



UDC 780.8.088: [785.16:780.614.131]
ID ORCID 000-0001-9536-6328
<http://doi.org/10.5281/zenodo.1476838>

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ARRANGEMENT OF CLASSICAL COMPOSITIONS FOR THE “100 GUITARS” ORCHESTRA: FROM ANALYSIS TO INTERPRETATION

Keywords: arrangement of classical works, orchestra “100 guitars” (Hungary – Ukraine), guitar orchestras, arrangements by Imre Czomba.

Бернат Ф. Перекладення класичних творів для оркестру «100 гітар»: від аналізу до інтерпретації. Протягом останнього десятиліття XXI століття набуло поширення таке явище як гітарні оркестри — великомасштабні ансамблі з великою кількістю учасників. Пошук нових засобів виразності, актуальних у сучасному світі, привів до всіляких сполучень і комбіляцій у різних площинах: тембровій, інтонаційній, жанровій, стильовій. У контексті сплеску подібної форми музикування у світовому музичному просторі особливий інтерес становить оркестр «100 гітар» (Угорщина — Україна), до організації якого автор дослідження мав стосунок. Розкриття сутності творчої діяльності цього колективу і стало метою даного дослідження.

Проведене дослідження виявило характерні особливості, притаманні творчому пошуку оркестру «100 гітар», зокрема перекладанням: 1) наявність абсолютно нового матеріалу як у вступі, так і після нього; 2) наявність фрагментів,

які передбачають повну імпровізацію; 3) повторення композиції за принципом ABCA, де розділ C є імпровізацією; 4) зміна рівного ритму на синкопований, або виконання синкопованого ритму паралельно з рівним, або введення нового матеріалу з синкопованим ритмом; 5) підкреслення виразних засобів, властивих рок-музиці.

Таким чином, аранжування Имре Цомби (Imre Czomba) демонструють явний інтерпретаційний вектор, зокрема успішне завершення пошуку нового звучання гітар, а також розкриття їх потенціалу, актуального в XXI столітті, шляхом поєднання принципово різних музичних напрямків (академічного і неакадемічного). У результаті такої взаємодії виразних засобів музичний матеріал оркестру гітаристів сприймається слухачем як нове явище, в котрому переважає цілісність, згладжується дискретність, спостерігається відповідність до загальної картини світу.

Ключові слова: перекладення класичних творів, оркестр «100 гітар» (Угорщина — Україна), гітарні оркестри, аранжування Imre Czomba.

Бернат Ф. Переложение классических произведений для оркестра «100 гитар»: от анализа к интерпретации. За последнее десятилетие XXI века получило распространение такое явление как гитарные оркестры — крупномасштабные ансамбли с большим количеством участников. Поиск новых средств выразительности, актуальных в современном мире, привел к всевозможным соединениям и комбинациям в различных плоскостях: тембровой, интонационной, жанровой, стилиевой. В контексте всплеска подобной формы музицирования в мировом музыкальном пространстве особый интерес представляет оркестр «100 гитар» (Венгрия — Украина), к организации которого автор исследования имел непосредственное отношение. Раскрытие сути творческой деятельности этого коллектива и стало целью данного исследования.

Проведенное исследование выявило характерные особенности, присущие творческому поиску оркестра «100 гитар», в частности переложениям: 1) наличие абсолютно нового материала как во введении, так и после него; 2) наличие фрагментов, которые предусматривают полную импровизацию; 3) повторение композиции по принципу ABCA, где раздел C является импровизацией; 4) изменение ровного ритма на синкопированный, или выполнение синкопированного ритма параллельно с ровным, или введение нового материала с синкопированным ритмом; 5) подчеркивание выразительных средств, присущих рок-музыке.

Таким образом, аранжировки Имре Цомбы (Imre Czomba) демонстрируют явный интерпретационный вектор, в том числе — успешное завершение поиска нового звучания гитар, а также раскрытие их потенциала, актуального в XXI веке, путем объединения принципиально разных музыкальных направлений (академического и неакадемического). В результате такого взаимодействия выразительных средств музыкальный материал оркестра гитаристов воспринимается слушателем как новое явление, в котором преобладает целостность, сглаживается дискретность, наблюдается соответствие с общей картиной мира.

Ключевые слова: переложение классических произведений, оркестр «100 гитар» (Венгрия — Украина), гитарные оркестры, аранжировки Imre Czomba.

Problem statement and analysis of recent publications. In the last decade of the 21st century, such phenomenon as guitar orchestras – large-scale ensembles with a large number of participants, has spread. Popular are the orchestras in which there are only acoustic guitars, orchestras consisting only of electric guitars, as well as mixed type orchestras – in such collectives acoustic guitars sound along with electric guitars. Such combination of electronic and acoustic timbres has been used in musical practice for about 70 years, but it was precisely at the turn of the 20th – 21st centuries that composers and performers had to find new means of expressiveness that would be relevant in today's world. These searches led to all sorts of combinations and compilations in different planes: timbre, intonation, genre, and stylistic. For example, one of the collectives aiming at the above said aims is the Warsaw Guitar Orchestra [7], which has been functioning since 2004 under the direction of Igor Vardak. The orchestra specializes in performing popular songs, arrangements, classics, acoustic rock, metal, music for films. They released the album called *The Call of Ktulu*, a cover version of the music by the Metallica band. The main goal of the orchestra is to show the range of different songs, their variety, as well as the possibilities of the guitar as a technically virtuoso instrument. Another group working in this direction is the New York City Guitar Orchestra [5]. It was founded in 2010 by Jason Sagebil and supports the creation and execution of new academic music. The orchestra consists mainly of non-professional performers of different ages and levels of mastery of the instrument. The repertoire of the orchestra consists of works that were created by contemporary composers according to the orchestra's orders. Among them there are "Catwalk" by Andrew York, Concerto for four guitars and orchestra by David Loeb and "Inner voices" by Richard Charlton.

Also the Sinfonity guitarists' orchestra [6] is worth mentioning. This is the orchestra of professional guitar performers; its founder is Pablo Salines. The repertoire of the collective is distinguished by a great genre-style variety: from Bach and Vivaldi to M. de Falla and G. Holst. The material is performed exclusively on electric guitars. The orchestra first performed in 2011 and formally since 2012 it has been giving concerts. Mainly performances are held in Madrid, but also the band tours in Spain. The Boston Guitar Orchestra [3], which has existed since 2009, also deserves attention. Its founder is Scott Borg. The collective's programs are always created with taste and on specific topics. Genres include a

lot from classics to modern times. In general, non-professional musicians of different levels of performance take part in the orchestra. Orchestrations are mostly 4–8-voice; different parties are duplicated for several people. They perform at least 4 times a year. Thus, one can observe a surge in the relevance of this form of music playing in the world music space. The particular interest to our work is the "100 guitars" orchestra (Hungary – Ukraine), to the organization of which the author of the present study had a direct relation. To reveal the essence of the creative activity of this collective becomes **the goal of this study.**

Exposition of the main material of the study. The idea to create an orchestra of guitarists with a composition of 100 guitars originated in 2015 with its current head – Ferenz Bernath (classical guitar, Budapest). The collective has the following composition: 10 guitarists-soloists, of whom four play the classical guitar, five play the electric guitar and one plays the eight-string guitar. There are also 15 acoustic guitars with metal strings, 15 acoustic guitars with nylon strings, and 60 guitarists that form the classical rhythm section in the orchestra. In addition to the guitarists, the orchestra includes two vocalists and a DJ. The repertoire of the project consists of works by Vivaldi, Piazzolli, Albenis, Beethoven, as well as jazz and contemporary pop music compositions.

The aim of the project is to create the original sound of a guitar orchestra, to combine classical music with modern means, technical and musical instruments, visual techniques, to give classical music a contemporary sound for the 21st century listener. The scores are attributed according to the parts, resulting in the orchestra of guitarists gaining a symphonic sound. In the parts there are certain places for the soloists to improvise, among the soloists there are selected guitarists of different styles: classics, flamenco, jazz, rock and pop music. Thus, each guitarist brings his/her style to a certain composition. Within the year of its existence, the orchestra was ready for a concert activity. At the concert Arena in Budapest (2016) with the participation of fifty Hungarian guitarists and fifty guitarists from Ukraine, the premiere of the largest and only worldwide guitar project that is working in this style took place. The concert had a great success and thus the European tour of the project began.

Below there is an analysis of several scores.

L. Beethoven. Symphony No. 5 in Arrangement for Guitar Orchestra

The score of this work includes one part for a jazz guitar [2], four parts of an electric guitar, four parts of an acoustic guitar, one part for an acoustic rhythm guitar with nylon strings, a part for a rhythm guitar with iron strings, a part for a five-string bass guitar, and also a part of the voice (a female vocal).

At the same time it is envisaged that several people can perform each part simultaneously. It should be noted that the performance of Beethoven's Symphony No. 5 for the guitar orchestra in the arrangement by Imre Czomba differs significantly from the performance of Symphony No. 9 by Dvorzak in the arrangement by K. Yamashita, which is a complete reconstruction of the author's text using the guitar (*ex. 1*). For the interpretation of Symphony No. 5, a non-academic presentation is characteristic: the introduction of a completely new text into the author's original material, an abundance of syncopated rhythms also absent in the original, and the presence of fragments of improvisation. In non-academic music, in particular, in the practice of jazz and rock

bands, a similar way of referring to academic compositions is very common. As the basis performers take the main themes from the compositions, impose on them a jazz or rock rhythm section of bass guitar and percussion instruments, conduct these themes several times in combination with solo improvisation episodes. Thus, this performance has an approximate relation to the original compositions. Symphony No. 5 by L. Beethoven for the orchestra of guitars in the arrangement by Imre Czomba is presented in a very reduced form. From the original composition there is only the First part, but even the exposure is not fully presented, but only the material of the Main part, which, in turn, is split into short motifs which are repeated several times. The side part and

From the New World

(Symphony No.9 in E-Minor Op.95)

I

Antonin Dvořák

Arr. by Kazubito Yamashita (1985)

Adagio

The musical score consists of four systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). It features a melodic line with slurs and accents, and a bass line with chords. Dynamic markings include *pp* and *f*. The second system continues the melodic and harmonic development, with dynamic markings *fz* and *pp*. The third system shows a transition to a more complex texture with dynamic markings *fz*, *dim.*, and *p*. The fourth system concludes with a powerful *ff* dynamic. Throughout the score, various guitar techniques are indicated by circled numbers and chord diagrams.

Ex.1. Dvorjak. Symfony 9 (arr. by K.Yamachita)

the further material of the symphony in this arrangement are missing. So, let's present its more detailed analysis.

From the very beginning, the material for guitars is significantly different from the original. The original tone – in E flat major – is saved, but the tempo is not specified (in the original – Allegro con brio, half note = 108). The main motif is notated by the three-sixteenth and the whole durations, while in the original it is the eighth and the half with the fermato. Note that for acoustic guitars it is advised to play long notes on tremolo: the usual solution to the problem of rapid fading of sound (*ex. 2*).

Electric guitars, due to their acoustic characteristics, do not have such a problem, since the devices for amplifying sound allow sound to last its duration for a long time. All instruments play the main symphony motif, set out in an octave, within the first 7 bars. The part of the jazz and first electric guitar is duplicated with the first and second acoustic guitar parts (sounding of the second octave sol-mi), and the parts of the three remaining electric guitars are duplicated with the third and fourth parts of the acoustic guitars, as well as with the rhythm guitars (the first octave). The bass guitar plays “sol-mi” in the small octave. Then, from bar 8 in the rhythm guitar parts, there appears a new pattern, absent in the original; it is a syncopated rhythmic pattern with the indicated number of chords to be performed in this rhythm. Such a rhythmic accompaniment will be present throughout the entire composition, except for some fragments, which will be discussed later. The presence of a digital sequence of chords indicates the jazz specificity of the composition. Especially we note the following idea: a syncopated repeating rhythm – a reference to rock music, improvisation and digital chords present jazz specificity, a syncopated phrase-pattern – both jazz and rock at the same time.

Along with the rhythmic pattern in bars 8 and 9, the jazz guitar plays a short improvisation, and the bass guitar leads a separate line – a repeating half with a point note “do” of the small octave, ligated with the eighth and two separate sixteenths. Despite the ligated note, the bass part is not perceived as syncopated, since the first (strong) beat of each bar is legibly spaced in it. Then, in bar 10, there is another new phrase-pattern, descending, with a syncopated rhythm that sounds in the jazz guitar part, as well as in the vocal part. This phrase introduces the colour of rock music, because it has signs of a riff – the main component of non-academic music¹. The phrase is played three times, after which all guitars, with the exception of rhythm and bass guitar, resonate with the main motif, consecutive layering of voices, as in

the original – the sequential carrying out of this motif in different instruments. From bar 16 to bar 21, the bass line changes and acquires a syncopated character, which adds more components of jazz and rock music to the musical material. In bars 20 and 21, in all leading parts, the end of the first part of the symphony sounds in all the main parts. And from the bar 22 the material is repeated again, as in the beginning (bar 10).

It can be assumed that the performers-guitarists developed the idea potentially laid by the composer: the beginning of the main motif is not exactly from the first part, but from the eighth pause. Thus, a quasi-hidden syncopation is obtained. In the same arrangement, syncopation already acquires a total, ubiquitous character.

Attention is also paid to the careful attitude of the arranger to the dynamic nuances of the original. In guitar parts, dynamic recessions and climaxes are clearly traced; the nuance varies from *f* to *mp*. Further, the rhythm sections parts remain unchanged, but from bar 37 bass guitar and rhythm guitars are included into the common music playing, and play the main motif, which sounds in turns in different parts of the guitar parts. Thus, the idea of the composer on transferring the motif among different groups of orchestra instruments is preserved. From bar 40 in almost all guitar parts, except for the rhythm section, there is an ascending sequential passage, which in the original is played by a string group (the first, second violins and violas), which completes the main part, and after which the side part sounds in the original. Note that this interpretation (bar 41) changes the size from 4/4 to 2/4, and the chord numbers change in rhythm guitar parts.

Further, from bar 46 a completely new episode follows, it is substantially different from the general nature of the composition. All acoustic guitars and rhythm guitars play repeated groupings of the sixteenths (background) without a fixed pitch, while the other instruments have pauses. At the last beat of every two bars, the entire collective (except the bass-guitarist) says (shouts) a cry of “Hey!” (*ex. 3*). The episode lasts until bar 54 and to an even greater extent transfers the listener to the sphere of non-academic music, but this time with an ethnic touch, because in this case percussion predominates, which, in combination with vocal cries, refers to folklore music.

Then another unusual presentation of the musical material follows. The main group of the orchestra pauses, there is only a phrase-riff in the parts of jazz guitar and vocals, accompanied by a bass line, the same as at the beginning of the composition. The original material, just like in the previous episode, is completely missing. In bar 64, the original material

¹ Riff is a short ostinate melody and rhythm construction

[1 day guitar improvisation]

Play guided improvisation

Ex. 4. L. Beethoven. Symphony No. 5. Bar 80

Ex. 5. A. Piazzolla. Liber Tango. Bar 10

Ex. 6. A. Piazzolla. Liber Tango. Bars 27-37, Tutti

returns, and it is the basic patterns from the musical material of the first part of Symphony No. 5. Everything is repeated exactly, all the parts, including the rhythm section, are the same. Thus, the composition is structured according to the ABCA scheme, where C is an improvisational fragment.

Bar 80 is allocated by the arranger especially and assumes an improvised insert in parts for electric guitars² (ex. 4).

In bars 82–95 of the guitar arrangement of Symphony No. 5, there is an interesting decision of the arranger: there are roll-calls between the phrase-riff in the jazz guitar part and the main motif of the symphony and in the parts of the other electric and acoustic guitars. The original material alternates with the material introduced by the author of the arrangement. Until the end of the composition the last four bars are set forth in imitation of the original completion of the main part: the rhythmic pattern is preserved – the grouping of the sixteenths, but the notes themselves do not coincide with the original. In the even rhythm of the eighths, syncopes appear in the parts of electric guitars, total supremacy of E flat major, we note also sufficient register “poverty”, since all guitars, both acoustic and electric, play in the same register. The range is narrow – almost two octaves throughout the entire composition, sometimes reaching the third octave. The voice part is divided into a three-sound chord. The composition ends with the main motif of the whole orchestra.

Let us consider one more example of the arrangement – *Liber Tango A. Piazzolla for the “100 guitars” orchestra* [8].

This version begins with an introduction for 8 bars, which is not observed in other versions of this composition, that is, as in the previous interpretation, a new material has its place. The introduction consists of two phrases with similarity of 4 bars in each. The melodic line contains a group of sixteenths durations framing the note “mi” of the first octave, as well as the descending sounds an octave higher. The bass guitar part at the same time contains both smooth durations, highlighting strong parts of the bars, and syncopated notes, the same ones, repeated “la” and

“mi”. This method recreates the sound of the original. Guitar parts 3 and 4 emphasize both rhythm and harmony in this introduction. The peculiarities of arrangements for guitar ensembles are detailed in the thesis by Christopher Adkins [1]. So, for example, the author of the study notes the following specifics when interpreting material for two guitars: the upper voice can be shifted by an octave downward, and the lower one by an octave upwards, if they do not cross. According to C. Adkins, two guitars are considered as pianists’ two hands, sharing a melody and accompaniment, but, unfortunately, the guitar in its technical and dynamic abilities is still inferior to the piano. As for the imitation of orchestral instruments using the guitar, the author suggests paying attention to how the string is clamped: *tasto*, normal or *ponticello*. The choice of a string to play certain notes is also important, while one should also be paying attention to the articulatory features – the *flageolet* or *pizzicato*. It is also important to competently solve the problem of the saturation of the score, to make it so that in rarefied form when playing the guitar, the score would retain the most important components, as well as the uniform distribution of the melody and accompaniment between the guitars. Crossing of voices, when the melody is lower than the accompaniment in the most frequent cases is considered an unacceptable approach, but the author of the study demonstrates the opposite on the example of E. Sati’s interpretations. If in the original work there are parallel octaves, then in many guitar interpretations they remain in a one-voice presentation. In order to successfully imitate the sound of many orchestral instruments, including drums, horns, trumpets and trombones, as in the interpretation by Saint-Saens, the designation of these instruments is provided in guitar notes. This is done so that the performers themselves could decide by what means to convey the sound of a particular instrument. Dynamics is achieved by adding or subtracting voices (performers). This is especially noticeable in the sound of the guitarists’ orchestra, where the parts are duplicated.

Returning to the analysis of *Liber Tango*, we note that the main rhythm pattern, consisting of only eighths durations, begins after a general pause from bar 10 in the part of electric guitar 1 and acoustic guitar 1.

In both parts this motif sounds solo, performing a melodic function, till bar 24. At the same time, electric guitar 5 performs chords, and not octaves, of 2 bars each, and the bass line now and again represents a “relief bass”, emphasizing the basic harmonic steps and rhythm with syncopation. The tone of the work is in A minor, as in the original. The orchestration is performed for the same composition of performers as A. Vivaldi’s “Winter”, and

² It should be noted that a little earlier, in 2013, two years before the beginning of the concert activity of the orchestra, the thesis called was written, and it includes an analysis of the program work, the composer of which is the author of the dissertation – Joshua Kimball Harris [4]. In this work, the electric guitar also participates along with acoustic instruments (flute, clarinet, bassoon, violin, cello, piano, percussion), as well as 3 female vocalists and a computer. This composition is unusual by the fact that it is modal, that is, it consists of three different “surfaces” (the term of Morton Feldman), originates from the development of modern-abstract art. In this composition visual metaphors are used: circles and spirals are correlated and reflexed in music on repetitions, rotations, compression and infinity. The electric guitar takes part in “surface”, 1 and 2, but optionally, voluntarily. Thus, an unusual combination of acoustic and electronic timbres is a very relevant phenomenon in the 21st century, and continues to attract the attention of composers and listeners.

L. Beethoven's Symphony No. 5 – 5 electric guitars, 6 acoustic guitars, bass guitar, 3 vocalists. In this arrangement, percussion is added; its presence is necessary to better match the nature of the original. The percussion instruments pause till bar 25. In this bar, a transitional passage of the eighths durations in the acoustic guitar part 3 and 4 and the bass guitar, which leads to the basic melody set forth in the first parts of the acoustic and electric guitar. This melody sounds in other versions on violin and/or flute and consists of long notes in a high register, alternating with smaller durations – eighths and sixteenths. Duration data performs a binding function. At the same time, the rhythm continues – an ostinato for two guitars (electric and acoustic), as well as for a bass guitar. This is the same material that was previously featured in the first electric and acoustic guitars from bar 10. From bar 26 everything is represented in a more complete volume – tutti (*ex. 6*). In addition to everything described above, chords and rhythm continue to sound in parts of acoustic guitars 3 and 4. As before, the chords change every two bars in accordance with the original, and the rhythm – ostinato 3 + 3 + 2 reflects the manner of performing the tango, unlike a simple arpeggio, set out at the beginning of the composition. Further, the melody continues to sound in the original tessitura, and only the first electric guitar retains it from bar 42. At the same time, in parts of electric guitars 3 and 5 there is an additional rhythmic pattern – syncopated groups of sixteenths, consisting of 4 repetitions of notes through a pause. All this in a greater degree emphasizes and enhances the perception of the nature of the composition in comparison with the original. Sometimes in the melody there is a change in the direction of the movement – a descending passage instead of an ascending one, which also differs from the original. In bar 48 there is no glissando, which is present with a violin and a guitar. From bar 57, the number of chromatic passages in the parts of electric guitars 1 and 2 increases noticeably. From bar 58, the rhythm section intensifies: three more are added to the two usual rhythm guitars. Thus, electric guitar 5 and acoustic guitars 3–6 play the rhythm 3 + 3 + 2, as before. The melody is now performed in parts in electric guitars 1 and 2, and the counterpoint in the parts of acoustic guitar 1 and 2.

The material set out in bars 66–73 is repeated once more in bars 74–81. From bar 82 the presentation of the material has some resemblance to the original (bar 10), but here the tutti is held, a denser texture is observed, as many more instruments perform the theme – a rhythmic drawing in unison or octave: electric guitars 1, 2, 3, 5 and acoustic guitars 1, 2. In parts of acoustic guitars 3, 4, 5, 6 and bass guitar ostinato

3 + 3 + 2 continues as before, only additional notes, performing a relief perception, are added to the bass. After a general pause in bar 99, 8 bars of free improvisation are observed in the first parts of acoustic and electric guitars. In the original, this material is missing. From bar 108 there sounds the material, presented at the very beginning of the composition (the first 8 bars). The style resembles the original, but it has significant differences. From bar 115 and until the end of the composition, the key changes to D minor – a more comfortable guitar tone. There is an increase in the rhythmic pattern, in many parts it becomes more saturated (electric guitars 1 and 3, acoustic 1, 2) and is a repetitive grouping of the sixteenths. Due to the small durations, such performance becomes like a tremolo, which reflects the characteristic acoustic feature of the guitar. The result is an increase in the dynamics of sound. Also, the harmony is strengthened by three parts of voices from bar 58 to 97 and from bar 114 to the end. The last 4 bars contain an abundance of chromatisms, they also slow down with the help of durations – the sixteenths pass into the eighths, just like in the original.

Conclusions of the study. Summing up the provided analysis, it is necessary to indicate the characteristic features inherent in both interpretations. These are: 1) the availability of an absolutely new material, both in the introduction and after it; 2) the presence of fragments providing the complete improvisation; 3) the construction of the composition on the principle of ABCA, where section C is an improvisation; 4) the change of the even rhythm to a syncopated rhythm, or performing a syncopated rhythm in parallel with an even rhythm, or introducing a new material with a syncopated rhythm; 5) the emphasise of the expressive means inherent in rock music: reef thinking and rhythm section.

Thus, the arrangements by Imre Czomba demonstrate an obvious *interpretation vector*, including the successful completion of the search for a new sound of guitars, as well as the unfolding of their potential that is relevant in the 21st century by combining fundamentally different musical directions (academic and non-academic). As a result of such interaction of expressive means, the musical material of the guitarists' orchestra is perceived by the listener as a new phenomenon in which integrity prevails, while the discreteness is smoothed, and correspondence with the overall picture of the world is observed.

The prospect of further development of the topic is to further study the specific arrangements for such compositions, relevant in the modern cultural paradigm.

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