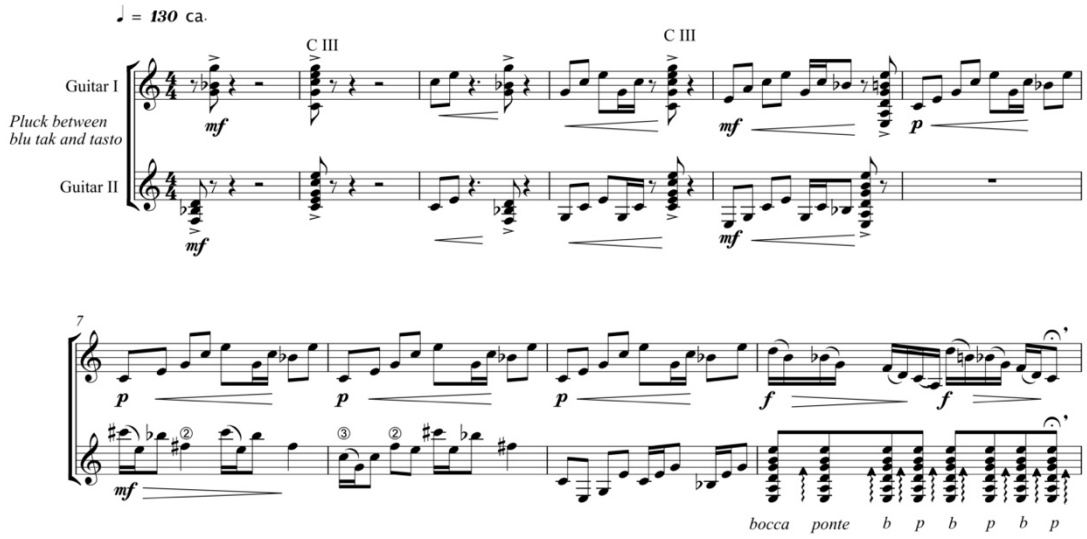

Figure 26 First measures of Agustín Castilla-Ávila's *Caged Music II* for two guitars (2005). Reprinted with permission from *Caged Music II* (p. 1) by A. Castilla-Ávila, 2016, Bergmann Edition.

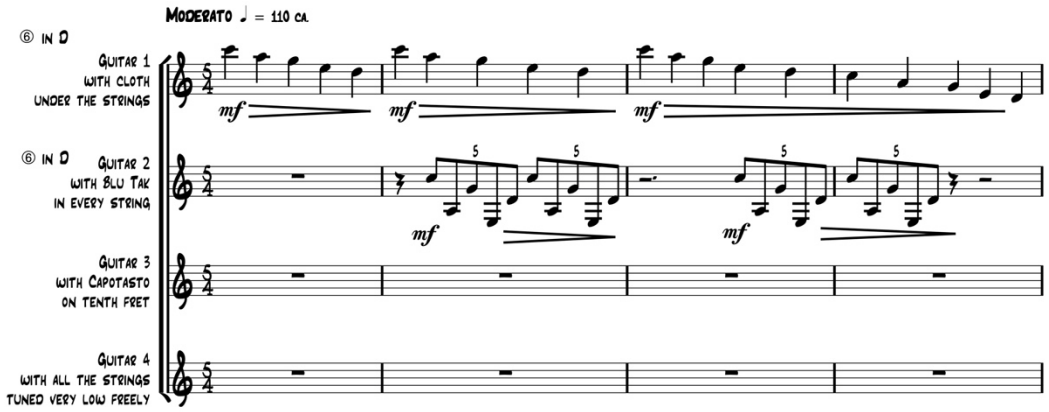

Figure 27 First measures of Agustín Castilla-Ávila's *Caged Music IV* for four guitars (2007). Reprinted with permission from *Caged Music IV* (p. 1) by A. Castilla-Ávila, 2017, Bergmann Edition.

The new sounds that I present in this article are very useful in scenic works, not only by enhancing the orchestral characteristics of the instrument but also increasing the curiosity and perception of people at the audience. Using an extra string connected to the guitar ones, stressing it to obtain resonance from the instrument when plucking or bowing it, is a very good example of it. I often call this external string "Parasite string", because it "steals" the resonance of the guitar; watching this process on the stage raises the attention from the audience. Figure 28 provides an example of such usage in my chamber opera *La Dulcinea de Don Quijote*.

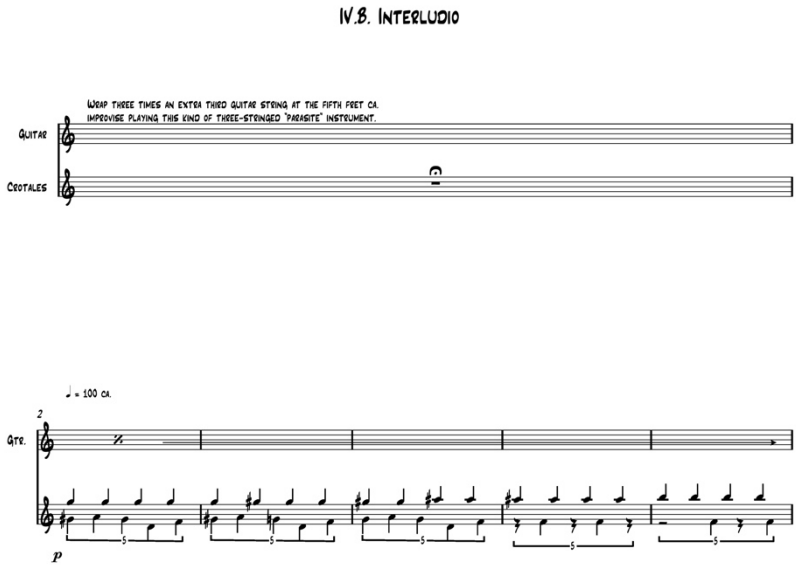

Figure 28 First measures of *Interludio* from Agustín Castilla-Ávila's chamber opera *La Dulcinea de Don Quijote* (scored for soprano, tenor, speaker, flute, cello, guitar, percussion and CD; 2010). Reprinted from *La Dulcinea de Don Quijote* (p. 57) by A. Castilla-Ávila, 2010 (Unpublished typescript).

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Castilla-Ávila, A. (2019). Microtonality on the Guitar: Castilla-Ávila's 36 Divisions of the Scale. In *Mikrotöne: Small is beautiful,* Vol. 1. Mackinger Verlag.

Castilla-Ávila, A. (2018). The Guitar and the instrumental Techniques Interchange [Lecture]. *4th International Students' Conference 'Sound Ambiguity'*. Wroclaw, Poland.

Montagu, J. (2017, June 20). How Music and Instruments Began: A Brief Overview of the Origin and Entire Development of Music, from Its Earliest Stages. *Frontiers in Sociology*. https://doi.org/10.3389/fsoc.2017.00008

Agustín Castilla-Ávila has worked as a composer in Europe, Asia and America. His music has been directed by D. Russell-Davies, J. Kalitzke, T. Ceccherini, A. Soriano, H. Lintu and H. Schellenberger, among others. He has written solo, chamber, orchestra, theater, choreography and five chamber operas. He has published for Doblinger Verlag, Bergmann Edition, Mackinger Verlag, Da Vinci Edition, Verlag Neue Musik and Joachim Trekel. In 2013 he received the Musik Jahresstipendium from the Salzburg Region. For more information, please visit www.castilla-avila.com

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Appendix I

Published scores by Agustín Castilla-Ávila

Avec Marie. Bergmann Edition (Copenhagen)

Caged Music I. Bergmann Edition (Copenhagen)

Caged Music II. Bergmann Edition (Copenhagen)

Caged Music IV. Bergmann Edition (Copenhagen)

El Silencio que mata. Bergmann Edition (Copenhagen)

Etimología del Diálogo. Da Vinci Edition (Osaka)

Geminiden. Bergmann Edition (Copenhagen)

Hurrian Song. Verlag Neue Musik (Berlin)

Justos Weg. Da Vinci Edition (Osaka)

Perseiden. In *Nights Transfigured*, Volume I. ALC Music Publishing (Boston)

Tres Momentos Microtonales. Bergmann Edition (Copenhagen)

The golden Sunbird. Bergmann Edition (Copenhagen)

The Noble Truths. Verlag Neue Musik (Berlin)

Tres Tristes Trios. Verlag Neue Musik (Berlin)

Appendix II

Unpublished scores by Agustín Castilla-Ávila

A Piano Piece for a Guitar Player for a guitarist on a grand piano.

¡Cajones! IV for guitar quartet.

Canto de Nezahualcóyotl for quarter-tone marimba and quarter-tone guitar.

Cerises for solo guitar.

Die Nacht der Wellen for solo guitar.

Dos Sonetos for mezzo-soprano and guitar.

La Dulcinea de Don Quijote for chamber opera for soprano, tenor, speaker, flute, cello, guitar, percussion and CD.

The Sun of the first Day for guitar duo.

Violines y Guitarras for violin and guitar.