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Araş. Gör. Dr. Anıl Gelenler
https://orcid.org/0000-0003-0652-0165
Yaşar Üniversitesi, Sanat ve Tasarım Fakültesi, İzmir / TÜRKİYE
ROR Id: https://ror.org/00dz1eb96

Doç. Emre Ünlenen
https://orcid.org/0000-0002-9680-2248
Anadolu Üniversitesi, Devlet Konservatuvarı, Eskişehir / TÜRKİYE
ROR Id: https://ror.org/05nz37n09

The Pedagogical Insights of Roland Dyens' Comme des Grands

Roland Dyens'in "Comme des Grands" Eserine Pedagojik Bir Bakış

ABSTRACT

Roland Dyens' *Comme des Grands* (2010) emerges as a quintessential pedagogical work in the guitar music repertoire of the 20th and 21st centuries. Structured in three movements—*Gloomy Light*, *Il Funghetto*, and *Clown Blanc*—the piece introduces young guitarists to the art of collaborative musicianship and complex musical concepts within an accessible framework. This work deviates from solo-centered pedagogical approaches by focusing on ensemble interaction, enabling performers to explore expressive nuances, dynamic balance, and advanced techniques like metric syncopation and multi-layered orchestration.

Dyens' eclectic style, blending classical, jazz, and Brazilian influences, enriches the interpretative experience while broadening performers' stylistic perspectives. With detailed performance instructions, including tonal clarity, string noise minimization, and dynamic phrasing, Dyens ensures that young guitarists can refine their artistic sensibilities. The title, *Comme des Grands* "Like the Greats", encapsulates the work's aspirational intent, encouraging performers to approach music with professionalism and depth. Through this comprehensive approach, *Comme des Grands* not only serves as a critical pedagogical resource but also reinforces Dyens' legacy as a visionary composer and educator committed to inspiring the next generation of musicians.

Keywords: Roland Dyens, Chamber Music, Pedagogy, Guitar Duo, Simplicity

ÖZET

Roland Dyens'ın *Comme des Grands* (2010) eseri, 20. ve 21. yüzyıl gitar müziği repertuarında pedagojik anlamda önemli bir yer edinir. Üç bölümden oluşan bu eser— *Gloomy Light*, *Il Funghetto* ve *Clown Blanc*—genç gitaristleri oda müziği üyeliği ve karmaşık müzikal kavramlarla erişilebilir bir yapı içerisinde tanıştırır. Bu eser, solo odaklı pedagojik yaklaşımlardan farklı olarak, topluluk etkileşimi ve dinamik dengenin keşfedilmesine olanak tanırken, metrik senkop ve çok katmanlı orkestrasyon gibi ileri teknikleri öğrencilere sunar. Dyens'in klasik, caz ve Brezilya etkilerini birleştiren eklektik tarzı, yorumlama deneyimini zenginleştirirken müzisyenlerin stilistik perspektiflerini genişletir. Tonal berraklık, tırnak seslerinin azaltılması ve dinamik frâzlama gibi performans ayrıntılarına dair talimatlarıyla Dyens, genç gitaristlerin sanatsal duyarlılıklarını geliştirmelerini sağlar. *Comme des Grands* "Büyükler Gibi" başlığı, eserin ilham verici niteliğini özetler; müzisyenlerin profesyonellik ve derinlik ile müzik yapmalarını teşvik eder. Bu kapsamlı yaklaşımıyla *Comme des Grands*, sadece kritik bir pedagojik kaynak olarak hizmet etmekle kalmaz, aynı zamanda Dyens'in gelecekteki müzisyenlere ilham verme konusundaki kararlılığını ve eğitimdeki vizyoner yaklaşımını güçlendirir.

Anahtar Kelimeler: Roland Dyens, Oda Müziği, Pedagoji, Gitar İkilisi, Yalınlık

1. INTRODUCTION

Roland Dyens, a French guitarist, composer, and pedagogue, is a pivotal figure in the evolution of guitar music in the 20th century. Dyens' compositions, notable for their technical mastery, expressive power, and blend of diverse styles, have considerably pushed the instrument's expressive and technical limits. This study delves into Dyens's pedagogical contributions to young guitarists by analyzing his 2010 duo guitar composition, *Comme des Grands*.

Dyens's musical language is defined not only by his compositions and arrangements but also by his approach to music. Initiating his concerts with improvisation, a practice largely forgotten in classical music performances, bridging diverse musical genres such as jazz, French chansons, and traditional Brazilian music with classical music, utilizing his guitar as a comprehensive orchestra, maintaining fidelity to the original work while performing these arrangements, and developing new techniques to achieve his desired

timbres are some of the steps Roland Dyens has taken towards his ideal of achieving a quality-based eclectic musical understanding.

Roland Dyens, known for his substantial contributions to the solo guitar music and quartet or ensemble repertoire, has composed only six works for two guitars though. These duo guitar works, in chronological order, are: *Côté Nord* (1993), *Comme des Grands* (2010), *Niterói* (2010), *Si ça c'est pas un choro !* (2012), *Poulbots* (2012), and *Hakuju Pulse* (2014).

Côté Nord, the composer's earliest works for two guitars, demands an indispensable technical proficiency, demonstrable performing artistry, and even a keen sense of stage presence from its interpreters. Employing a language that oscillates between atonality, bitonality, and polyrhythm, *Côté Nord* is an immersion into a world of timbral colors, surreal dialogues between instantaneous scordatura and harmonics, and irregular rhythmic patterns punctuated by burlesque dissonances and tapping (Dyens, 1993).

Roland Dyens's *Comme des Grands* (2010), a duo work for two guitars, stands as a testament to his innovative pedagogical approach. This triple-movement piece was published just before *Les 100 de Roland Dyens*, which stands as one of the most comprehensive pedagogical collections in recent history, consisting of 100 works released by Dyens. Therefore, it can be argued that *Comme des Grands* belongs to this final period during which Dyens predominantly composed works with pedagogical purposes in mind.

Niterói is another composition of his that juxtaposes the sleek lines of modern art against the natural splendour of Brazil's eastern coastline. Composed on Brazilian soil, the outer sections of the piece pulsate with the syncopated rhythms which are emblematic of contemporary Brazilian music. In contrast, the central section delves into a more intimate and universal aspect of Brazilian musical expression: the profound emotion of *saudade* (ChromaDuo, 2011).

Within Roland Dyens's pedagogically oriented album, Les 100 De Roland Dyens, the two guitar duets, "Si ça c'est pas un choro!" and *Poulbots*, employ an accessible compositional idiom, presenting valuable opportunities for less experienced young classical guitarists to develop their collaborative musicianship. The composer's final composition for two guitars is "Hakuju Pulse," written in Tokyo two years before his death. *Hakuju Pulse* was commissioned for the *Hakuju Guitar Festival*, held annually in Tokyo each August, and was dedicated to and premiered by the guitarist duo Kiyoshi Shomura and Shinichi Fukuda, the festival's producers. The six-minute piece comprises an energetic principal section and a lyrical central section. The appoggiatura trill is employed compulsively from the outset, and this constant pulse can be said to dominate the entire work. The central section commences with alternating arpeggios, with the two guitars intricately interweaving, extensively utilizing harmonics and ultimately leading to an emotive melody. Subsequently, it gradually regains the initial pulse, returning to the principal section and culminating in a dramatic conclusion with a burst of energy. ("Hakuju Pulse", 2014)

In addition to these compositions for two guitars, a further significant contribution to the duo guitar and orchestra repertoire is his *Concertomaggio* (1999). As the essence of a concerto Grosso, *Concertomaggio* features an unconventional integration of the two guitars within the orchestra, eschewing a purely soloistic role and instead functioning as integral parts of the orchestral texture. *Concertomaggio* is a unique blend of classical and contemporary characteristics. Within this work, the classical-era étude theme of Fernando Sor featured in the second section, along with the South American inflexions and complex rhythms of the third section, can be cited as an example of the integration of classical and contemporary materials as cohesive elements throughout the composition. Similarly, in Comme de Grands, the presence of poetic melodic structures in the first section, followed by jazz idioms and intricate rhythmic patterns in the third, can be viewed as parallel examples of Dyens' endeavors to synthesize the old and the new.

Although his eclectic musical writing style often offers sophisticated and complex rhythmic structures, in this work his main aim is quite different considering *Niteroi* or *Cote Nord*. While described by Dyens himself as "playable," the work deliberately incorporates musical and instrumental elements often reserved for advanced players, challenging the conventional notion that such complexities are beyond the grasp of younger or less experienced guitarists (Dyens, 2010). Dyens advocates for early engagement with sophisticated rhythmic structures, resonance damping techniques, and nuanced musical expression, believing these to be crucial for developing well-rounded musicianship. Through concise musical sub-sections, clear melodic structures, and varied orchestrational textures, *Comme des Grands* provides a structured yet accessible framework for young guitarists to explore advanced musical concepts and develop their interpretive skills, encouraging them to "play like the greats" from an early stage.

2. COMME DES GRANDS – A PEDAGOGICAL CHAMBER MUSIC WORK

As previously mentioned, *Comme des Grands* is a pedagogical work that Roland Dyens contributed to the guitar chamber music repertoire during the later years of his compositional career, employing musical elements in a simplified manner.

Comme des Grands was composed for a commission from the Conservatoire de Musique de Brest Métropole Océane, in Brittany. As such, the three-movement collection is meant to introduce less-experienced players to some of the most artistic and musical elements of the guitar (ChromaDuo, 2011).

A review of pedagogical works within the 20th-century guitar music repertoire reveals that composers generally did not undertake specific compositions for chamber music. Works such as Heitor Villa-Lobos's *Douze Études*, Mario Castelnuovo-Tedesco's four-volume *Apunto* albums, Leo Brouwer's études published under three distinct titles, and Nikita Koshkin's *De Capo* album for solo guitar, are typically of a nature that elucidates the respective composers' musical languages to the performer, enhancing the performer's musical perspective. In this context, *Comme de Grands* can be viewed as the first pedagogically conceived chamber music work in modern guitar music to serve this specific aim. *Comme des Grands*, composed by Dyens particularly in the later years of his life, and the album *Les 100 de Roland Dyens*, which encompasses works for solo guitar, two guitars, three guitars, and four guitars, can be seen as a legacy conveying the composer's complete musical experience to the performer.

Throughout the three-movement work, the composer distributes both melodic and accompanying roles equally among the performers. The formal structures, created through the symmetrical use of the melodic line, exhibit similar characteristics across all three movements. The sophisticated musical writing discernible in the composer's earlier works has given way to a simpler narrative, and within this narrative, the presentation of recurring melodic phrases with varying orchestrations. Furthermore, in the composer's late period works discussed herein, the composer can be seen, as if a pedagogue, explaining to the performer what is desired at each juncture of the work, both through nuance and color indications and through written annotations. In this regard, the notation of the work, beyond the conventional perspective, demands the implementation of numerous ideas from the performer.

As a guitarist and composer, I have considered it my duty to indicate, point out, and underline a number of elements which, far from being details, are from my point of view an integral part of the composition or the work and should, I believe, deserve your careful attention (I think in particular of my repeated requests to mute the strings, and minimise – if not completely – undesired "squeaks" on the strings). That said, you are the performer. Consequently, as a performer you are free, in the end, to consider (or not) all of these not as incontrovertible demands, but as simple (and kind as ever...) suggestions on my part (Dyens, 2010).

Similar to the instructional cues present in the work, the title can also work as a source of motivation. The French phrase Comme de Grands can be translated to English as "Like the Greats." Dyens loved to play with words on his titles. In *Les 100 de Roland Dyens* album there are some perfect examples of how like *Magichien or Wizard - Dog* or *The Sad Red Nylon* – dedicated to Ann Agram (The Sad Red Nylon is an anagram to Roland Dyens) (2012 – Les 100 de Roland Dyens). Therefore, it is possible to say that Dyens composed this duo guitar work with a pedagogical approach aimed at encouraging young guitarists to start playing as if they were already the accomplished musicians they aspire to become.

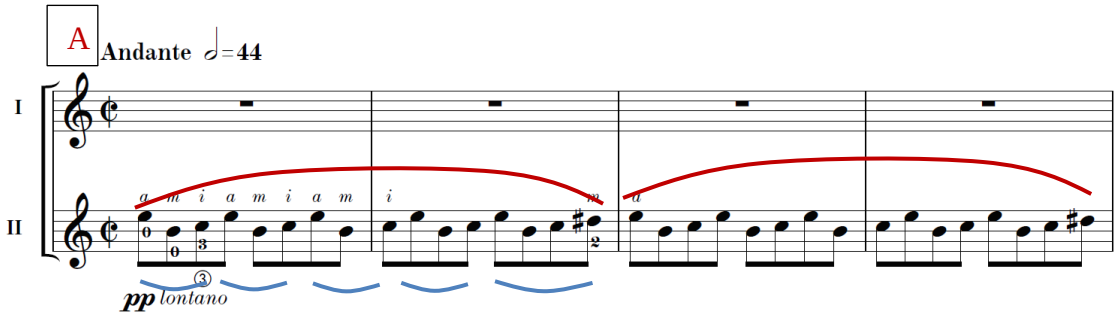
2.1. Glommy Light

Gloomy Light is the first movement. As stated, before the title of the movement is like a clue about the atmosphere of the piece. The movement is designed as an ABA binary form and can be divided into sub-sections as in Chart 1.

Chart 1. Glommy Light Form Scheme

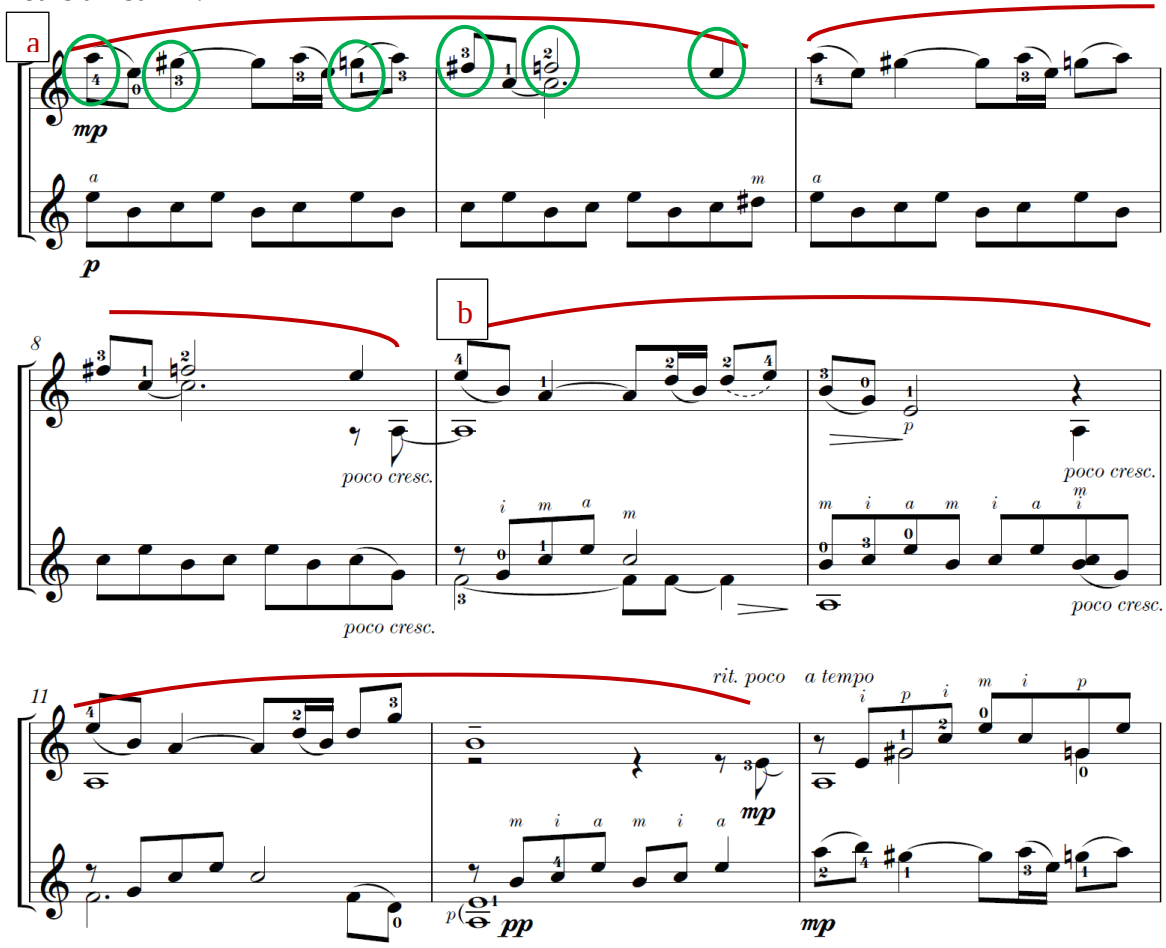
A					**B**								**A1**					
intro.	a	b	c	b1	d	d1	e	d2	d3	d4	e1	d5	intro.	a	b	c1	b2	coda

The A section begins with a 4-bar introduction. The composer establishes the overall atmosphere of the movement with a motoric eighth notes cycle. Although the rhythmic motive is designed as a two-bar system the arpeggio material can be divided into a 3-notes motif repeated 4 times and ended with a 4-notes extended m2 interval.



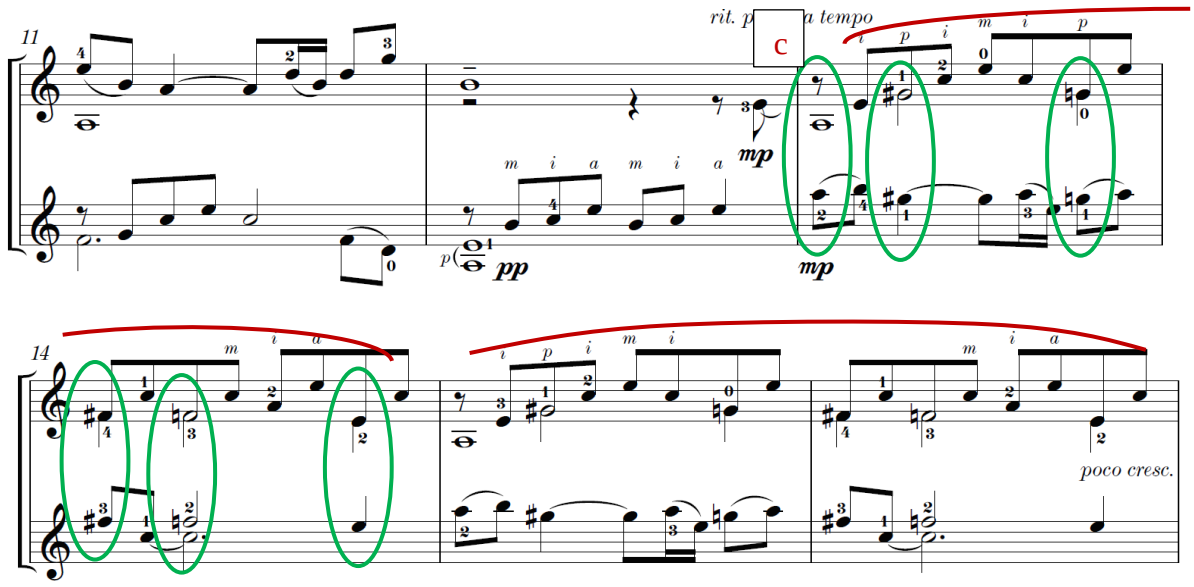
Picture 1. Glommy Light between 1-4 bars

The following bars present the sub-section as the melodic theme in 2-bar motifs between bars 5 and 8. The melodic material is accompanied by the introduction material on guitar 2. It is also important to mention that the composer designed the melody as a descending chromatic line. It would be seen as an easy way of controlling the linear line for the performer and the character of the melody is more likely a question-like which will be answered by the b sub-section. The b sub-section, starting at bar 9, continues to feature 2-bar motifs till bar 12.



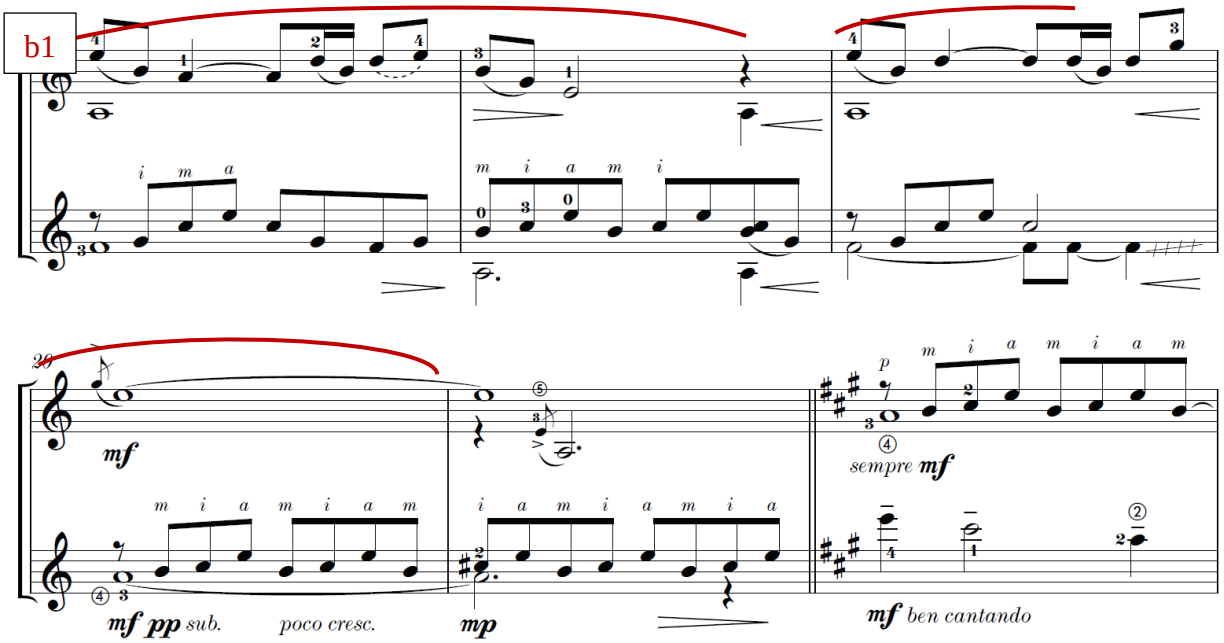
Picture 2. Glommy Light between 5-13 bars

Although the c sub-section, beginning at bar 13, shares the same melodic structure as a sub-section, it introduces a different orchestration on the accompaniment in this manner at guitar 1. The melodic line is passed to the guitar 2 at bar 13. This distinction arises from the addition of bass notes in the accompaniment and the parallel octave chromatic progression from La to Mi within two guitars.



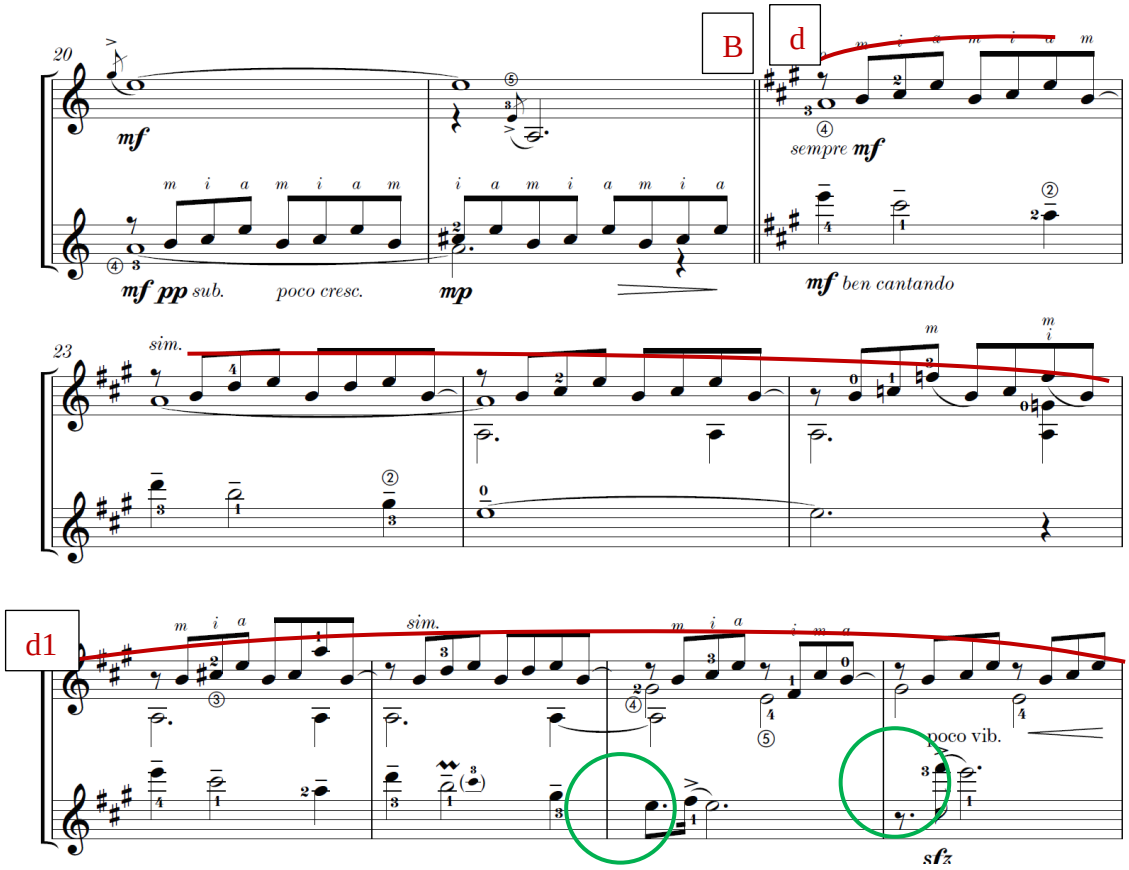
Picture 3. Glommy Light between 11-16 bars

The *b1* sub-section, beginning at bar 17, also features 2-bar motifs as in previous sub-sections. It can be defined that the simplicty of the form structure has been taken into consideration. The *A* and B sections of the piece are characterized by harmonically and formally symmetrical themes. Contrary to complexity, the principle of simplicity is employed, allowing the guitarists performing the piece to dedicate more time to exploring musical meaning and expression.



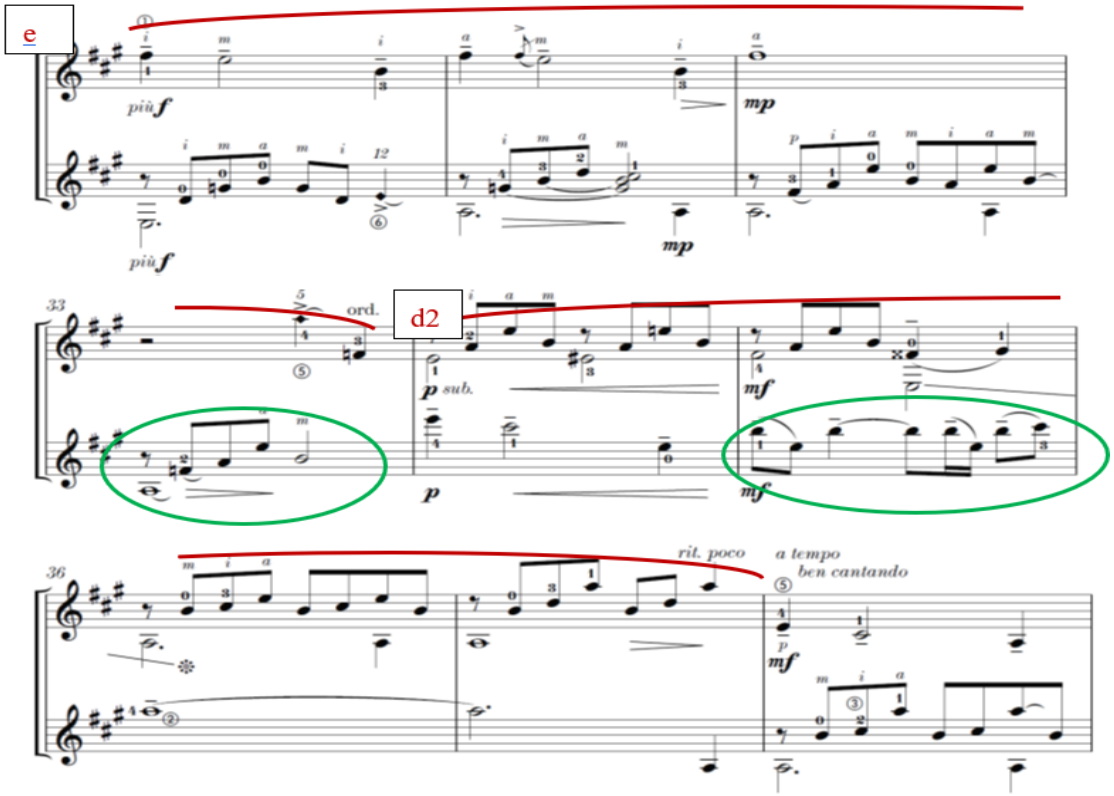
Picture 4. Glommy Light between 17-22 bars

Following the one bar bridge that carries a harmonic base from minor to major at bar 21, the *B* section begins with a 4-bar *d* sub-section. It can be said that the composer's pedagogical approach has led to the design of these main sections as miniatures. There are some distinctions between main sections. The first contrast involves the expansion of the melodic line, using quarter and half notes instead of the eighth and sixteenth notes predominant in the previous section. Secondly the orchestration of the melodic material is enriched. As can be seen in the *d* sub-section at bar 22, where the melody is played in a higher octave, creating a distinct timbral variation in the orchestration. In the *d1* sub-section, bars 28 and 29 feature the notes "Fa-Mi," which imitate a glowing effect and serve as a subtle reference to the title of the piece.



Picture 5. Glommy Light between 20-29 bars

The *e* and *d2* sub-sections consist of two complementary. The *e* sub-section concludes with the note F, creating a suspended effect, while the second bar of the *d2* sub-section adopts the rhythmic structure of the *a* sub-section.

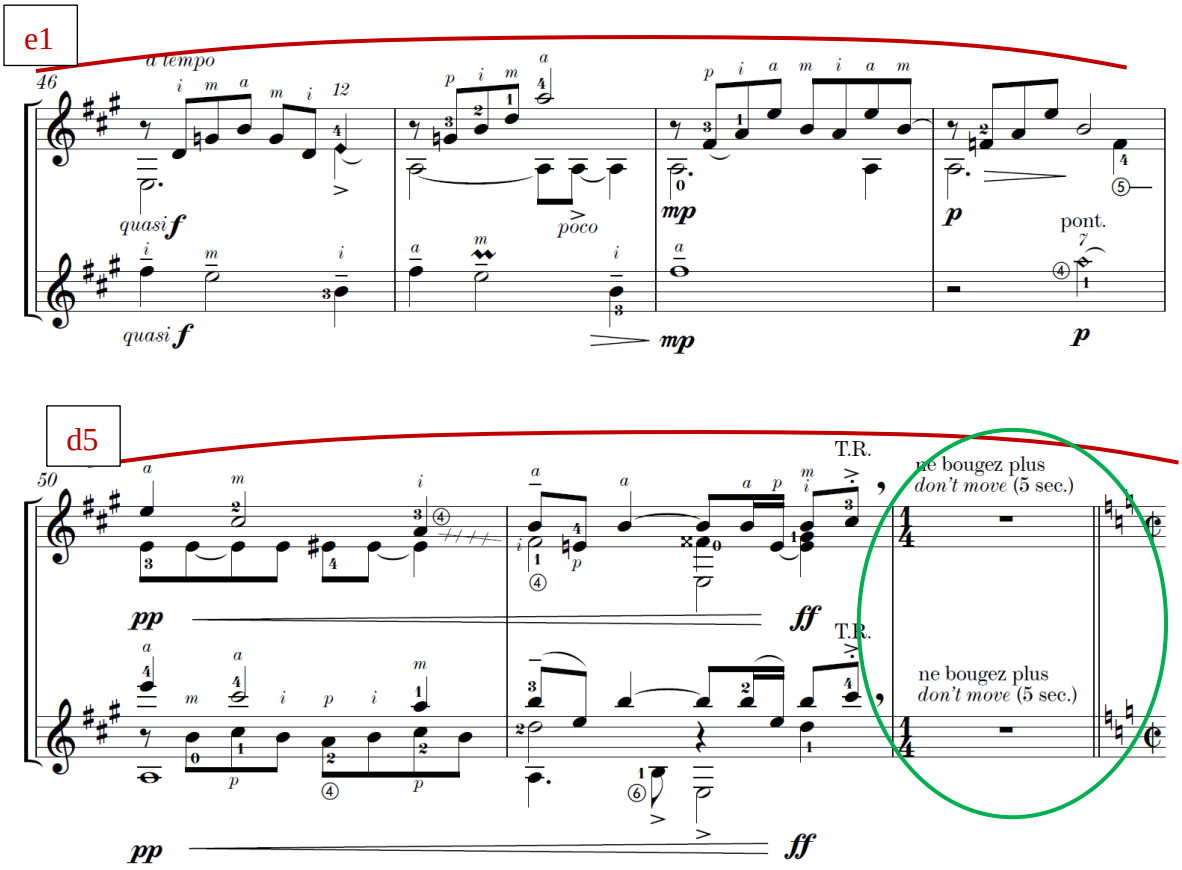


Picture 6. Glommy Light between 33-38 bars

In the *d3* sub-section, the orchestration shifts as the theme transitions to the guitar's lowest register. In the accompaniment part, the *La* serves as a bass pedal, while a motivic structure derived from introduction is heard in the higher register. As can be inferred from this part, Dyens employs a relatively simple orchestration while incorporating multi-layered musical materials. As mentioned before this approach aims to enable young performers to more easily understand and interpret relatively complex music without the need for a highly intricate compositional style.

Picture 7. Glommy Light between 17-22 bars

The following *e1* sub-section, similar to the earlier *e* sub-section, creates a sense of suspension and seamlessly transitions into the *d5* sub-section which can be seen as a codetta. At the conclusion of the *d5* sub-section, the instruction given by the composer is to "remain still for 5 seconds", combining the effect of suspension with the perception of silence. As discussed in first author Gelenler's doctoral dissertation titled *A Comprehensive Study of Roland Dyens' Musical Language and the Importance of Concertomaggio*, Dyens places significant emphasis on the concept of silence in his compositions.

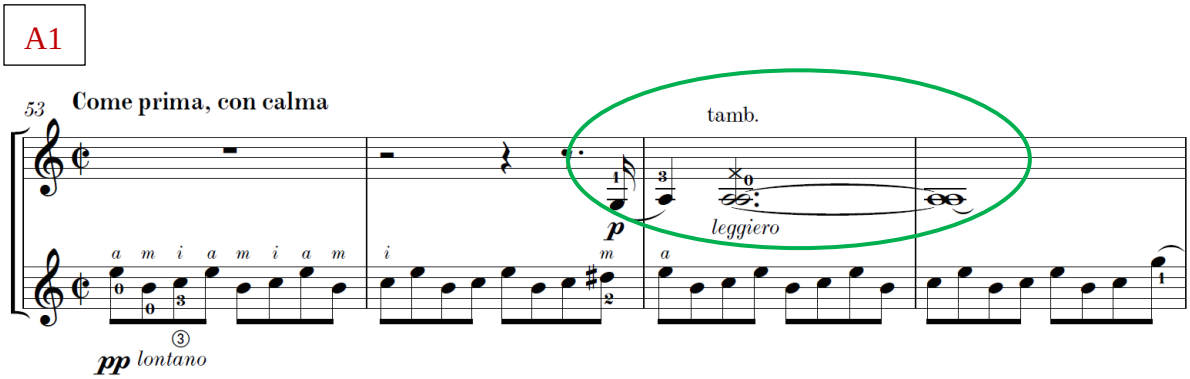


Picture 8. Glommy Light between 46-52 bars

In an interview with Classical Guitar Magazine in March 1995, Dyens expressed his views on usage of silence as follow:

For me, the silence is one of my favourite things in the music. It's something I learnt only quite recently. It's something that comes with age. When you speak about silence to students of 20 years old, they understand, but only with brain, mentally. To them, music must be sound. What is silence? Silence is when it's finished? No! It's like the air in painting, you know. The silence between two notes. The last note you play; you can even see this note falling down. Like a tennis player hitting the ball at the very last moment. That's a great feeling (Cooper, 1995).

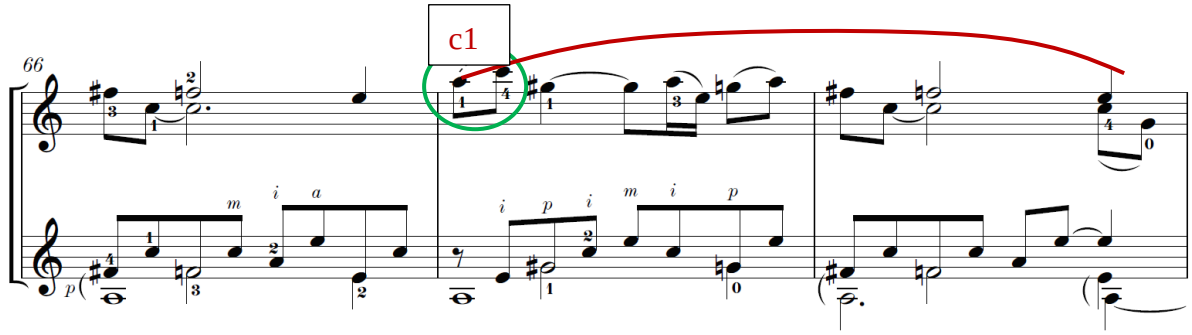
Beginning of the bar 53, the *A1* section returns; however, this time, the atmosphere created by the two guitars in the introduction is enhanced by the first guitar, which contributes a percussive effect in the bass notes.



Picture 9. Glommy Light between 53-56 bars

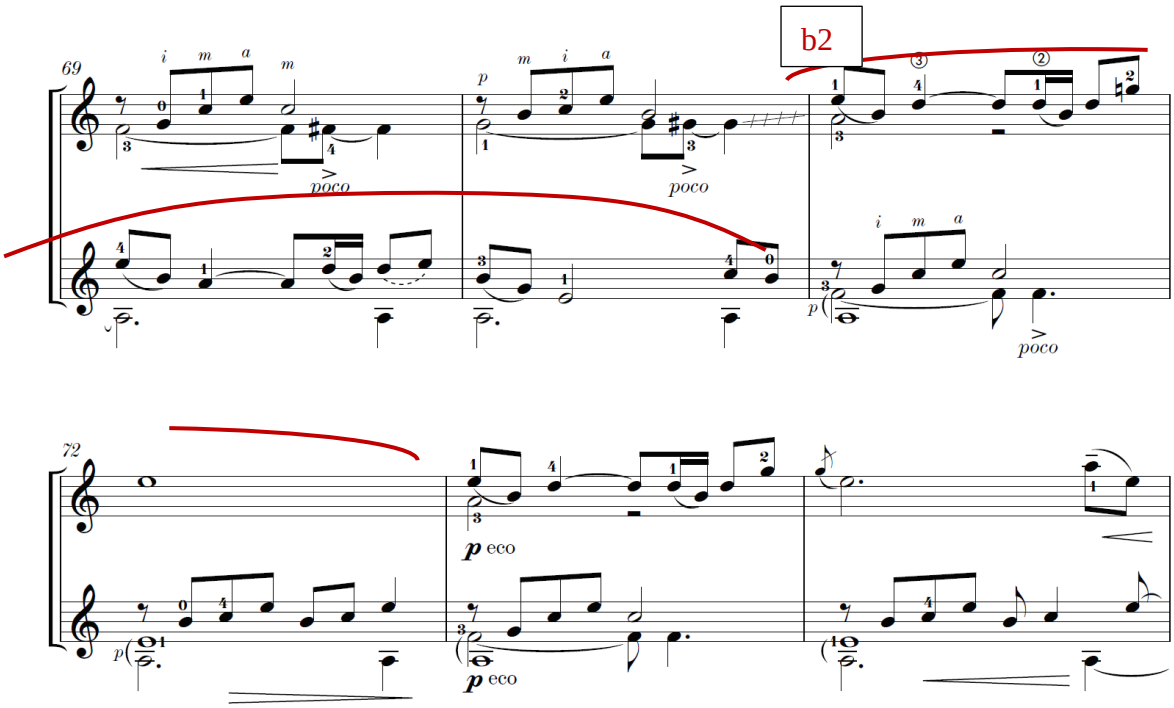
Another subtle change occurs in the *c1* sub-section of the *A* section, where the melody in bar 67 substitutes the notes *La-Si* with *La-Do*. As noted in Ünlenen's unpublished article *The Significance of Les 100 de Roland Dyens Album as a Pedagogical Work*, Dyens frequently introduces slight variations in pitch,

rhythm, or notation in repeated material to keep the student's attention engaged and maintain a vibrant musical texture.



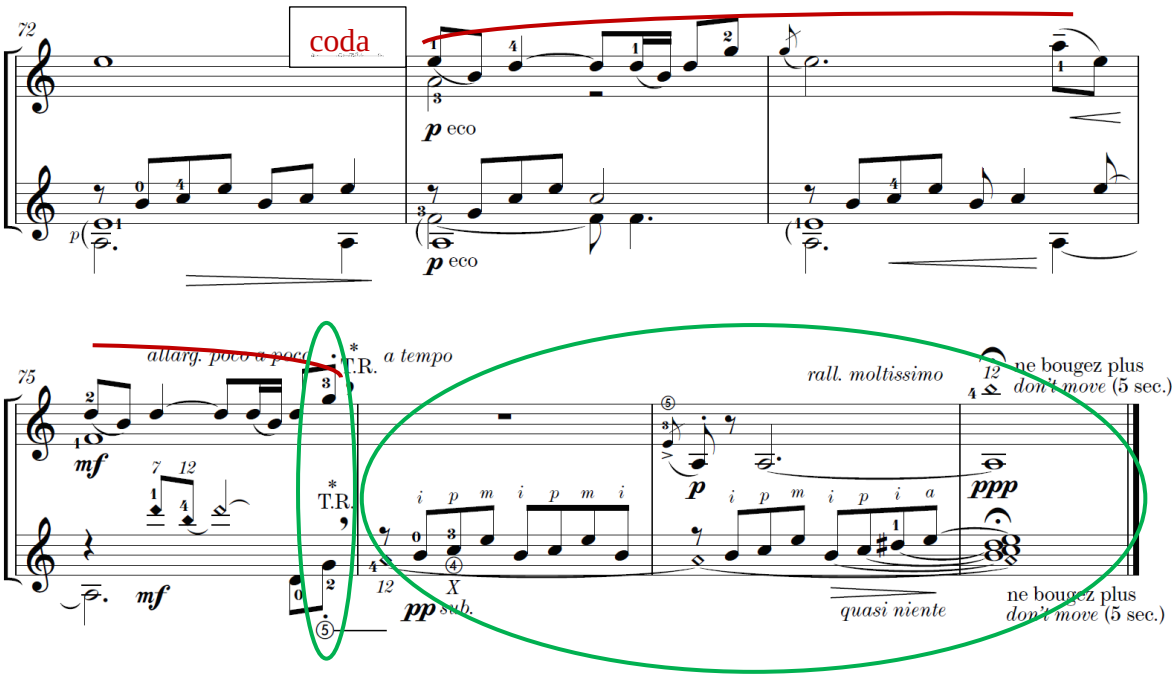
Picture 10. Glommy Light between 66-68 bars

At the bar 69, the first motif of the *b2* sub-section is introduced in the second guitar, while the second motif begins in the first guitar at the beginning of the bar 71. Here, Dyens distributes the theme equally between the two guitars, aiming to enhance the natural interplay and cohesion between the instruments in terms of tone usage.



Picture 11. Glommy Light between 69-73 bars

Starting from the bar 73 the coda subsection can be defined as the fragmental divisions of b subsection. At the end of the bar 75, following a 2-second silence, a transition is made back to the atmospheric texture heard at the beginning of the piece. The first movement concludes with this sense of silence.



Picture 12. Glommy Light between 72-78 bars

2.2. Il Funghetto

The second movement is also designed as a binary ABA form. The composer intends that a simplified form structure would be the best choice to focus on other musical and performance attributes.

Chart 2. Il Funghetto Form Scheme

A							**A1**							**B**		
intro.	a	a1	b	b1	c	c1	a2	a3	b2	b3	c	c2	bridge	d	d1	e

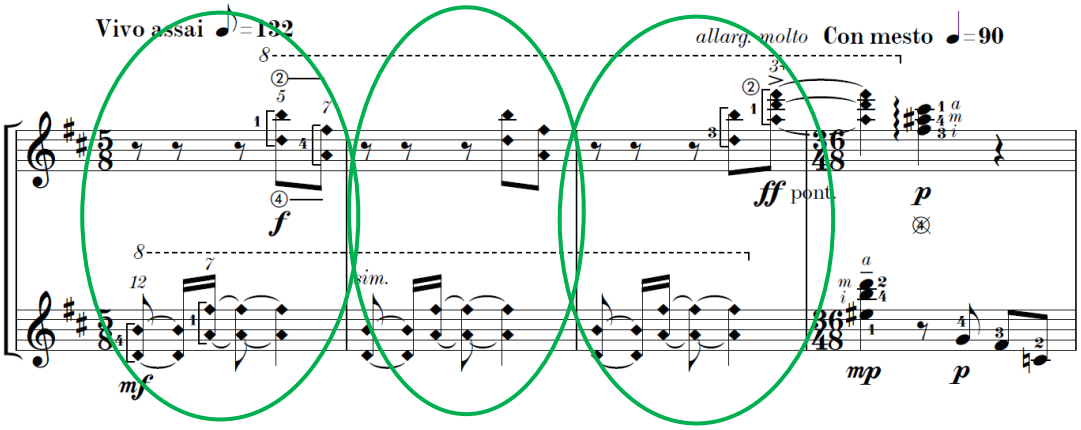
A2								
a	a1	b4	b1	c	c2	c3	c4	Intro.

Dyens, starting from the first bar, made a contrasting rhythmic presentation in 5/8-meter timing by dividing the material into two guitars which demanded to be as one.

à Dafne Lia

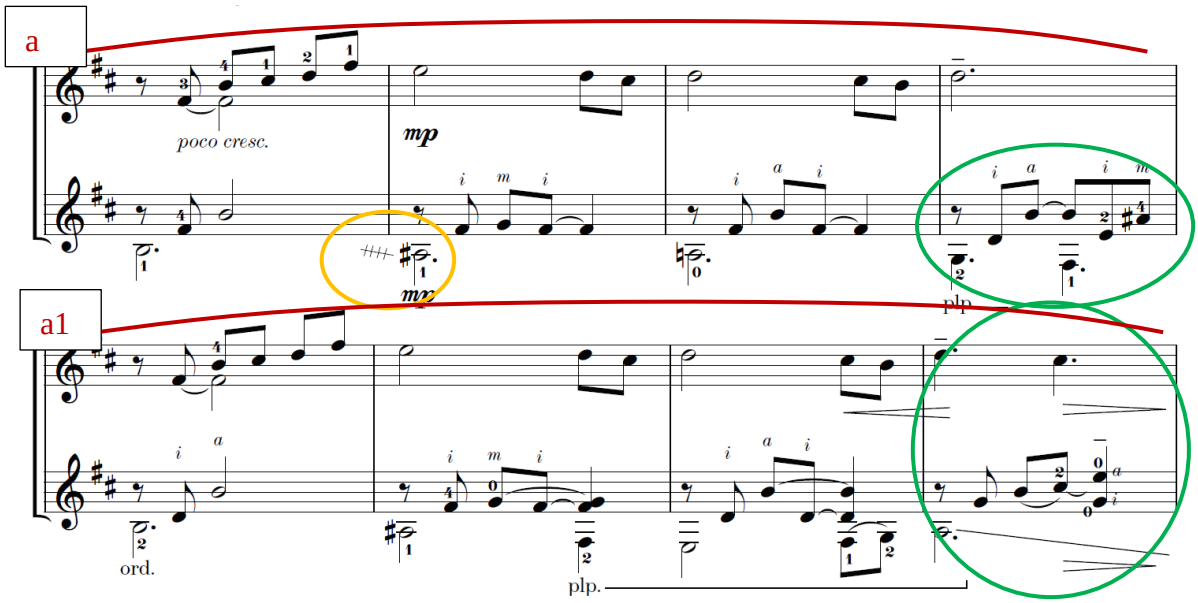
2. Il funghetto *

Roland Dyens



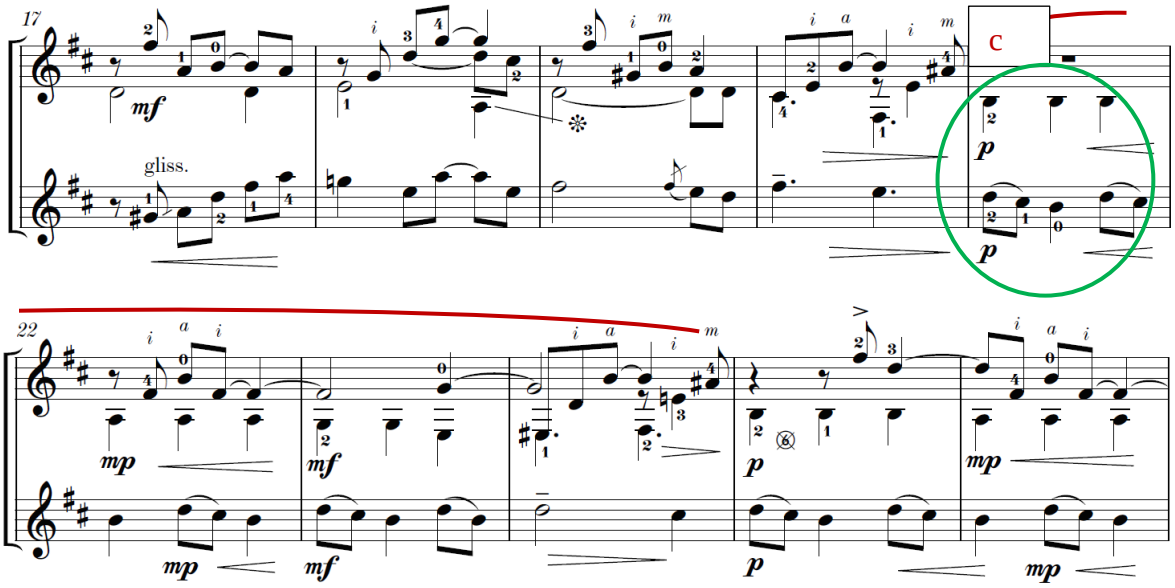
Picture 13. Il Funghetto between 1-4 bars

As stated at the beginning of bar 4, he used 3/4 and 6/8 meters as mixed which mainly resulted in the usage of hemiola at the end of the musical phrases. As the second author states in his unpublished article on "Les 100 de Roland Dyens" album, poetic and flowing melodies are frequently encountered in Dyens' melodic writing; an example of these characteristic melody usage is also here. The first phrase formed as sub-section 'a' between bars 5-8 as a four-bar motif and repeated as sub-section a1 in bars 9-12. Due to the characteristic structure of the section, the hemiola technique is employed at the end of these phrases by perceiving the 3/4 bars as 6/8. In sections such as bars 12, 24, and 28, one guitar plays in 3/4 while the other plays in 6/8, and the rendering of these polyrhythmic structures by the guitars exemplifies Dyens' pedagogical approach. In another pedagogical approach in composing this work, in bar 6, Dyens provides a note in the score to prevent unwanted sounds that might arise during the transition of the Si-La# bass notes on the same string. These notes recommend keeping the finger down until the last moment of the note's duration, then lifting it vertically and immediately placing it in the new position.



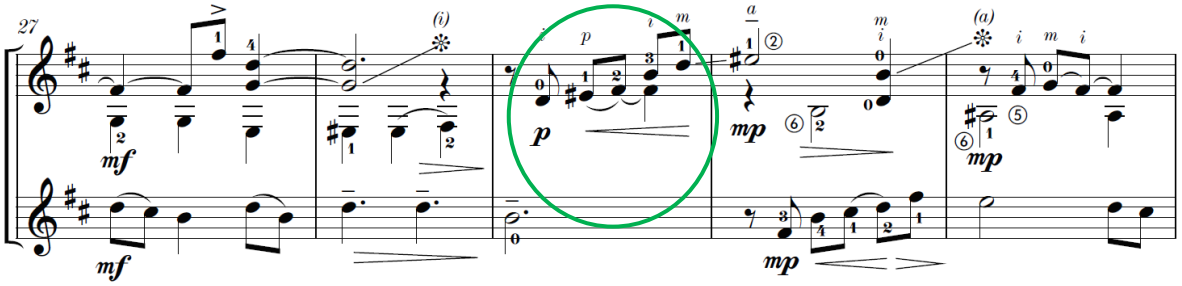
Picture 14. Il Funghetto between 5-12 bars

The sub-sections designated a, a1, b, and b1 contribute to the creation of an organic melodic line through the use of mutually complementary motivic material. Nevertheless, a significant shift in the orchestration occurs at sub-section c, bar 21, at which point allusions to jazz music emerge as a result of the walking bass line introduced by the first guitar in conjunction with the sustained melodic line in the second guitar, a characteristic manifestation of Dyens' eclectic compositional vocabulary.

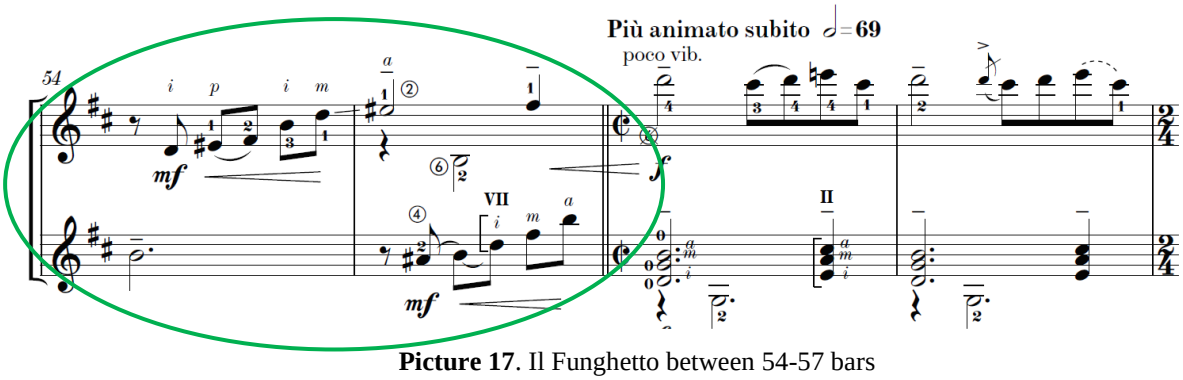


Picture 15. Il Funghetto between 17-26 bars

The establishment of a transitional passage in bar 29 facilitates a return to the principal thematic material as can be seen in picture 16. Mirroring the introductory progression of the piece, following the presentation of sub-sections a2, a3, b2, b3, and c3, the extended transitional bridge is introduced again at bar 54, thereby effecting a transition to the B section as indicated in picture 17.

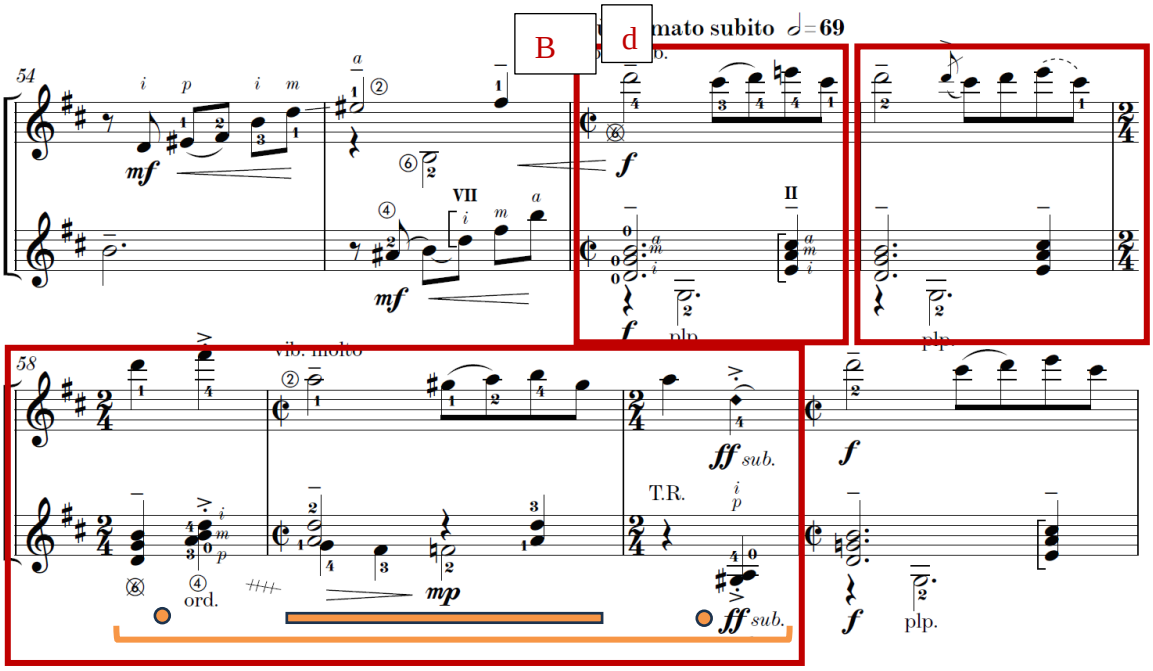


Picture 16. Il Funghetto between 27-31 bars



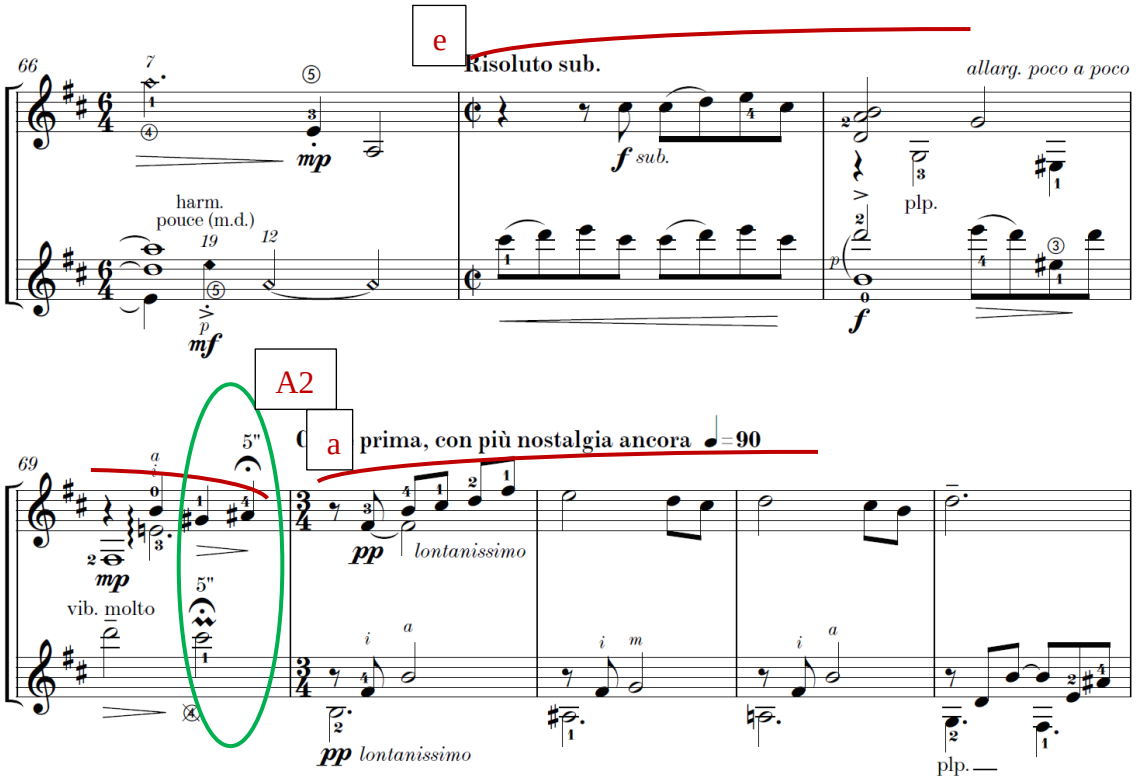
Picture 17. Il Funghetto between 54-57 bars

In the B section, the meter transforms into a septuple meter, simultaneously presenting an asymmetrical rhythmic structure. This can be described as metric syncopation. Between bars 56 and 67, this metric syncopation can be observed in the sequential alternation of 2/4, septuple, and 6/4 meters. The accents resulting from these changing meters create a distinct sense of syncopation. Through his compositional language of constructing complex rhythmic structures, Dyens intends to break the ongoing stagnation. As seen in bar 58, he extends the syncopation through the bars.



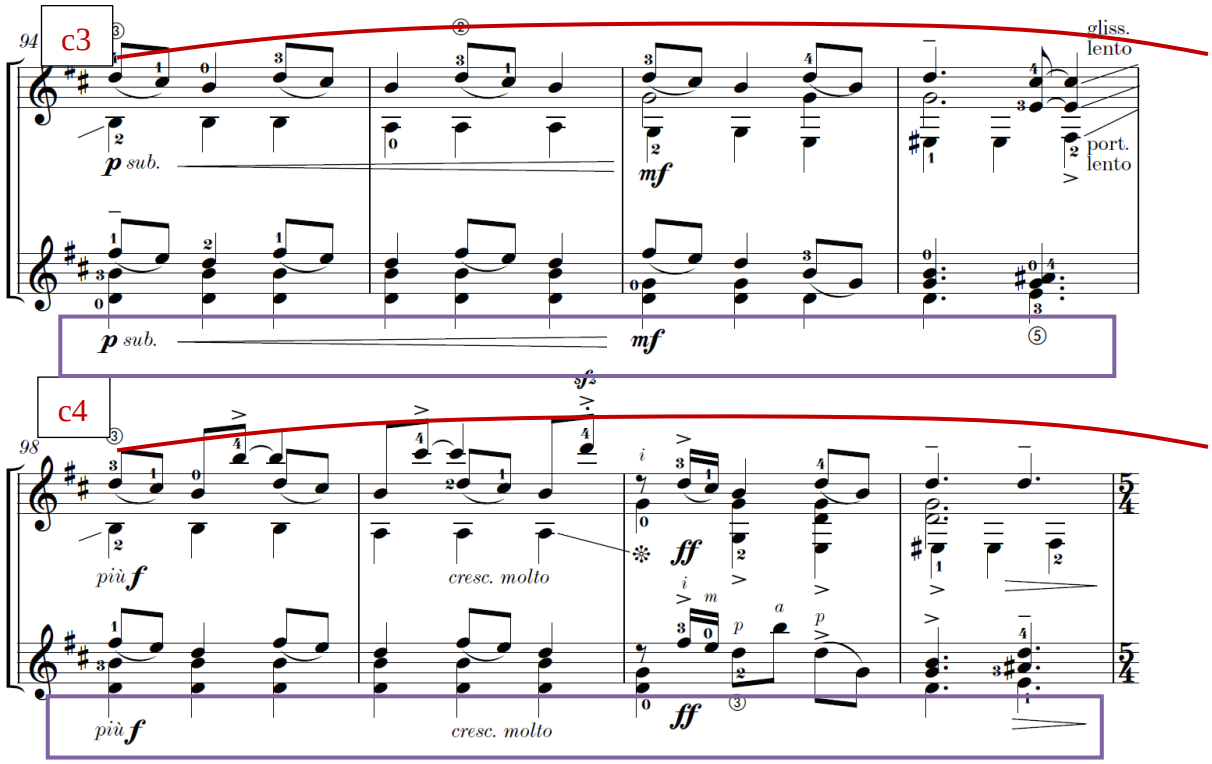
Picture 18. Il Funghetto between 54-61 bars

From bar 67 onwards, the transition bridge commences, and the five-second silence in bar 69 signifies the complete dissipation of the preceding section's idea, allowing for a fresh initiation of the 'A' theme on a clean slate in the subsequent section.



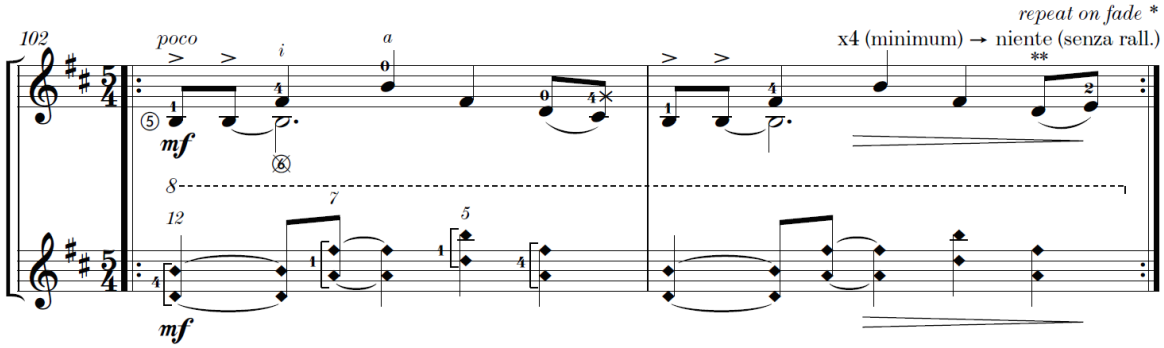
Picture 19. Il Funghetto between 66-73 bars

In bar 94, a derived thematic material from the c sub-section is developed into the coda. The coda is characterized by a shift in orchestration and a substantial crescendo, expanding from *pianissimo* (*p*) to *fortissimo* (*ff*). Although it has not been discussed yet, Dyens has one of the most detailed musical writing skills through his late composing years. Especially about the nuances, and the controlling of the sounds (for creating or stopping it), his music requires an immense amount of focus to create the music as the composer demands.



Picture 20. Il Funghetto between 94-101 bars

The coda culminates in a recapitulation of the initial atmosphere established in bar 102 which echoes the movement's opening bars with an extended rhythmic value. This rhythmic atmosphere, reiterated no fewer than four times, is sustained by the performers until its eventual dissipation into silence.



Picture 21. Il Funghetto between 102-103 bars

2.3. Clown Blanc

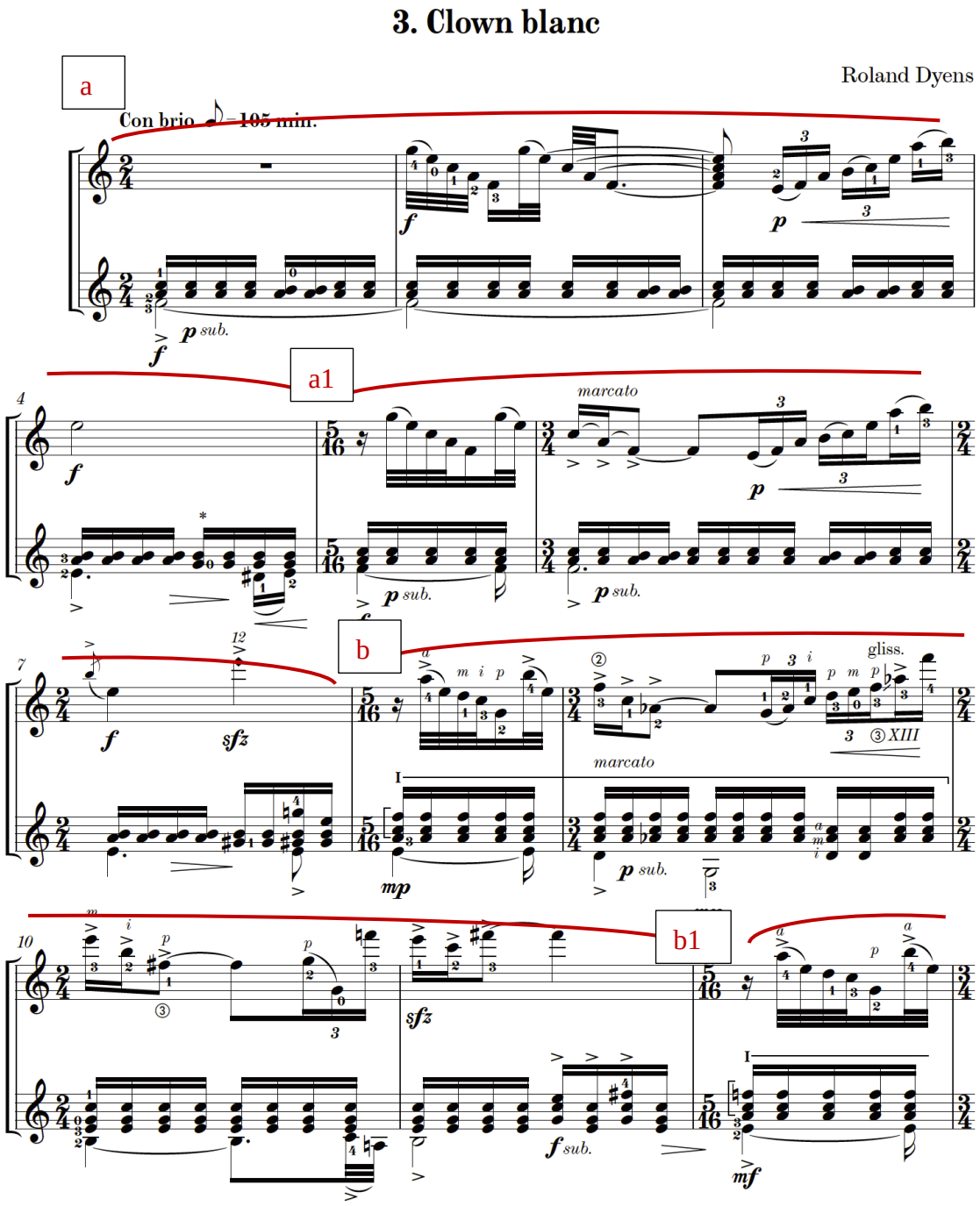
The third movement begins with the second guitar, providing a motoric rhythm in the accompaniment, while the first guitar introduces melodic material in an improvisation-like atmosphere. In this movement, the composer presents three distinct musical materials: a bass line and the accompaniment at the middle layer in the second guitar and the improvisation-like melody in the first guitar, creating the impression of a jazz trio. The form structure has no unconventional feature, an ABA binary form is used as well.

Chart 3. Clown Blanc Form Scheme

A								**B**					**A1**								
a	a1	b	b1	a2	a3	b	b2	c	d	c1	d1	e	a	a1	b	b3	f	f1	g	g1	g	h

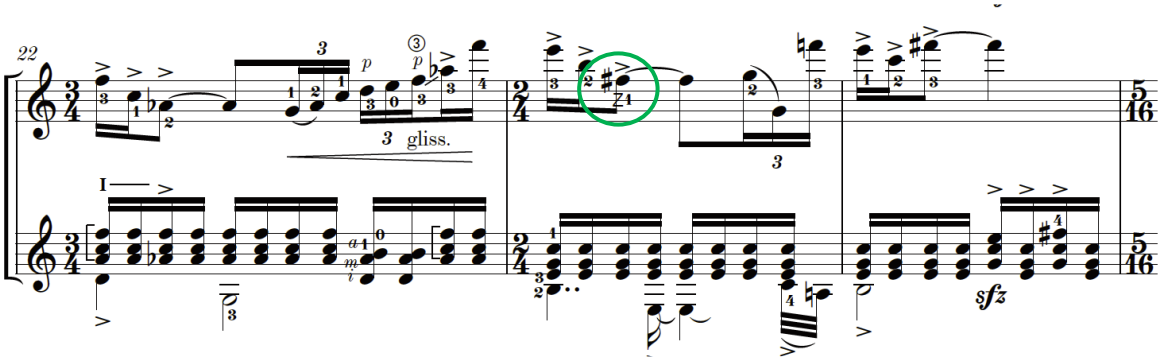
Unlike the other movements, however, the composer stands out with an asymmetric melody progression in this section. The sub-section consists of 4 bars, the a1 sub-section of 3 bars, the b sub-section of 4 bars, and the b1 sub-section of 3 bars. While the a1 and b sub-sections share the same rhythmic material with

different pitches, the melodic material in bar 10 is extended, completing a 4-bar phrase. As a result, the third movement exhibits an asymmetrical form, distinguishing it from the other two movements.



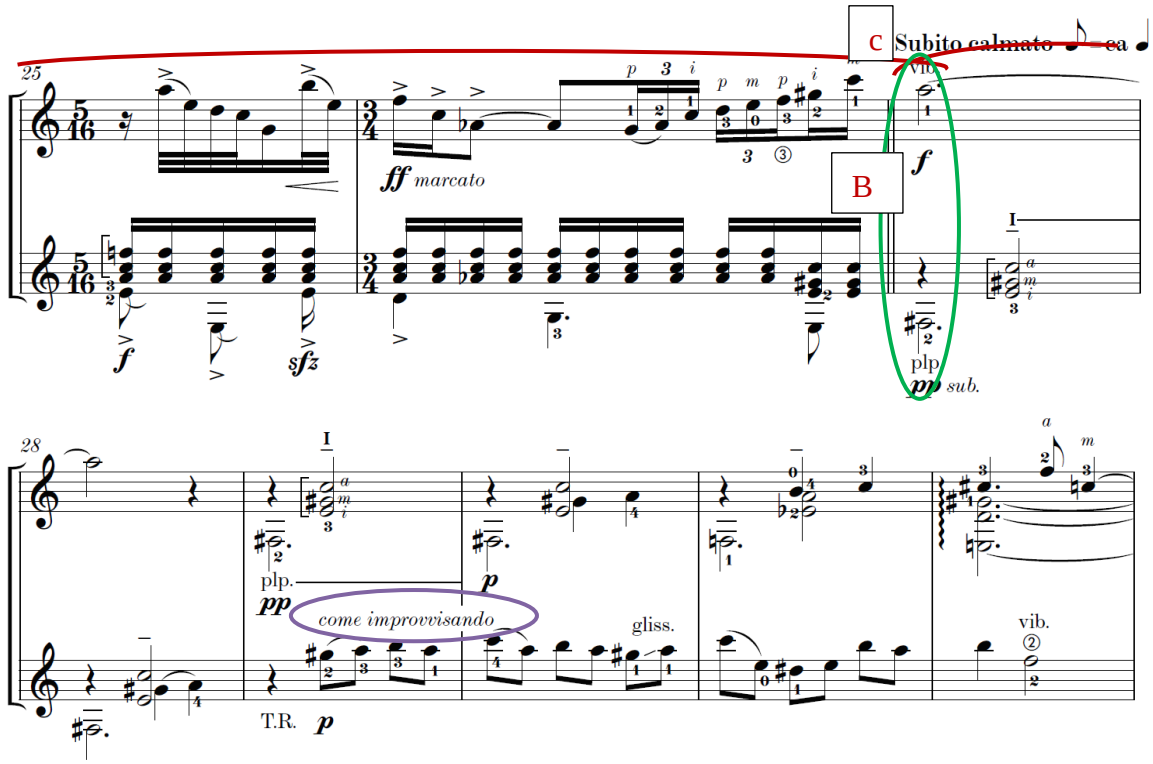
Picture 22. Clown Blanc between 1-12 bars

The movement also exhibits an asymmetrical structure rhythmically, as bars in 5/16, 3/4, and 2/4 meters follow one another. Consequently, the melody line lacks sharp contours and instead rests on a fluid, shifting foundation, evoking the impression of a jazz group engaged in improvisation. This effect is further enhanced by the bend on F# in bar 23.



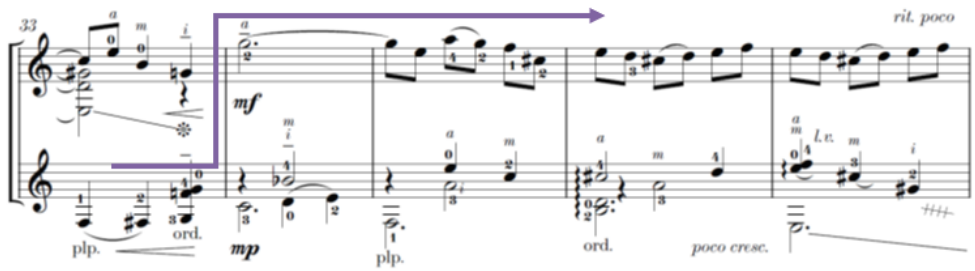
Picture 23. Clown Blanc between 22-24 bars

In bar 27, the note *La* serves as a shared element, functioning as both the final note of the preceding *A* section and the initial note of the *B* section, facilitating a seamless transition into the new section. In this part, the improvisational effect becomes more pronounced, evoking the atmosphere of a jazz ballad. In bar 29, within the *c* sub-section, the indication *come improvisando* is added to the melody played by the second guitar, while jazz chords performed by the first guitar provide subtle jazz inflections.



Picture 24. Clown Blanc between 25-32 bars

In bar 34, within the *d* sub-section, the theme modulates to F major and is played by the first guitar. As in the previous sections, the accompaniment and melodic parts are distributed between the two guitars. This distribution naturally facilitates the performers' ability to develop one of the key pedagogical foundations of a successful duo: the necessity for guitarists to attentively listen to each other's tone and establish a shared musical language.

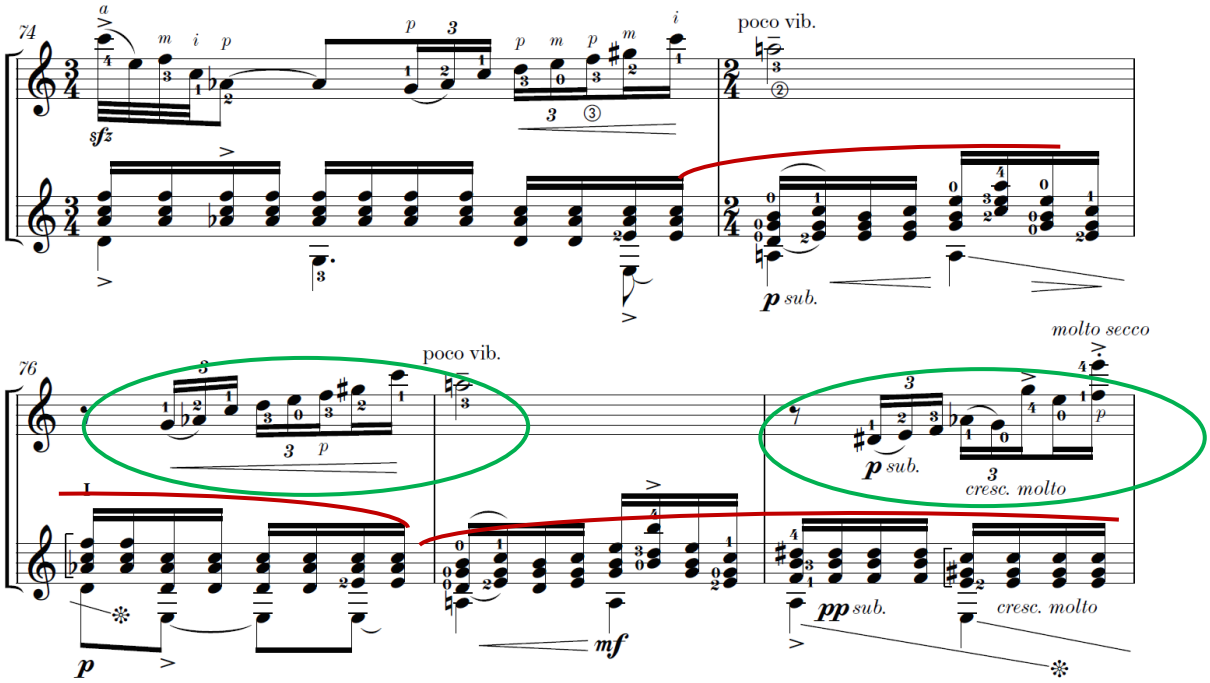


Picture 25. Clown Blanc between 33-37 bars

In the *d1* sub-section, bars 50–53, the notes Sol#-Sol#-La-La serve as a transitional material, modulating and leading the *d* sub-section into the *e* sub-section. The *e* sub-section, spanning bars 54–61, is presented in the style of a jazz ballad, further emphasizing the improvisational and expressive character of the piece divided into two guitars.

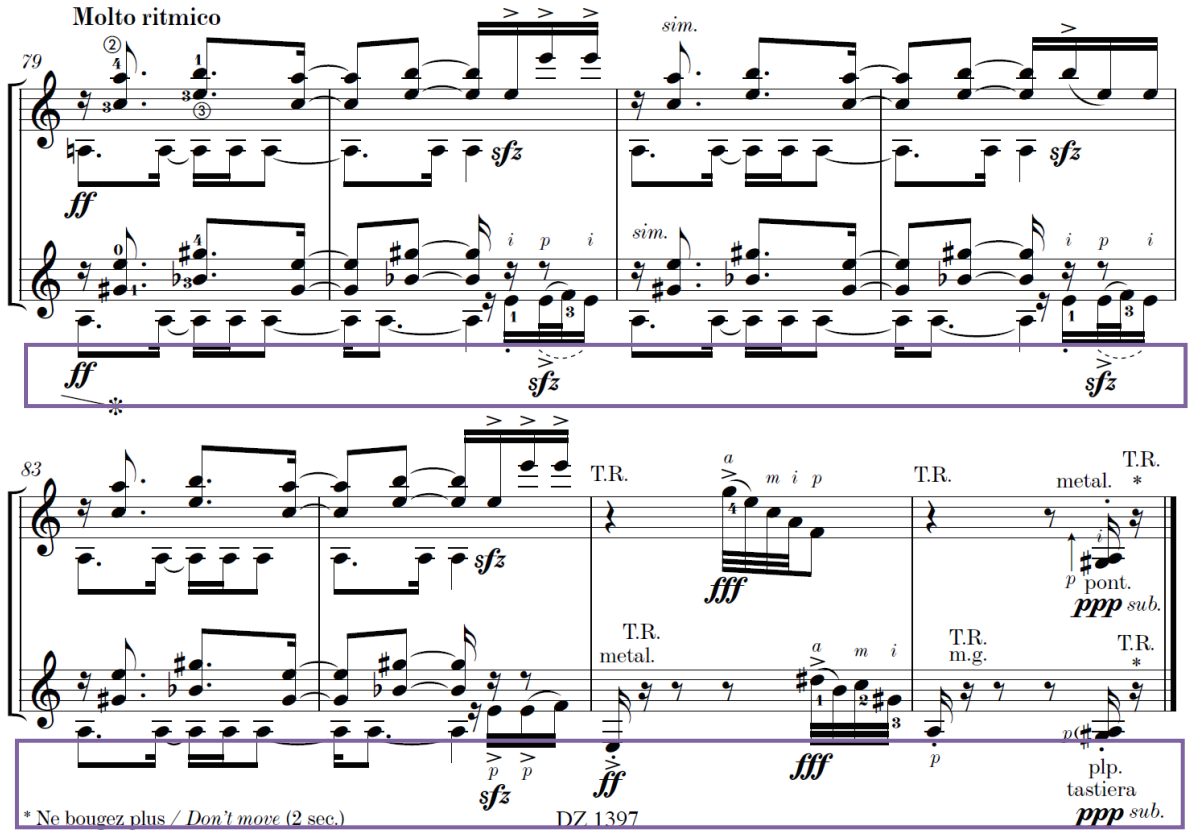
Picture 26. Clown Blanc between 48-61 bars

Between bars 62 and 74, the A section is recapitulated, and a bridge between bars 75-78 connects section b3 to the coda. Within this bridge, fragmentation of the preceding 'a' theme is observed.



Picture 27. Clown Blanc between 74-78 bars

The coda features a reestablishment of an atmospheric quality analogous to that of earlier sections. The work culminates in a dynamic descent from *fortississimo* (*fff*) to *pianississimo* (*ppp*), effecting a conclusion marked by a whimsical character resonant with the title 'Clown Blanc.'



Picture 28. Clown Blanc between 79-86 bars

3. CONCLUSION

In conclusion, this study has demonstrated the significant pedagogical value of Roland Dyens' *Comme des Grands* within the context of 20th and 21st-century guitar pedagogy. While Dyens is celebrated for his virtuosic solo works and contributions to the guitar ensemble repertoire, *Comme des Grands* occupies a unique position as a deliberately pedagogical chamber work. Unlike other pedagogical guitar compositions of the era, which primarily focus on solo performance and the development of individual technical skills, *Comme des Grands* explicitly addresses the development of collaborative musicianship in young guitarists.

The analysis of the three movements reveals Dyens' carefully crafted approach. *Gloomy Light* establishes a foundation in ensemble playing through clear melodic structures, balanced part writing, and the incorporation of subtle expressive nuances. The symmetrical form and recurring motifs provide a readily accessible framework for young performers to engage with musical expression and dynamic control. *Il Funghetto* introduces more complex rhythmic concepts, including hemiola and metric syncopation, presented in a way that encourages collaborative rhythmic precision and sensitivity to interplay. The jazz inflections further broaden the students' musical horizons. Finally, *Clown Blanc* fosters improvisational thinking and expressive freedom within a structured context, evoking the atmosphere of a jazz trio and promoting a deeper understanding of musical dialogue.

Dyens' pedagogical intent is evident not only in the musical material but also in the score itself. His detailed performance instructions, including specific indications for dynamics, articulation, and even the minimization of string noise, guide the performers towards a nuanced and expressive interpretation. The title, *Comme des Grands* "Like the Greats", serves as a constant source of inspiration, encouraging young guitarists to aspire to high levels of musical artistry from an early stage.

Moreover, *Comme des Grands* reflects Dyens' broader musical philosophy, which embraces eclecticism and the synthesis of diverse musical styles. The work seamlessly blends elements of classical, jazz, and other influences, exposing students to a rich tapestry of musical language. This approach aligns with Dyens' own performance practice, which often incorporated improvisation and genre-bending elements.

In summary, *Comme des Grands* represents a valuable contribution to the pedagogical guitar repertoire. It stands as a testament to Dyens' commitment to nurturing young musicians, providing them with a stimulating and accessible pathway to developing not only technical proficiency but also essential collaborative skills and a deep appreciation for musical expression. This work solidifies Dyens' legacy not only as a virtuoso performer and composer but also as a dedicated and innovative pedagogue who sought to inspire the next generation of guitarists.

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