

What Do You Think?
How Do You Feel?

Michael Bemmels
2022

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In this composition for solo guitar, the performer is given liberty to shape the music in a wide variety of ways. I will ask you to consider the following guidelines before creating your own interpretation of the work.

- 1) In consultation with both *the performer's* thoughts and feelings, the following musical components are to be derived: fingerings, dynamics, tempi, articulations, tone colours, etc.
- 2) Please observe the tuning, pitches, and rhythms as they are notated in the score (except for the allowances discussed in the following points Nos. 3 - 5).
- 3) Any note may be played as a harmonic, even if it changes the octave of the pitch.
- 4) The chords in measures 15 - 20, and 50 - 59 may be altered according to the performer's preferences. For example, notes may be omitted, or re-voiced, though I would recommend trying to retain the original melody note, bass note, and overall harmony.
- 5) Any note may be allowed to ring longer than its exact notated duration in the score. For example, the first note of the piece can be left to ring for 4 beats while subsequent notes are being played. The performer may wish to use this technique to create implications of 2 (or more) part textures in the music, even though the piece is notated in a single part.
- 6) Extra creativity is permitted, as long as the performer is being sincere.

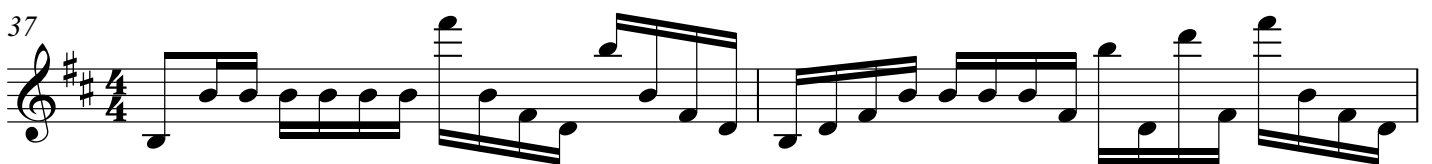
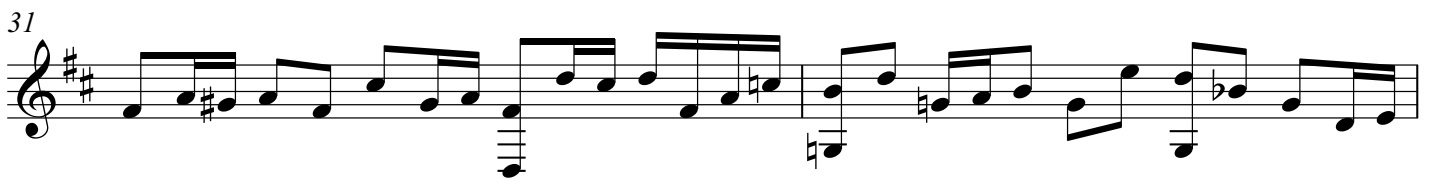
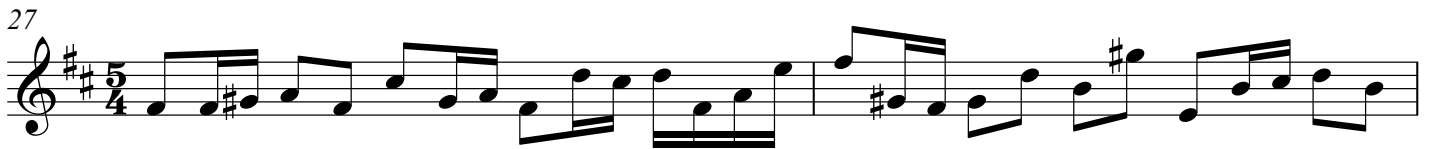
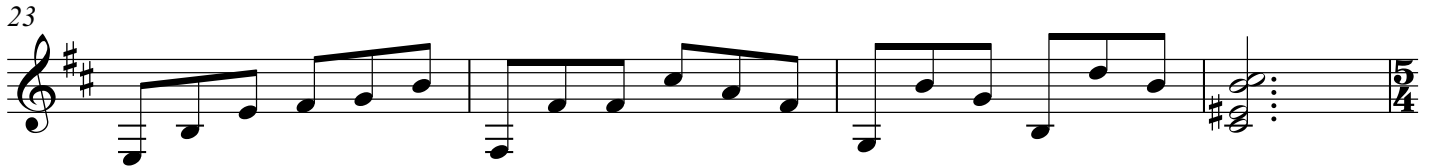
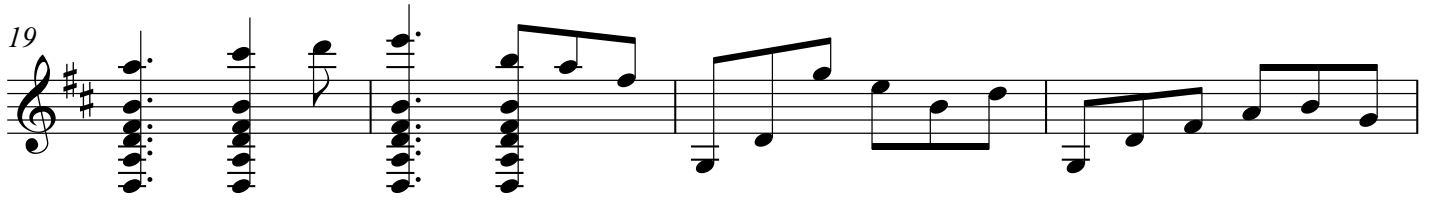
The intention is that the performer is given much power and freedom, while still being required to follow a compositional structure provided by the composer (it isn't a complete improvisatory free-for-all). Hopefully I will not hear pedagogues or audiences expressing biased refutations of the performer's subjective interpretive decisions. For this piece, the only "correct" performance is a *personally* derived performance. How can anyone possibly claim that another's sincere personal expression of music is invalid or wrong? Of course, any sort of opinion may be freely stated, though I would encourage us to take care that it is clearly expressed as a temporary subjective opinion, and not as though it is a universal concrete fact.

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Michael Bemmels
(b. 1991)

③ = F#
⑥ = D

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of eight staves of music. The first staff (measures 1-2) features a steady eighth-note pattern. The second staff (measures 3-4) continues this pattern with a slight melodic rise. The third staff (measures 5-6) shows a more pronounced upward trend. The fourth staff (measures 7-8) introduces a descending eighth-note line. The fifth staff (measures 9-10) continues the descending line. The sixth staff (measures 11-12) features a mix of eighth and quarter notes. The seventh staff (measures 13-14) concludes with a final eighth-note pattern. The eighth staff (measures 15-18) is a chordal section with block chords and a few moving notes.



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