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Jorge Peixinho – In Memoriam for solo guitar: A compositional and interpretative tribute

Abstract

This paper focuses on a compositional and interpretative tribute, consisting of a work for solo guitar composed by Pedro Baptista in 2021 and titled Jorge Peixinho – In Memoriam. The piece is intended to crystallize, focus and amplify recurrent and characteristic elements of Jorge Peixinho's (1940-1995) guitar writing. During the second half of the 20th century, shaping the avant-garde musical movement in Portugal, this composer developed and used a range of techniques, effects, gestures and structures, which Baptista now explores in a systematic way. These elements were identified through analysis and hands-on exploration with the guitar of Peixinho's manuscripts, as well as interviews with persons who worked with the composer. In Jorge Peixinho – In Memoriam there was a search for possibilities of development, fusion, fertilization, proliferation, interweaving and incorporation of these particularities in a 21st century composition. The piece is intended to contribute for the development of a 21st century contemporary guitar, rooted on the recent history that precedes it, alongside with the dissemination of the barely known guitar role in Jorge Peixinho's works, as well as pay a deserved and heartfelt tribute to the composer.

Keywords

classical guitar, composition, intertextuality, homage, Jorge Peixinho

Cover Page Footnote

Lecture given at The 21st Century Guitar Conference 2021 under the title: Jorge Peixinho – In Memoriam for solo guitar: A Compositional and Interpretative Proposal.

***Jorge Peixinho – In Memoriam* for solo guitar: A compositional and interpretative tribute¹**

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This paper focuses on a compositional and interpretative tribute, consisting of a work for solo guitar composed by Pedro Baptista in 2021 and titled *Jorge Peixinho – In Memoriam*. The piece is intended to crystallize, focus and amplify recurrent and characteristic elements of Jorge Peixinho's (1940-1995) guitar writing. During the second half of the 20th century, shaping the avant-garde musical movement in Portugal, this composer developed and used a range of techniques, effects, gestures and structures, which Baptista now explores in a systematic way. These elements were identified through analysis and hands-on exploration with the guitar of Peixinho's manuscripts, as well as interviews with persons who worked with the composer. In *Jorge Peixinho – In Memoriam* there was a search for possibilities of development, fusion, fertilization, proliferation, interweaving and incorporation of these particularities in a 21st century composition. The piece is intended to contribute for the development of a 21st century contemporary guitar, rooted on the recent history that precedes it, alongside with the dissemination of the barely known guitar role in Jorge Peixinho's works, as well as pay a deserved and heartfelt tribute to the composer.

This paper presents a new original composition for solo guitar by Pedro Baptista titled *Jorge Peixinho – In Memoriam* (2021).² The piece is dedicated to *Grupo de Música Contemporânea de Lisboa* (GMCL; Lisbon Contemporary Music Group) and is based on characteristics of Jorge Peixinho's (1940-1995) writing for the instrument. It is intended as an homage to this Portuguese composer, as artistic research and as a way of spreading Peixinho's guitar works.

After briefly focusing on Peixinho and his guitar works, the composition process for this new work will be thoroughly presented, detailing some of the ways in which it was conceived as an homage to Jorge Peixinho.

Peixinho and the guitar

Jorge Peixinho was a major figure in the Portuguese musical scene, as a composer, pianist and teacher, shaping the avant-garde musical movement from the second half of the twentieth century. He brought to Portugal some of the most recent musical languages of his time. He studied composition with Artur Santos and Jorge Croner de Vasconcellos at Lisbon's National Conservatory; with Boris Porena and Goffredo Petrassi at Academy of Santa Cecilia in Rome; and with Luigi Nono, Gottfried Michael Koenig, Pierre Boulez and Karlheinz Stockhausen. In 1970, he founded GMCL – the first Portuguese

¹ Lecture given at The 21st Century Guitar Conference 2021 under the title: *Jorge Peixinho – In Memoriam* for solo guitar: A Compositional and Interpretative Proposal.

² Published by AvA Musical Editions (2023; available from <https://www.editions-ava.com/en/jorge-peixinho-in-memoriam>). The work was premiered by Pedro Baptista at The 21st Century Guitar Conference 2021. A recording is available at <https://www.youtube.com/watch?v=9LAO9g6EudU>. It was also performed at the Festival of Contemporary Art Music 2022 (Washington State, USA), TUTTI Festival 2022 (Ohio, USA), Dallas 2nd New Music Virtual Festival 2022 (Texas, USA), Sounds New Tour 2022 (North Dakota, Alaska, California, Hawaii, Connecticut, Louisiana, Georgia and Florida, USA) and Festival Contemporary Art Music Project Ground 2023 (Florida, USA). The piece has won the 1st prize at Jean Sibelius Festival Composition Competition (Finland), the 2nd prize at *Premio Internazionale di Composizione* (Italy) and the prize for the best Portuguese work at 2nd Portugal International Guitar Composition Competition.

contemporary music ensemble – being the pianist and conductor of the group (Brito & Cymbron, 1992; Delgado, 2002; Branco, 2005). Due to a chance encounter in São Paulo (Brazil), Jorge Peixinho met José António Lopes e Silva (1937-2019), a Portuguese classical guitar player and composer. After returning to Portugal, Lopes e Silva joined GMCL. This happy reunion prompted Peixinho to write for guitar (Braga, 2012).

Peixinho composed 21 pieces for/with guitar during a period of 24 years, from 1971 to 1994. His works catalogue, elaborated by Delgado et al. (2002), was consulted as the main source for the identification of the pieces. His solo guitar output consists mainly of *L'Oiseau-Lyre* (1982), while the other works were composed for diverse instrumental formations that include the classical guitar. Most of these works are largely unknown, even among Portuguese classical guitarists. It is our aim to promote this large group of works, present the significant role of guitar in Peixinho's music and invite the academic community to build knowledge upon these overlooked musical gems with guitar. It is urgent to spread them, to study them and to return them to the musical scene.

Prior to the composition process itself, it was necessary to collect and analyse all 19 available Peixinho's scores containing guitar parts, identifying recurring particularities. All available versions of a same piece were accessed to increase the amount of collectable material. We have accessed the scores, all in copies of the original manuscripts, through three different means: eight could be found in publications by the Portuguese Music Information Centre³ (Peixinho, 1985, 1996, 1998, 2009a, 2009b, 2009c, 2009d, 2009e, 2009f, 2009g, 2009h, 2009i), another eight were consulted at CESEM⁴ (Peixinho 1974a, 1974b, 1974c, 1974d, 1974e, 1981, 1982, 1984a, 1984b, 1987, 1990) and three were kindly provided by GMCL (Peixinho, 1971, 1977, 1986). Two scores unfortunately were not found and have their status unknown, being currently classified as inexistent or undefined on the sources available. So, it was not possible to access them for this investigation (the Appendix contains a complete list of the works, their catalogue references, where each was accessed and the pieces, in which their guitar part was eventually quoted). Both missing works are related to the soundtrack for the movie *Brandos Costumes* (1974) by Alberto Seixas Santos (Delgado et al., 2002). The consultation with musicians who knew Peixinho and/or work(ed) regularly with his music, namely within GMCL, was also essential to the identification of characteristic elements in Peixinho's guitar writing.

Collages

The first aspect considered by Baptista when devising the concept for his new work, was its formal structure. He decided that there would be two different types of sections, designated as Collages and Promenades. Collages are sections crafted exclusively with Peixinho's quotations, whereas the framework of the Promenade sections is the theme from the first Promenade of Mussorgsky's piano suite *Pictures at an Exhibition* (1874).

The idea for Collages was to preserve, whether consciously or not, characteristic elements, gestures and compositional structures present in the collected quotations. Each Collage section is made entirely of material taken only from a single Peixinho's piece. This option was taken with the intention of plainly communicating through this composition the existence of all these different Peixinho's guitar works. The diverse works were therefore incorporated on a single composition, carefully leaving them clearly apart from each other in different sections, so that their individuality remains noticeable. The titles of all the

³ Now Portuguese Music Research & Information Centre (www.mic.pt).

⁴ Centre for the Study of the Sociology and Aesthetics of Music – the host of the 2021 edition of The 21st century Guitar Conference.

original sources were openly written above each Collage, to exacerbate the dissemination purpose of this composition.

Collage process

Within each Collage section, quotations passed through a collage process. The Collage made from *Nocturnal* (1971) excerpts is perhaps the simplest and clearest example for showing this collage process. *Nocturnal* is the oldest piece used for the Collages and has a small amount of guitar material. The nine guitar interventions in Figure 1 were collected from the manuscripts and represent most of *Nocturnal's* guitar part.

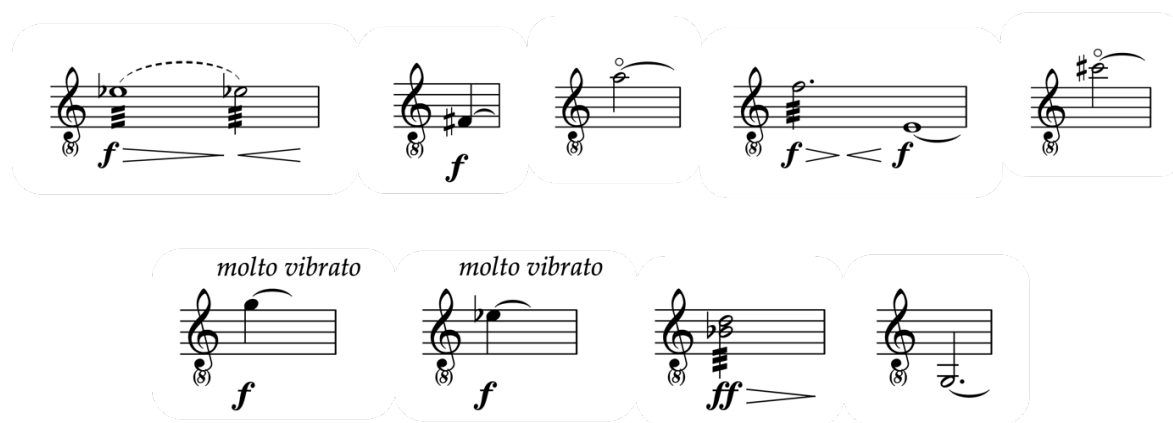


Figure 1 Excerpts from Jorge Peixinho's *Nocturnal* (1971) used by Pedro Baptista in *Jorge Peixinho – In Memoriam* (2021). Adapted with permission from *Nocturnal* (pp. 2, 3) by J. Peixinho, 2009, Centro de Informação da Música Portuguesa.

After collecting these interventions from Peixinho's manuscripts, the collage process for *Jorge Peixinho – In Memoriam* (2021) consisted of overlapping and/or juxtaposing Peixinho's musical excerpts. The nine elements were treated as if they were blocks or puzzle pieces. Each excerpt was used only once, with a treatment always strictly faithful to Peixinho's written notes. Whenever possible, the written rhythms, tone, articulation and dynamics remained unaltered, although some freedom was allowed in all these musical dimensions for the context of this homage. To assemble this puzzle, the pieces were glued together through a limited set of six intervals, consisting of 1, 2, 4, 5, 7 or 11 half tones. These intervals were used for linking adjacent notes. Octave equivalency was not adopted. This way, intervals like the ones with 13, 14, 16, 17, 19 or 23 half tones, for example, are not considered as part of this set. The choice of the intervals stems from Pedro Baptista's past compositional output – the intervals are not specifically related to Peixinho's music. Figures 2 and 3a show the collage process. Naturally, all the other possible intervals will appear anyway, but always as a result of the chosen set of adjacent intervals. The red lines in Figure 3b show only a few of those nonadjacent intervals. This was the compositional approach taken throughout the whole piece, with the intention of somehow unifying the musical discourse.

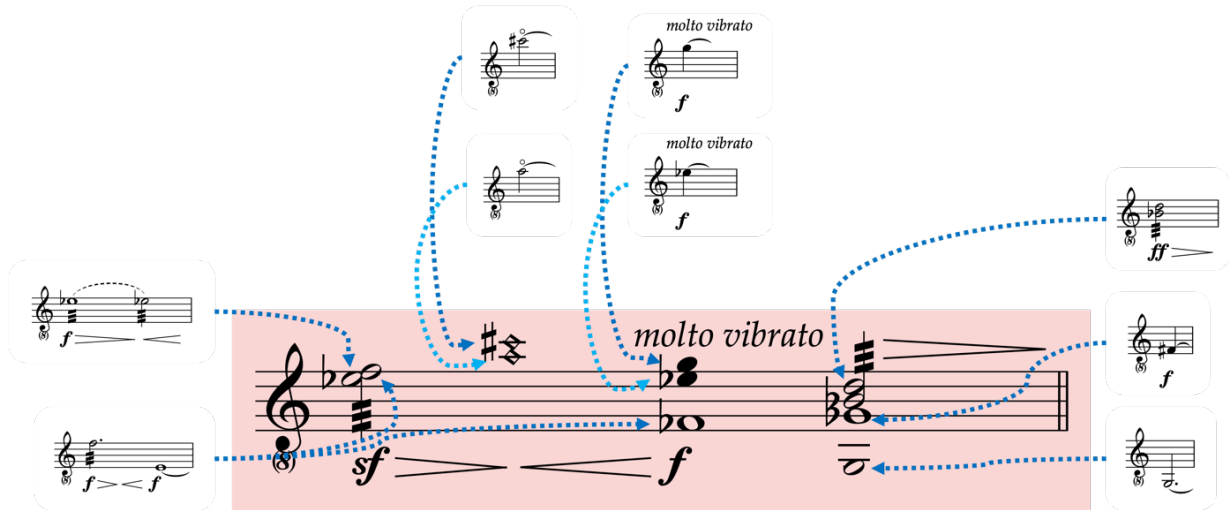


Figure 2 Collage process of excerpts from Jorge Peixinho's *Nocturnal* (1971) in Pedro Baptista's *Jorge Peixinho – In Memoriam* (2021). Adapted with permission from *Nocturnal* (pp. 2, 3) by J. Peixinho, 2009, Centro de Informação da Música Portuguesa; Reprinted from *Jorge Peixinho – In Memoriam* (p. 2) by P. Baptista, 2021 (Unpublished manuscript).

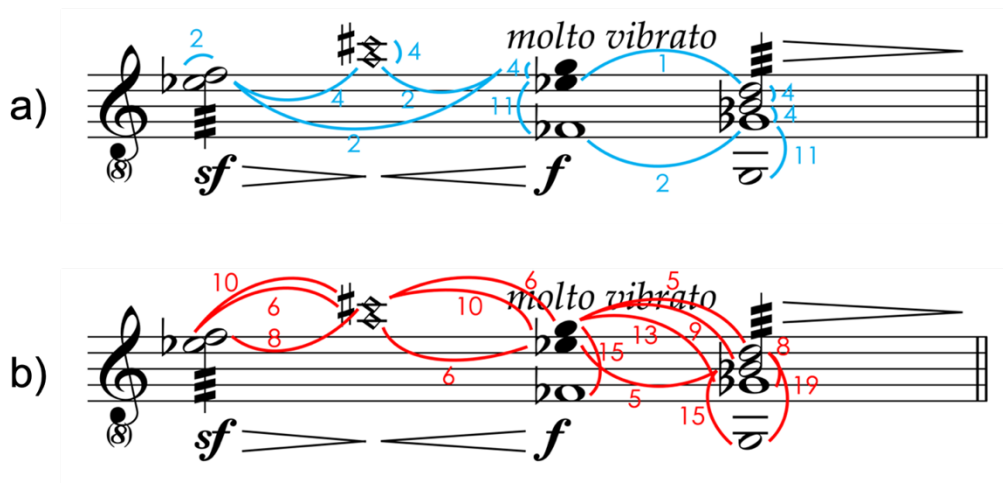


Figure 3 Adjacent intervals (a) and nonadjacent intervals (b) in the collage process of excerpts from Jorge Peixinho's *Nocturnal* (1971) in Pedro Baptista's *Jorge Peixinho – In Memoriam* (2021). Reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 2) by P. Baptista, 2021 (Unpublished manuscript).

Collecting excerpts

When collecting gestures from Peixinho's manuscripts, adjacent intervals were previously analysed on the source. Since, as already mentioned, the option was taken to never alter the notes written by Peixinho, many found guitar interventions were simply not used for quotation. This was a way to filter the sheer number of gestures and to reduce its quantity to a workable amount. Notice as well that, to collect excerpts, although it is always necessary to cut the music horizontally (as any excerpt implies), the guitar part was never cut vertically. This is, Peixinho's written notes for guitar were not omitted from a single chord, although additional notes were attached through the overlapping of different gestures. Otherwise,

one could theoretically quote only a single note from a six notes chord, which would completely adulterate the content of the quotation.

Since notes may be added, cases happened where an undesirable adjacent interval found on the source material has been transformed into a nonadjacent interval through the addition of other gesture's note or set of notes in between. In Figure 4, the two boxed sequences of three notes include each an undesired interval of three half tones (one between written notes $G\#_5$ and B_5 and another between G_5 and Bb_5 ⁵). The added harmonic (written note A_5 ⁶) divides both minor third intervals (which now become nonadjacent intervals) into smaller and preferable adjacent intervals of one and two half tones. This process allowed for the inclusion of gestures with adjacent intervals other than the ones present in the chosen set.

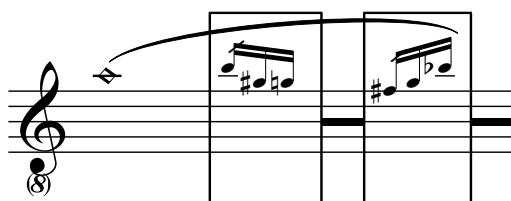


Figure 4 Example of an addition of a note between undesired adjacent intervals. Reprinted from *Jorge Peixinho – In Memoriam* (p. 3) by P. Baptista, 2021 (Unpublished manuscript).

As above stressed, these interval sets and their respective described usage are not an observed characteristic of Jorge Peixinho's writing, being only the compositional tools chosen to construct these Collages of Peixinho's gestures. Nevertheless, the act of collecting material from a work and quoting them on another work, rewriting and resignifying them, that is indeed a characteristic found on some of Peixinho's works. For example, in *Sine Nomine* (1987), we found quotations from the guitar parts of three of his own pieces.

It should also be mentioned that a similar project has already been composed and documented by Nuno Peixoto de Pinho. In his work *LLOCK* (2012), quotations from Peixinho's guitar works *L'Oiseau-Lyre* (1982) and *Cantos de Sophia* (1990) were collected as raw material to craft an original work for guitar duo.⁷ A second version of *LLOCK* was devised for guitar and electronics, using excerpts from Lopes e Silva's recording of *L'Oiseau-Lyre* (Baptista et al., 2020; Pinho, 2016). Pinho's *LLOCK* shares with *Jorge Peixinho – In Memoriam* the intention to quote Jorge Peixinho's guitar excerpts to create a new original work. The works differ, however, since *LLOCK* was composed for guitar duo, featuring unaltered excerpts from two Peixinho's guitar works and allowing some interpretational freedom in their reading and alignment, while *Jorge Peixinho – In Memoriam* was composed for solo guitar, including reworked excerpts from other 11 Peixinho's guitar works, crafted with a fixed contrapuntal alignment.

⁵ In this paper, scientific pitch notation is used. The actual sound is an octave below, as the clef implies (written note C5 sounds C4, which is the middle C).

⁶ The harmonics are written in the same way as non-harmonic notes, the notation represents the (transposed) sound result.

⁷ Nuno Peixoto de Pinho's *LLOCK* was commissioned by Baltar Cassola Guitar Duo, formed by guitarists Eduardo Baltar and Tiago Cassola, which premiered the work in their digression *Espelhos* (Mirrors), presented in Portugal, Spain, France and Italy.

As aforementioned, Jorge Peixinho composed 21 guitar works. Even so, since the aim was not to compose a piece too long, as it would certainly get with 21 Collages, only 11 works (including all their multiple versions) were quoted in *Jorge Peixinho – In Memoriam* (2021) (see Appendix). This means that 10 works were left unquoted: the two works whose manuscript was not found; two works whose notation is mainly based on verbal text;⁸ the two works already quoted by Pinho in his composition *LLOCK; Sine Nomine* (1987) – since the three works Peixinho quotes in this piece already have their own Collages, it seemed redundant to create another separate Collage for *Sine Nomine*; and three works for which Collages have been composed and ultimately left out of the final piece for balance purposes. This way, there are 11 Collages, each made from one of 11 Peixinho's guitar works.

Often, it is not easy for a guitarist to gather unusual chamber music formations to play with. This can narrow his chances of embracing some of Peixinho's guitar parts. In this piece, collected gestures and moments from Peixinho's diverse guitar works, including those composed for larger formations, are now presented through Collage, being readily available for solo guitar. This is intended to further increase the deserved presence of Peixinho's rich musical gestures on today's guitar artistic scene.

Gesture as a frame

Resuming the description of the collage process, it will be helpful to show another example. When making a Collage for *O Jardim de Belisa* (1984), a much larger work than *Nocturnal* and with many and more complex guitar gestures, Baptista did not find a way to assemble all the gestures intuitively on a single unified phrase, like was previously shown (Fig. 2). Then, there was the need to find some way to organize the many gestures in an organic structure. One such way was to take a passage, like the one from Figure 5, and employ it as a frame where to attach the other gestures. Setting and resolving a kind of bass harmonising exercise, the many Peixinho gestures were chosen based either on its bass note, when it is the same as one from Figure 5, or on the adjacent intervals formed with the bass (when this is not present in the passage depicted in Fig. 5). An excerpt of the result is shown in Figure 6.



Figure 5 Passage from Jorge Peixinho's *O Jardim de Belisa* (1984). Adapted with permission from *O Jardim de Belisa* (pp. 41, 42), by J. Peixinho, 1984 (Unpublished manuscript).

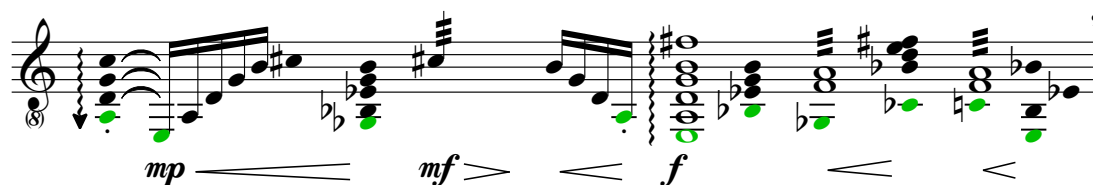


Figure 6 Using a sequence of bass notes as a frame for Collage in Pedro Baptista's *Jorge Peixinho – In Memoriam* (the green-highlighted notes correspond to the initial notes from Figure 5's passage) Reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 1) by P. Baptista, 2021 (Unpublished manuscript).

⁸... *E isto é só o início, hein?* (1975) and *Maria Fumaça* (1986).

Another example will be presented, where the same idea of employing a gesture as a frame for other gestures was adopted. Excerpts were collected from *Mediterrânea* (1991) and merged in a progression of intervals in *tremolo*, like shown in Figure 7. In a similar way to the preceding example based on a bass harmonising exercise, this passage was also taken as the basis for an exercise of harmonisation. Gestures were searched through the entire *Mediterrânea's* guitar part, in the hope of finding compatible ones, as in gestures that could be attached somewhere on this progression, always using exclusively the same set of adjacent intervals. After attaching the found gestures to the *tremolo* sequence, a Collage was made, which is depicted in Figure 8.

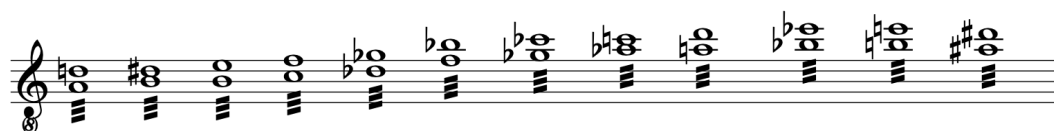


Figure 7 Merged excerpts from Jorge Peixinho's *Mediterrânea* (1991). Adapted with permission from *Mediterrânea* (pp. 22, 23, 24) by J. Peixinho, 2009, Centro de Informação da Música Portuguesa.



Figure 8 Using a sequence of *tremolo* intervals as a frame for Collage in Pedro Baptista's *Jorge Peixinho – In Memoriam*. Reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 3) by P. Baptista, 2021 (Unpublished manuscript).

Meter

Apart from fitting smaller excerpts on bigger ones, other ways of organization were also adopted. One such way was used when quoting *Ciclo-Valsa* (1982). This Peixinho's piece has the particularity of a waltz time signature and rhythmic feel. On this Collage, the elements collected were all rearranged but, given the importance of metre in the source material, care was taken to always maintain the position of each note on the bar. This is, if a note was on a first beat on the original Peixinho's *Ciclo-Valsa*, it remained on the first beat on the Collage. The same applies to the second beat, third beat, or anywhere in between. This is also the only Collage with time signature and even with bars. This way, this Collage, which initial fragment is shown in Figure 9, preserves the metric disposition of each excerpt and the waltz character (although trying intentionally to disrupt it).



Figure 9 Beginning of Collage over Jorge Peixinho's *Ciclo-Valsa* (1982) in Pedro Baptista's *Jorge Peixinho – In Memoriam* (2021). Reprinted from *Jorge Peixinho – In Memoriam* (p. 2) by P. Baptista, 2021 (Unpublished manuscript).

Grouping quotations by shared guitar technique

Another possible way to organize the collected quotations was to build passages based on different kinds of material. A clear example of this would be the Collage based on *Recitativo IV* (1973/1974), where the material was grouped based on the guitar techniques included. Figure 10 shows an excerpt from a section that was crafted from a group of found excerpts in *tremolo*, whereas the excerpt in Figure 11 was made with collected harmonics found throughout the manuscript, and that of Figure 12 is the result of grouping quotations which contain strumming, including six strings *tremolo*. This kind of process accentuates the observed presence and quantity of reoccurring guitar techniques. It is also a way to resignify this material, establishing connections apart from the original source, where these shared technique excerpts presented a completely different arrangement and were not as prominently grouped.



Figure 10 Quotations from Jorge Peixinho's *Recitativo IV* (1973/1974) grouped by shared *tremolo* in Pedro Baptista's *Jorge Peixinho – In Memoriam*. Reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 1) by P. Baptista, 2021 (Unpublished manuscript).

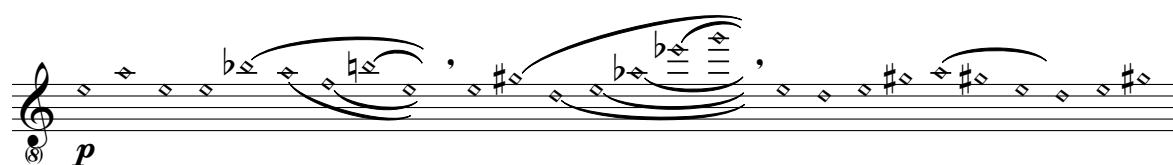


Figure 11 Quotations from Jorge Peixinho's *Recitativo IV* (1973/1974) grouped by shared harmonics in Pedro Baptista's *Jorge Peixinho – In Memoriam*. Reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 1) by P. Baptista, 2021 (Unpublished manuscript).



Figure 12 Quotations from Jorge Peixinho's *Recitativo IV* (1973/1974) grouped by shared strumming in Pedro Baptista's *Jorge Peixinho – In Memoriam*. Reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 1) by P. Baptista, 2021 (Unpublished manuscript).

Grouping quotations by shared note

Another way to group quotations was based on whether they did or did not include a given note. This produces an effect which was also observed on Peixinho's music, when a reoccurring note is intentionally repeated in a passage, at times punctuating suspensions at the end of gestures. Reinforcing the intentionality of this practice, it was observed that, when Peixinho collected excerpts from his own previous works to compose the guitar part of *Sine Nomine* (1987), the composer made sure to alter some passages, suggesting an effort to promote a shared note. This tool, which was used to organise quotations and as a way of strengthening the homage, is present, for example, in *Collage over Memória de Marília* (1990). Figure 13 depicts three sections from this *Collage*, each focusing on a particular note – in an interpretation, these notes may stand out through agogics and dynamics. The section in Figure 13a is made of quotations which include the written A#₄ note, highlighted in blue. Following it, a second section in Figure 13b was composed with excerpts containing the written D#₅, in red. Finally, a third section results from grouping quotations where written notes C#₅ were found – this is highlighted in green in Figure 13c. These three sections based on repeated notes appear in the piece in this order and not another (although the retrogradation was also possible). This way, the repeated notes form between themselves intervals of five and two half tones (as shown in Fig. 13d), which belong to the chosen adjacent intervals set.

Synthesising, the *Collages* are like puzzles, made with Peixinho's pieces and assembled through Baptista's personal set of intervals. This assemblage is made while searching for guitar's idiomatic writing and always confronting reason and emotion in an attempt to create an effective musical discourse.

Promenades

As aforementioned, Baptista's compositional endeavour, *Jorge Peixinho – In Memoriam* for solo guitar (2021), is formally made of two different types of sections: *Collages* and *Promenades*. We have seen some of the *Collages* and explained some processes involved in their crafting. We will focus now on the other type of sections, denominated *Promenades*.

Figure 13 consists of four parts labeled a) through d). Part a) shows a musical staff with a treble clef and a key signature of one sharp (F#). The melody features a sequence of notes with a blue highlight under the A#4 note. Part b) shows a similar staff with a red highlight under the D#5 note. It includes dynamic markings: *pp* at the beginning, *f* in the middle, and *p* at the end. Part c) shows a staff with a green highlight under the C#5 note and a dynamic marking of *p*. Part d) is a close-up of the notes from parts a, b, and c, with green fingerings '5' and '2' above the notes.

Figure 13 (a-c) Quotations from Jorge Peixinho's *Memória de Marília* (1990) grouped by a shared note in Pedro Baptista's *Jorge Peixinho – In Memoriam* ([a] A#₄, highlighted in blue; [b] D#₅, highlighted in red; and [c] C#₅, highlighted in green) and (d) adjacent intervals formed by the shared notes. Reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 3) by P. Baptista, 2021 (Unpublished manuscript).

One of the eminent dangers when composing a piece made with material taken from diverse other works is obtaining a very fragmented piece, compromising continuity, unity and purpose. One way adopted to counter this problem, as already seen, was the resource to the same adjacent intervals set through the whole piece, searching for grammatical cohesion. Another way found to overcome the challenge of presenting diverse material in the same composition was to intercalate Collages with other sections, the Promenades. This way, Promenades function as connectors, intended to smooth the transitions between different Collages, which can be strongly contrasting.

The Promenades are named after the homonymous movements from Mussorgsky's piano suite *Pictures at an Exhibition* (1874). The various Promenades in Baptista's piece are in fact all based on different excerpts taken from the first Promenade of Mussorgsky's work, following orderly its entire upper voice. Being these well-known Mussorgsky's Promenades intended as the walks between paintings at a gallery of art (Mustakimov, 2021, pp. 5, 24, 25, 38), the same idea was applied to this piece for solo guitar, as if these sections represented a sound space where Peixinho's works are exhibited under Collage form. The melody from Mussorgsky's first promenade served therefore as a frame where to exhibit the 11 Collages, which were inserted between its phrases. Figure 14 depicts Mussorgsky's theme and how it was divided into 12 small sections, which refer to each one of *Jorge Peixinho – In Memoriam's* 12 Promenades. The figure also flags the only omitted part from Mussorgsky's theme. This option was taken to avoid unwanted octaves on notes G_{4/5} and F_{4/5}. It should be noted that this same omission (among others) is made by Mussorgsky himself on his fifth Promenade from the same suite.

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto.

5
9
12
15
18
21

Figure 14 Mussorgsky's theme from the first Promenade of *Pictures at an Exhibition*. The red slashes show how Baptista subdivided the melody into 12 parts, to create the 12 Promenades of his piece *Jorge Peixinho – In Memoriam*, the green and purple boxes highlight the repetitions, the blue ellipses highlight the identical motives. Adapted from *Pictures at an Exhibition* (pp. 2, 3) by M. Mussorgsky, 1914, Augener.

Crafting Promenades from melodic excerpts

We will now explore how the melodic excerpts were transformed into linking sections. The exact same notes from Mussorgsky's melody were used but with a few changes. Firstly, a transposition an octave below was deemed as necessary, to allow for a more comfortable register where to explore with greater ease an idiomatic writing for guitar. This way, the written notes remain identical to the piano score, but sound an octave below. Secondly, a freer rhythmic notation was applied, aiming to achieve a kind of rhythm closer to what was observed in many Peixinho's passages. Thirdly, extra notes were added in between the original notes of Mussorgsky's melody, mainly to turn adjacent intervals into nonadjacent intervals. The result aims to be something like a sustained and undefined reminiscence of the original melody. Figures 15 and 16 provide examples. The repetitions in Mussorgsky's theme (in green and purple boxes in Fig. 14) prompted special attention. To avoid the literal repetition, in the second iteration Baptista made a variation in *tremolo*, following the same free rhythmic notation and addition of notes. This way, a similar melodic fragment was turned into quite different sections. In the final iteration of the first melodic excerpt from the theme, instead of another variation, literal repetition was intended to clearly signal the

last Promenade, promoting in the listener a formal awareness of a recapitulation that will lead later into a Coda (see Fig. 15).

The image displays a musical score with four staves. The top staff is a single melodic line in 5/4 time, marked *f*, with the tempo instruction "Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto." Two segments of this melody are enclosed in green boxes. Below this are three staves of accompaniment. The first two staves are grouped together and marked *ppp*. The first staff has a *p* dynamic marking. The second staff has a *ppp* dynamic marking. The third staff is marked *p*. A fourth staff at the bottom, starting at measure 21, shows a continuation of the melody with a green box around a segment. Green lines connect the boxed segments in the top staff to the corresponding boxed segments in the lower staves, illustrating melodic repetition and counterpoint.

Figure 15 Above and below: melodic repetition in Mussorgsky's theme from the first Promenade of *Pictures at an Exhibition*, in the centre: its Promenade counterparts in Pedro Baptista's *Jorge Peixinho – In Memoriam*. Adapted from *Pictures at an Exhibition* (pp. 2, 3) by M. Mussorgsky, 1914, Augener; reprinted and adapted from *Jorge Peixinho – In Memoriam* (pp. 1, 3) by P. Baptista, 2021 (Unpublished manuscript).

The image displays a musical score with three staves. The top staff is a single melodic line in 5/4 time, marked *p* and *ppp*. Below this are two staves of accompaniment. The first staff is marked *p* and the second staff is marked *ppp*. A third staff at the bottom, starting at measure 21, shows a continuation of the melody with a *ppp* dynamic marking. Purple lines connect the boxed segments in the top staff to the corresponding boxed segments in the lower staves, illustrating melodic repetition and counterpoint.

Figure 16 In the centre: melodic repetition in Mussorgsky's theme from the first Promenade of *Pictures at an Exhibition*, above and below: its Promenade counterparts in Pedro Baptista's *Jorge Peixinho – In Memoriam*. Adapted from *Pictures at an Exhibition* (p. 3) by M. Mussorgsky, 1914, Augener; reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 3) by P. Baptista, 2021 (Unpublished manuscript).

As already mentioned, only the upper voice was taken. Even so, notice the two identical motives highlighted through blue ellipses in Figure 14. These motives, formed by notes taken from lower voices, were used as well, because the E₄ notes stand out from the source's figuration, being the only eighth notes in Mussorgsky's piano score which are not articulated simultaneously with a note of the upper voice. When working with this material, while the pitches were maintained, the position of the blue motives in relation to the melody was changed, in an attempt to moderate adjacent interval management and an idiomatic writing for guitar. Figure 17 shows how Baptista carried out the voice displacement.

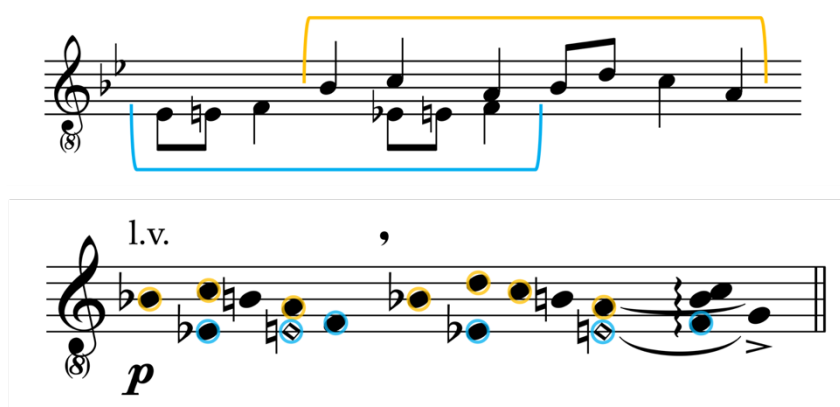


Figure 17 Above: excerpt from Mussorgsky's theme from the first Promenade of *Pictures at an Exhibition*, below: its counterpart in Pedro Baptista's *Jorge Peixinho – In Memoriam* – colours were used to highlight the voice displacement. Adapted from *Pictures at an Exhibition* (p. 3) by M. Mussorgsky, 1914, Augener; reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 2) by P. Baptista, 2021 (Unpublished manuscript).

Melodic deviations

Sometimes, as expected, adjacent intervals which do not belong to the pre-defined set were found in the original Mussorgsky's melody. Remember that in Collages, the notes written by Jorge Peixinho were untouchable in the wish to be the most faithful possible in the quotations. Nevertheless, since the aim is not to compose a Mussorgsky's homage, the notes on the Promenade were in some cases conveniently modified. Remember as well that in Collages, when the original Peixinho's gestures had adjacent intervals that did not belong to the chosen set, they simply were not used. Yet, here the idea was to use the full Mussorgsky's melody, avoiding cuts (except for the one already shown), in order to promote unity through the piece, which starts with the very beginning of the melody and ends with its final notes. Adopting this set of choices, melodic changes became unavoidable.

Notice in Figure 18 how the adjacent intervals of three half tones found in the original melody were transformed into desirable adjacent intervals of four half tones, through the transformation of two notes and its reiterations (written notes C₅ into B₄ and F₅ into E₅). In the same way, the adjacent interval of three half tones in Figure 19, which was undesirable under the choices made, was turned into an interval of five half tones, through the substitution of a single note (written notes C₆ by D₆).

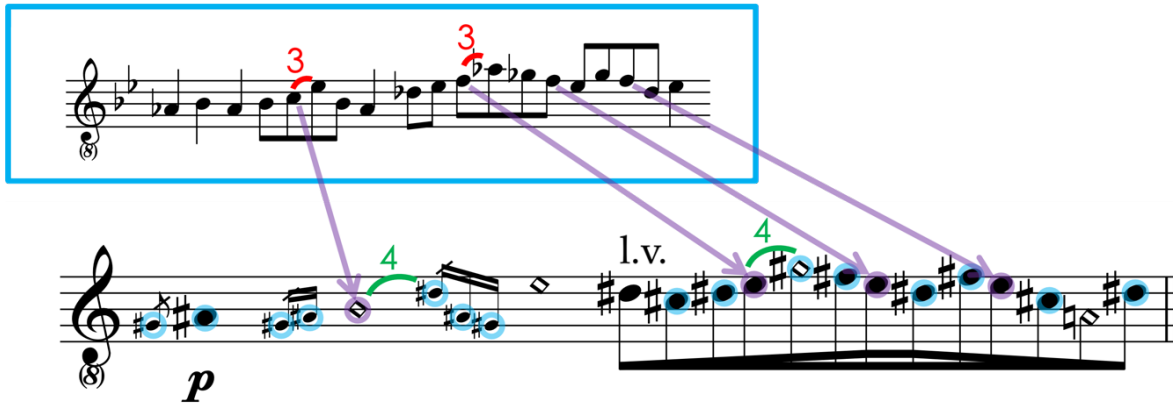


Figure 18 Above: excerpt from Mussorgsky's theme from the first Promenade of *Pictures at an Exhibition*, below: its counterpart in Pedro Baptista's *Jorge Peixinho – In Memoriam* – some notes were adjusted to fit the composer's pre-defined rules. Adapted from *Pictures at an Exhibition* (p. 2) by M. Mussorgsky, 1914, Augener; reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 1) by P. Baptista, 2021 (Unpublished manuscript).

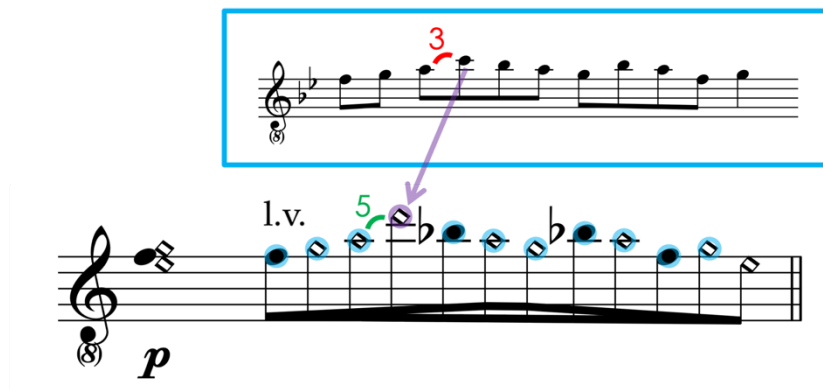


Figure 19 Above: excerpt from Mussorgsky's theme from the first Promenade of *Pictures at an Exhibition*, below: its counterpart in Pedro Baptista's *Jorge Peixinho – In Memoriam* – some notes were adjusted to fit the composer's pre-defined rules. Adapted from *Pictures at an Exhibition* (p. 3) by M. Mussorgsky, 1914, Augener; reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 2) by P. Baptista, 2021 (Unpublished manuscript).

Character similarity

Another tie to Mussorgsky's piece was intended with Collage over *Viagem da Natural Invenção* (1994). This is the first Collage appearing and vaguely suggests the character of Mussorgsky's first Picture. Notice in Figure 20 how both start with fast gestures that end on a highly euphonic interval (green highlight). Notice as well how the Collage's second gesture shares the same number of (seven) attacks with the first gestures of this Mussorgsky's Picture (red highlight). Also, the end of this Collage excerpt attempts to achieve, like in Mussorgsky's score, an *eco meno vivo* (blue highlight). Given the intentional suggestion, the ferocity of this Mussorgsky's movement may be pursued in the interpretation of this Collage.

The image displays two musical excerpts. The top excerpt is a single staff in treble clef, 3/4 time, featuring a melodic line with dynamic markings *mf*, *f*, *ff*, *f*, *f*, *ff*, *f*, *ff*, and *p*. A red bracket labeled "7 attacks" spans the first seven notes. Two green boxes labeled "P5" highlight specific notes. A blue box highlights the final notes. The bottom excerpt is a piano score in bass clef, 3/4 time, with two staves. The upper staff has dynamics *ff*, *sf*, and *p*. A red bracket labeled "7 attacks" spans the first seven notes of the upper staff. A red bracket labeled "meno vivo" spans the last seven notes of the upper staff. Two green boxes labeled "P8" highlight specific notes in the upper staff. The lower staff has a dynamic marking *ff*.

Figure 20 Above: beginning of the first Collage from Pedro Baptista's *Jorge Peixinho – In Memoriam*, below: beginning of Mussorgsky's first Picture from *Pictures at an Exhibition*. Reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 1) by P. Baptista, 2021 (Unpublished manuscript); adapted from *Pictures at an Exhibition* (p. 4) by M. Mussorgsky, 1914, Augener.

Other Peixinho's allusions

Apart from all the diverse references that naturally occur when many quotations are employed, other allusions to Peixinho's music were intentionally inserted in this homage. Differently from the quotations, where characteristic gestures were found already pre-built, other references were also pursued, trying to somehow sketch identified reoccurring specificities.

Tone modulation

Some of those specificities are related to tone. Jorge Peixinho gives much attention to tone. He frequently uses extended techniques from different instruments, shaping and merging its tones in clever ways to produce a kind of synthetic or hybrid tones made with conventional instruments. Trying to simulate in this solo guitar work this particularity of his orchestration metier, there was an attempt to manipulate and connect different tones on a single instrument. One process used by Peixinho is the tone modulation, which was identified by Zoudilkine (2004) as part of the resonance effects employed by Peixinho in his orchestral works. This process of tone modulation involves three sequential phases. The first phase is characterised by the existence of a tone A. The second phase is marked by the coexistence of the tone A and a new tone: B. In the third phase, the tone A has already faded away and only the tone B remains. Throughout these phases, all means can be used to facilitate a smooth transition between tones A and B. This can be done, for example, with tone devices characteristic of the instrument (like the gradation between *sul tasto* and *sul ponticello*) or through dynamics (with tone A in *decrescendo* and tone B in *crescendo dal niente*).

In the excerpt from Collage over *Recitativo IV* (1973/1974) on Figure 21, the blue A marks a repeated note that gets progressively more *sul tasto*, aiming to approach the tone of harmonics. In the section AB, both tones (*sul tasto* and harmonic) exist at the same time on the same pitch. The dolce note slowly loses intensity while the harmonic rises from inaudible, gaining more and more intensity until it reaches the

section marked with a B, where only harmonics exist. Resourcing to this compositional device, the aim was to achieve a gradual tone transformation from regular to harmonic note, linking two contrasting sections in a smooth way.

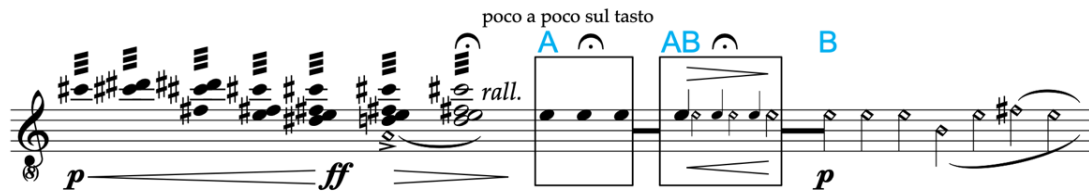


Figure 21 Tone modulation in Pedro Baptista's *Jorge Peixinho – In Memoriam*. Reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 1) by P. Baptista, 2021 (Unpublished manuscript).

Activity over a set of notes

Still on tone, but also articulation and dynamics, there is another Jorge Peixinho's recurring particularity that consists of promoting activity over a given note or set of notes. In Figure 22, the written G₅ notes highlighted in blue pass through three different configurations (*pizzicato* Bartók, harmonics and regular note in *staccato*) in a short amount of time. Similarly, the written A₅ notes in orange also pass through three configurations (*pizzicato* Bartók, *tremolo* and harmonic).

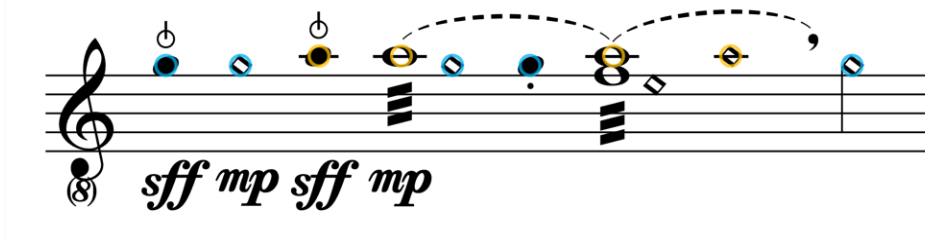


Figure 22 Activity over a set of notes in Pedro Baptista's *Jorge Peixinho – In Memoriam*. Reprinted and adapted from *Jorge Peixinho – In Memoriam* (p. 2) by P. Baptista, 2021 (Unpublished manuscript).

Phoenix gesture

A particular way of promoting activity without changing pitch was observed on Peixinho's music. It consists of a note (or set of notes) that is articulated and heard decaying until almost disappearing. Just before silence is reached, a *tremolo* starts from a very subtle dynamic on the same note, at times followed by a *crescendo*. This creates the illusion of a note that almost dies but, at the last moment, it is reborn and regains its strength. That is why this gesture was named during this investigation as "phoenix", the mythical bird that burns to death but, instead of ceasing to exist, it is reborn from the ashes and rises to the skies once again.

The guitar is perhaps one of the best suited instruments for this gesture, because it can create extreme pianissimos that are impossible on most instruments. Maybe that is one reason why this gesture shows up through Peixinho's guitar works. Examples of the Phoenix gesture in Peixinho's pieces are shown in Figures 23a⁹ (solo work) and 23b (chamber music). In *Jorge Peixinho – In Memoriam* (2021), this effect is suggested many times. The example in Figure 24 presents the Phoenix gesture being used to clearly launch two similar motions.

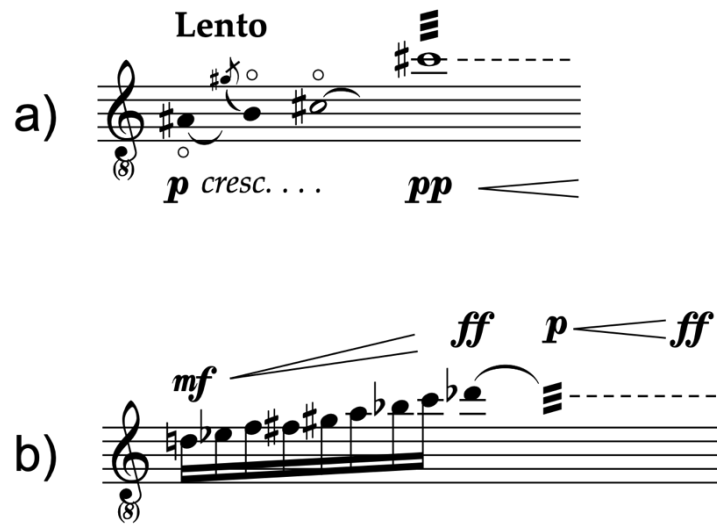


Figure 23 Phoenix gestures from Jorge Peixinho's (a) *L'Oiseau-Lyre* (1982) and (b) *Recitativo IV* (1974). Adapted with permission from (a) *L'Oiseau-Lyre* (p. 5) by J. Peixinho, 1996, Centro de Informação da Música Portuguesa and (b) *Recitativo IV* (p. 7) J. Peixinho, 2009, Centro de Informação da Música Portuguesa.

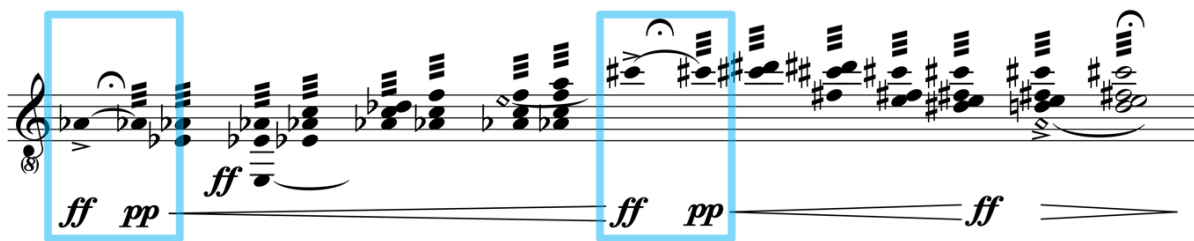


Figure 24 Phoenix gestures from Collage over Jorge Peixinho's *Recitativo IV* (1973/1974) in Pedro Baptista's *Jorge Peixinho – In Memoriam* (2021). Reprinted from *Jorge Peixinho – In Memoriam* (p. 1) by P. Baptista, 2021 (Unpublished manuscript).

⁹ In this piece, harmonic notes are written an octave below, when compared to regular notes. So, in this example, although the two C# are written an octave apart, they actually sound in unison.

Bird contour

Another bird-related gesture was regarded, for the purpose of this homage, as consisting of three notes displaced in such a way, that its contour vaguely resembles the simplified shape of a flying bird, as in Figure 25, or otherwise its inversion, like in the first note of Figure 26, where Peixinho achieves the inverted bird contour through the untuning and retuning of the open sixth string, after which a regular bird contour appears in harmonics. Whether these resemblances were intentionally suggested by Peixinho or not, it is nevertheless observed mainly on *L'Oiseau-Lyre* (1982). The title of this work is French for Lyrebird, a bird species which excels at mimicking sounds, including those produced by other birds, thus suggesting this connection. For *Jorge Peixinho – In Memoriam* (2021), a similar bird contour was built with harmonics taken from *Música em Água e Mármore* (1977), as shown in Figure 27. This gesture is presented throughout the piece. Curiously, we might even consider that the Promenade's theme is actually filled with shapes of this kind. The very beginning of this theme, depicted in Figure 28, shows a bird contour followed by a reiteration of its inversion.

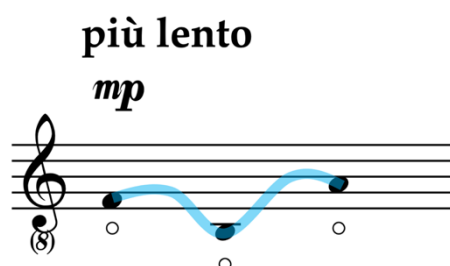


Figure 25 Bird contour from Jorge Peixinho's *L'Oiseau-Lyre* (1982). Adapted with permission from *L'Oiseau-Lyre* (p. 6) by J. Peixinho, 1996, Centro de Informação da Música Portuguesa.

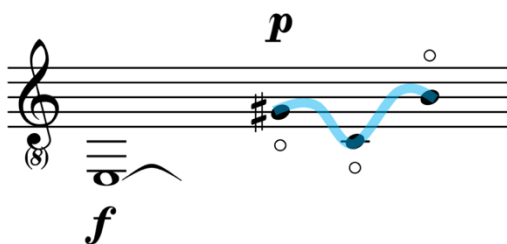


Figure 26 Bird inverted and regular contours from Jorge Peixinho's *L'Oiseau-Lyre* (1982). The inverted contour is achieved by detuning and retuning the open sixth string. Adapted with permission from *L'Oiseau-Lyre* (p. 3) by J. Peixinho, 1996, Centro de Informação da Música Portuguesa.



Figure 27 Bird contour from Collage over Jorge Peixinho's *Música em Água e Mármore* (1977) in Pedro Baptista's *Jorge Peixinho – In Memoriam* (2021). Reprinted from *Jorge Peixinho – In Memoriam* (p. 2) by P. Baptista, 2021 (Unpublished manuscript).



Figure 28 Regular and inverted bird contours from Promenade in Pedro Baptista's *Jorge Peixinho – In Memoriam* (2021). Reprinted from *Jorge Peixinho – In Memoriam* (p. 1) by P. Baptista, 2021 (Unpublished manuscript).

Resonance and dampening

Peixinho can be very detailed when it comes to notating resonance and dampening. The notation in Figure 29 clearly shows this care. In this example, it is interesting how Peixinho is reinforcing, through dampening, the effect that naturally occurs on guitar, since its higher strings are likely to sustain less than its lower ones.

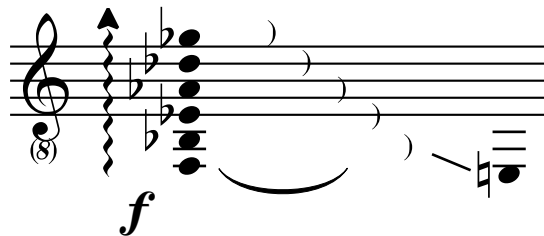


Figure 29 Dampening from the 1st movement (*Algarve*) of Jorge Peixinho's *Cantos de Sophia* (1990). Adapted with permission from *Cantos de Sophia* (p. 1) by J. Peixinho, 2009, Centro de Informação da Música Portuguesa.

In this homage, detailed sustain and dampening was on some occasions indicated as well, as another reference to Jorge Peixinho. In Figure 30, as in the prior example from Peixinho, all notes from a six notes chord are dampened except for one, although here the dampening is made simultaneously, and the remaining note is not in the bass. In this example, the effect allows for a smoother linking of two highly contrasting sections.

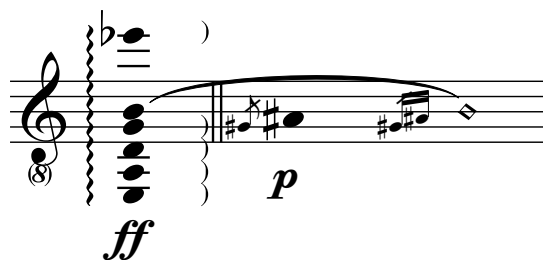


Figure 30 Dampening between Collage on Jorge Peixinho's *Recitativo IV* (1973/1974) and Promenade in Pedro Baptista's *Jorge Peixinho – In Memoriam* (2021). Reprinted from *Jorge Peixinho – In Memoriam* (p. 1) by P. Baptista, 2021 (Unpublished manuscript).

This kind of dampening and resonance notation was especially useful to avoid some undesired adjacent intervals. In Figure 31, the repeated object (consisting of written notes A_{b3} and F_4) simply could not exist without the resonance of the previous chord. The added C_4 divides the undesired interval of nine half tones into two smaller and preferable intervals of four and five half tones.

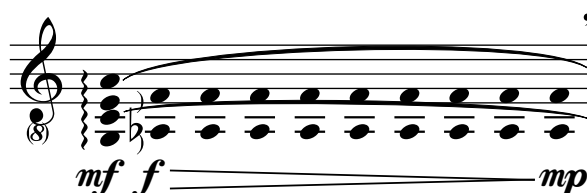


Figure 31 Dampening from Collage on Jorge Peixinho's *Música em Água e Mármore* (1977) in Pedro Baptista's *Jorge Peixinho – In Memoriam* (2021). Reprinted from *Jorge Peixinho – In Memoriam* (p. 2) by P. Baptista, 2021 (Unpublished manuscript).

Open work

On several occasions, Peixinho lets the performer decide his actions. The guitarist might be asked, for example, to repeat a certain gesture an indefinite number of times or to choose freely between a set of notes or musical excerpts. The example in Figure 32 is particularly representative of this freedom, since Peixinho specifies only the notes and asks for much activity in rhythm, dynamic, tone and articulation. Notice as well how Peixinho is once again promoting activity over a set of notes.

In *Jorge Peixinho – In Memoriam* (2021), elements exist which are to be repeated a free number of times. Also, in the final section of this piece, the guitarist is asked to play the two boxed elements in Figure 33. Here, the player is able to choose whether to alternate freely between both or not, or whether to repeat them over and over or do not repeat them at all, until freely ending his performance. This kind of specified compositional freedom asked to the performer was another way found to homage Jorge Peixinho.

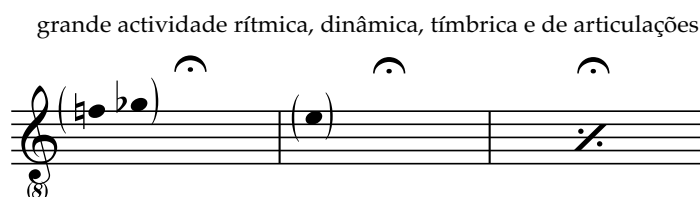


Figure 32 Free activity in Jorge Peixinho's *Recitativo IVb* (1974). Adapted with permission from *Recitativo IVb* (p. 8) by J. Peixinho, 2009, Centro de Informação da Música Portuguesa.

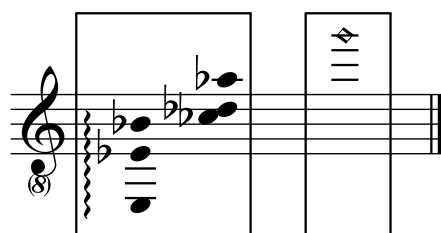


Figure 33 Final section of Pedro Baptista's *Jorge Peixinho – In Memoriam* (2021). Reprinted from *Jorge Peixinho – In Memoriam* (p. 3) by P. Baptista, 2021 (Unpublished manuscript).

Conclusion

This paper has described some processes involved in the composition of a new work for solo guitar by Pedro Baptista, entitled *Jorge Peixinho – In Memoriam* (2021), which is dedicated to Grupo de Música Contemporânea de Lisboa. The main ways in which it is intended as an homage were outlined, in an attempt to clarify the diverse Jorge Peixinho's references inserted throughout this piece. The guitarist is invited to play through many Peixinho's gestures collected from manuscripts that range between 1971 and 1994. This piece includes direct quotations of 11 Peixinho's guitar parts and other allusions to specificities of his music. The usage of the Promenade theme from Mussorgsky's *Pictures at an Exhibition* and the adoption of a limited set of adjacent intervals were tools employed to promote the unity and cohesion on a piece consisting of material taken from multiple sources.

As for future related projects on Peixinho and guitar, the next step would be to write additional pieces influenced as well by his yet unquoted guitar works and including the many extended techniques found in his music, some of which employ creative external objects. One such example is the highly unusual and beautiful effects produced by a tricot needle.

Jorge Peixinho is a major figure in the Portuguese avant-garde musical movement of the second half of the 20th century. Having met the guitarist José António Lopes e Silva, Peixinho incorporated therefore the guitar in 21 of his works, although most of these are still largely unknown, even among Portuguese classical guitarists. We hope that this paper and the composed homage for solo guitar can contribute to increase the interest of the academic community in exploring the rich and diverse Jorge Peixinho's guitar music, which undoubtedly belongs to the main guitar repertoire from 20th century's European music.

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Pedro Baptista studied guitar with Régine Campagnac at the Sintra Music Conservatory and, later, at the Music School of the Lisbon National Conservatory, with Júlio Guerreiro. He then studied at the University of Évora, obtaining his degrees in guitar with Dejan Ivanovic and in composition with Christopher Bochmann and Pedro Amaral. Pedro Baptista concluded his Master's degree at the University of Aveiro in music teaching under Pedro Rodrigues and Paulo Vaz de Carvalho. Currently he is attending Ph.D. studies in Music at University of Aveiro under guidance of Pedro Rodrigues and Evgueni Zoudilkine.

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Pedro Rodrigues has won the Artists International Auditions (New York), Concorso Sor (Rome) and Prémio Jovens Músicos (Lisbon). He was also awarded at various other competitions. Rodrigues began his guitar studies with José Mesquita Lopes at the Escola de Música do Orfeão de Leiria. He later studied with Alberto Ponce at the École Normale de Musique de Paris where he completed the Diplome Supérieur de Concertiste in Chamber Music and in Guitar. Under the academic supervision of Paulo Vaz de Carvalho and Alberto Ponce, Pedro completed his Ph.D. in Music at the University of Aveiro, where he is currently an Assistant Professor.

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Evgueni Zoudilkine was born in Borovsk, Russia. He studied at the Tchaikovsky Conservatory of Moscow where he got his Master Program in Composition. After concluded the graduate studies program, he was teaching at the same conservatory. He got his Ph.D. in Composition at Aveiro University (Portugal). His catalogue has various commissions, and he won a few prizes from international competitions of composition. He published a book and a few articles about Portuguese Composers. Evgueni Zoudilkine has been lecturer in Portugal since 1993, and since 1996 he is Professor of composition at the Aveiro University.

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Appendix

Jorge Peixinho's works for/with guitar

Catalogue reference (Delgado et al., 2002)	Title (Instrumentation)	Year	Score's access	Piece(s) in which the guitar part is quoted
JP 046	Música para Almada, Um Nome de Guerra (Ensemble)	1971	Grupo de Música Contemporânea de Lisboa (GMCL)	-----
JP 047 a/b/c	Nocturnal (Ensemble)	1971	Centro de Investigação e Informação da Música Portuguesa (mic; http://www.mic.pt)	Pedro Baptista (PB), <i>Jorge Peixinho – In Memoriam</i>
JP 053	Música para Brandos Costumes (Ensemble)	1972	<i>score lost</i>	-----
JP 054	Quatro Peças para Setembro Vermelho (Ensemble)	1972	<i>score lost</i>	-----
JP 061 a/b/c	Recitativo IV (Ensemble)	1973/74	mic	Jorge Peixinho, <i>Sine Nomine</i> ; PB, <i>Jorge Peixinho – In Memoriam</i>
JP 062 a/b/c/d/e	Coral (Ensemble)	1974	Centro de Estudos de Sociologia e Estética Musical (CESEM)	PB, <i>Jorge Peixinho – In Memoriam</i>
JP 063	In-Con-Sub-Sequência (Ensemble)	1974	CESEM	-----
JP 065	... E isto é só o início, hein? (Ensemble)	1975	mic	-----
JP 077	Música em Água e Mármore (Ensemble)	1977	GMCL	Jorge Peixinho, <i>Sine Nomine</i> ; PB, <i>Jorge Peixinho – In Memoriam</i>
JP 091	Serenata per A. (Flute, Percussion, Piano, Guitar)	1981	CESEM	-----
JP 092 a	Ciclo-Valsa (Ensemble)	1982	CESEM	PB, <i>Jorge Peixinho – In Memoriam</i>
JP 094	L'Oiseau-Lyre (Solo Guitar)	1982	mic (*)	Nuno Peixoto de Pinho, <i>LLOCK</i>
JP 098 b	Ulivi Aspri e Forti II (Ensemble)	1984	CESEM	PB, <i>Jorge Peixinho – In Memoriam</i>
JP 104	O Jardim de Belisa (Ensemble)	1984	CESEM	Jorge Peixinho, <i>Sine Nomine</i> ; PB, <i>Jorge Peixinho – In Memoriam</i>
JP 106	Meta-Formoses (Bass clarinet & Ensemble)	1985	mic	PB, <i>Jorge Peixinho – In Memoriam</i>
JP 112	Maria Fumaça (Ensemble)	1986	GMCL	-----
JP 115	Sine Nomine (Ensemble)	1987	CESEM	-----
JP 124	Cantos de Sophia (Soprano & Guitar)	1990	mic	Nuno Peixoto de Pinho, <i>LLOCK</i>
JP 129	Memória de Marília (Ensemble)	1990	CESEM	PB, <i>Jorge Peixinho – In Memoriam</i>
JP 130	Mediterrânea (Ensemble)	1991	mic	PB, <i>Jorge Peixinho – In Memoriam</i>
JP 139	Viagem da Natural Invenção (Orchestra)	1994	mic	PB, <i>Jorge Peixinho – In Memoriam</i>

(*) *L'Oiseau-Lyre* was published in typescript by Musicoteca in 1996, edited by António Ferreirinho