

## ***Guitar Multiphonics: Establishing Locations***

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Up to now, the technique of guitar multiphonics, which gives rise to sounds of unusual colours, has remained in the shadows as a tool for composers and performers. There is a lack of relevant information on this and other techniques due to poor colour research on the guitar. It is then not surprising to find guitarists and composers that are not aware of executability of multiphonics on this instrument, or that do not know how to do it.

Colour research on the guitar is better achieved by non-guitarist composers, but these tend to avoid the instrument. We believe that providing relevant information on multiphonics could entice these composers to reconsider composing for guitar. It could also help the dissemination of the technique by guitarists, who, in the absence of relevant information, may simply be categorically dismissing it. Therefore, we are conducting research on classical guitar multiphonics in the context of a PhD project, aiming to contribute to establish the technique in the vocabulary of the guitar, and to promote colour research on the instrument.

This paper presents preliminary results of an experiment which involved recording the lightly touching of the bass strings at the frets and at "virtual frets" – locations between frets established with the criterion of obtaining reproducible sounds – by five guitarists. The recorded data was treated in order to obtain information on the feasibility of the technique at those locations, as well as on the reliability and repeatability of the sounds and their pitch content. The research is also focusing on the influence of amplification with close microphone placement on the sounds' colours, as we believe that the technique is particularly suitable in writing for amplified guitar.

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