

**ANALYSIS OF “25 MELODIOUS STUDIES, OP. 60” BY
CARCASSI FOR PERFORMING AND TEACHING**



**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
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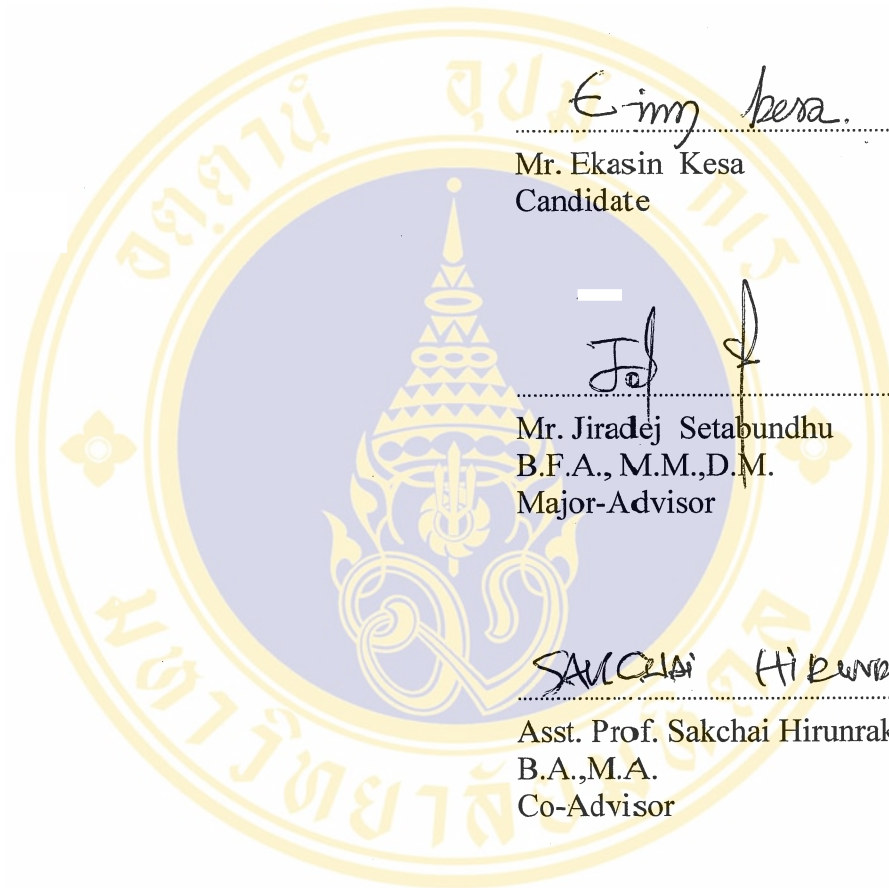
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Thesis
entitled

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Lastly, I would like to devote this thesis in the memory of Acting Second Lieutenant Pornchai Kesa, my eldest brother who is now live peacefully in heaven. I would like to say that I love you and miss you very much, including all of my passing ancestors. I would like to devote this thesis to my beloved Kesa Family and devote the success to myself. I strongly hope that this thesis will be a good database for the world of guitar in Thailand continually.

Ekasin Kesa

ANALYSIS OF “25 MELODIOUS STUDIES, OP.60” BY CARCASSI FOR
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ABSTRACT

The study is based on qualitative methodology. It aims at analyzing the studies and the guitar techniques from “25 Melodious Studies, Op. 60” by Matteo Carcassi. The researcher examined outstanding characteristics of the studies and guitar techniques, collected data from the interviews with experts, and analyzed teaching methods as well as guitar techniques from these compositions.

Matteo Carcassi (1792-1853) was an Italian virtuoso who was influential to the classical guitar community in the early nineteenth century. He intended mainly to teach guitar. Carcassi created styles and methods for teaching guitar by writing numerous series of guitar studies, etudes, and repertoire. His books have been accepted for their valuable merits for guitar teaching, thereby becoming widely regarded and popular for today’s teaching. Similar to Chopin’s piano part, Carcassi’s total concentration on his beloved instrument, a classical guitar, resulted in his entire compositional works written for guitar only.

The researcher has found that the “25 Melodious Studies, Op. 60” by Matteo Carcassi thoroughly use all the existing guitar techniques for both left and right hands, e.g. arpeggio, slur, glissando, tremolo, scale, etc. All of these techniques are indispensable for the teaching and learning of guitar. Additionally, Carcassi also gave importance to musical emotions through the elaborate use of dynamics in all studies.

According to the research, it can be concluded that the “25 Melodious Studies, Op. 60” by Carcassi are highly beneficial to the study of guitar techniques. Therefore, it is advisable for teachers to use them with intermediate-advanced students in order to strengthen their skills.

KEY WORDS : ANALYSIS / GUITAR TECHNIQUE / PERFORMING AND
TEACHING / MATTEO CARCASSI

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การวิเคราะห์เพลง “25 Melodious Studies, Op. 60” ของคาร์คาสซี เพื่อการปฏิบัติและการสอน (ANALYSIS OF “25 MELODIOUS STUDIES, OP. 60” BY CARCASSI FOR PERFORMING AND TEACHING)

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บทคัดย่อ

การศึกษานี้ใช้ระเบียบวิธีวิจัยเชิงคุณภาพ มีวัตถุประสงค์เพื่อวิเคราะห์เพลงและเทคนิคกีตาร์จากบทเพลง “25 Melodious Studies, Op. 60” ของ มัตเตโอ คาร์คาสซี (Matteo Carcassi) โดยศึกษาลักษณะเด่นของบทเพลง ศึกษาเทคนิคของกีตาร์ การเก็บรวบรวมข้อมูลจากการสัมภาษณ์ผู้เชี่ยวชาญ และวิเคราะห์วิธีการสอนและเทคนิคกีตาร์จากบทประพันธ์ชุดนี้

มัตเตโอ คาร์คาสซี (Matteo Carcassi 1792-1853) เป็นนักกีตาร์ชาวอิตาลี ที่มีอิทธิพลต่อวงการกีตาร์ในช่วงต้นศตวรรษที่ 19 เขามีวัตถุประสงค์เพื่อมุ่งเน้นในเรื่องของการสอนเป็นหลัก คาร์คาสซีได้คิดค้นรูปแบบหรือวิธีการสอนกีตาร์โดยการแต่งเป็นหนังสือขึ้นมาอย่างต่อเนื่อง หนังสือของเขาได้รับการยอมรับว่ามีประโยชน์ต่อการเรียนการสอนกีตาร์ จึงเป็นที่รู้จักและนิยมนำมาใช้ประกอบการสอนทุกปัจจุบันนี้ เช่นเดียวกับด้านเปียโนของเฟรเดริก โชแปง (Frederic Chopin 1810-1849) แรงบันดาลใจของคาร์คาสซีที่มีต่อกีตาร์ ส่งผลให้ผลงานการประพันธ์ทั้งหมดของเขามีเฉพาะกีตาร์เท่านั้น

จากการวิเคราะห์ ผู้วิจัยพบว่า “25 Melodious Studies, Op. 60” ของ มัตเตโอ คาร์คาสซี มีการใช้เทคนิคที่มีทั้งหมดของกีตาร์ ทั้งมือซ้ายและมือขวาอย่างละเอียด เช่น อาร์เพจจิโอ (Arpeggios) , สเลอ (Slur) , สไลด์ (Glissando) , รัวสาย (Tremolo) , สเกล (Scale) ซึ่งล้วนแล้วแต่เป็นเทคนิคที่จำเป็นอย่างยิ่งต่อการเรียนการสอนกีตาร์ นอกจากนี้ คาร์คาสซียังให้ความสำคัญกับอารมณ์เพลงด้วยการใช้น้ำหนักเสียง (Dynamics) อย่างละเอียดกับทุกเพลง

จากการวิจัย ผู้วิจัยสรุปได้ว่า บทเพลง “25 Melodious Studies, Op. 60” ของ คาร์คาสซี มีประโยชน์ต่อการศึกษาด้านเทคนิคกีตาร์เป็นอย่างยิ่ง สามารถนำไปใช้ในการสอนนักเรียนตั้งแต่ระดับชั้นกลางจนถึงระดับชั้นสูง เพื่อเสริมสร้างทักษะและพื้นฐานที่ดีของนักเรียนต่อไป

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CHAPTER 1

INTRODUCTION

1.1 Significance and Background of the Research

Guitar is a western musical instrument with long history. There are many masters who have been highly regarded among the guitar circle such as Fernando Sor (1778-1839), Mauro Giuliani (1781-1829), Dionisio Aguado (1784-1849), Francisco Tarrega (1852-1909), who initiated and created traits of guitar. These people were also composers of guitar pieces. The popularity of guitar can be observed from the number of students studying guitar as major musical instrument in various music institutes. Guitar is an instrument the player can bring with him or her anywhere conveniently.

Music for guitar varies in styles which makes it more interesting. Thus, the listener and the player can choose their favorite styles. As for the propagation of knowledge, apart from music institutes, there are other sources useful for the study, e.g. libraries, Web sites. Consequently, guitar can easily participate in the daily musical lives.

At present, many leading universities in the USA have a department of classical guitar. Many offer doctoral degrees. Leading music institutes England, Canada, and Australia have standardized tests for guitar. And there are many famous guitarists who travel around the world for their performances.

In Thailand, leading education institutes, e.g. Chulalongkorn University, Mahidol University, Silpakorn University and Thammasart University, have a department of classical guitar and offer bachelor and master degrees. They have developed their standards by inviting guitar experts from foreign countries to perform and conduct master classes. There is a yearly guitar festival in which leading Thai guitarists perform. Also, there are supports for interested Thai guitar makers through training by guitar makers from Germany and Japan.

Guitar has been accepted as a musical instrument of various interesting performing techniques. To recognize its potential, all guitarists should be trained thoroughly for the existing techniques. This is to create efficiency in a perfect performance.

Exercise pieces are very important to the development of a performer. Exercises are composed according to the intention of composers in order that the practice develops the techniques of such musical instruments. The musician, then, follows and thoroughly understands the trait of such musical instruments. Realizing the importance of exercises, teachers and guitarists should respond to this significant aspect of guitar repertoire in building a good foundation for their own music performances.

However, what the researcher sees often is that most guitarists lack good basic knowledge for playing guitar. This can be observed from the expression through music. This is because teachers often insist on their students to keep practicing paying enough attention to technique training. Techniques strengthen skills, making students become familiarized, active, disciplined and natural. With such skills, the students can easily apply them to the piece they are practicing. This saves time practicing and playing such piece, and also shows the readiness for playing the piece.

The problem the researcher brought to the study is that most teachers teach students to perform immediately without enough emphasis on the importance of exercises, thereby delaying students' development. This is because exercises are fundamental for studying all kinds of music. An exercise comprises of important parts concerning techniques a learner needs to practice continuously; this is to bring about proficiency and ability to properly utilize such techniques in actual repertoire.

“25 Melodious Studies, Op. 60” is a work of Matteo Carcassi (1762-1853), an Italian guitarist. The strength of these exercises is in their combination of practices of skills strongly needed for playing guitar, e.g. arpeggio, scale, slur, tremolo, dynamic, etc. These exercises are designed to develop a student's skills if he is trained properly, step by step and continuously. With the aforementioned quality of “25 Melodious Studies, Op. 60”, it has become one of the required pieces in many standardized tests in institutions such as the Trinity College of London and the Australian Music Examinations Board of Australia.

The researcher, therefore, sees that “25 Melodious Studies, Op. 60” of Carcassi is suitable for guitar teachers who want to study methods and techniques important for guitar teaching to bring benefit to their students. The focus of the study is a technical analysis for teaching. The researcher has also compiled a biography and list of works

by Carcassi in this study. The researcher hopes that this research will benefit guitar teachers and serve as a part for developing the teaching methods of the classical guitar.

1.2 Objectives

1. To analyze techniques in “25 Melodious Studies, Op. 60”.
2. To study teaching and practicing methods in each study.

1.3 Expected Benefits

1. The research will provide teachers with knowledge concerning the analyses of studies and techniques beneficial for teaching.
2. The research will serve as a guideline for the correct way of practicing.
3. The research will provide knowledge about the biography and the works of Carcassi.
4. The research will benefit those interested in studying the teaching of the classical guitar.

1.4 Scope of the Study

1. Studies and analyses of 25 Melodious Studies, Op. 60 of Carcassi, Rey de la Torre version.
2. Studies and analyses of the Studies in term of benefits for teaching and practicing.

1.5 Definition of Terms

1. **Analysis** means consideration on strength or important point in contents of the subject.
2. **Teaching** means teaching of the classical guitar.
3. **Practice** means classical guitar playing.
4. **Guitar** means the classical guitar.

5. **Technique** means form or method for playing guitar.
6. ***p, i, m, a*** mean thumb, index finger, middle finger and ring finger of the right hand respectively.
7. **0, 1, 2, 3, 4** mean open string, index finger, middle finger, ring finger and little finger of the left hand respectively.
8. **Rest stroke** means the method of resting the right hand finger on the next string after plucking the higher string.
9. **Free stroke** means the method of plucking the string with the right hand finger and let that finger free, not resting on the next string.
10. **Studies** means exercises.
11. **Opus** means an order of works.
12. **Arpeggio** means notes of a chord played separately rather than all at once.
13. **Scale** means series of musical notes separated by specific intervals moving consecutively up or down in pitch.
14. **Barre** means the use of an index finger of the left hand pressing over 2-6 strings.
15. **Tremolo** means rapid plucking of right hand's *p, a, m, i* respectively to create an illusion of a long held note.

CHAPTER 2

REVIEW OF LITERATURE

2.1 Background on Classical Guitar

The history and evolution of the classical guitar started with an instrument named lute, a stringed instrument prevailed among upper class society, and an instrument called vihuela, a 6-course stringed instrument whose strings were set at G-C-F-A-D and G. During the 16th century, the 4-course guitar, with its open strings set at C-F-A and D just like the 4 middle strings of vihuela, was popular mostly among Troubadours.

In Europe, both lute and vihuela became less popular and gradually disappeared. The 4-course guitar, however, became more popular, with the open strings set to D-G-B-E. The fifth string, the A, was added by a Spanish musician Vincente Espinel. The 6-stringed guitar, with the addition of the E string, began to play its role around the end of the 17th century.

In 1800, the whole Europe shunned guitars of 5 and 6 courses and turned to the 6-stringed guitar. There are many differences among documents. But it can be assumed that the change from the 6-course guitar to the 6-stringed guitar resulted from songs that underwent changes in terms of structures and playing methods.

The golden age of guitar began in Spain and Italy in 1775. The introduction of the first 6-stringed guitar was in the first epoch of the 19th century. There was a development of an important part in the interior structure of the guitar, which was called “fan strutting”. There was a use of a wood stick made for adding to details at the back of guitar’s soundboard. This wood stick not only helped spread out the sonic waves along the soundboard but also strengthened the soundboard, allowing the soundboard to be thinner and vibrate better. Also, there were changes and promulgation of fan strutting during 1800-1890. The playing of guitar was developed little by little in 3 aspects: guitarist’s playing techniques, composition for guitar, and structure of guitar. These 3 aspects were developed first in Spain. Around the end of the 18th century the development spread to Italy. During the 19th century, guitar became less popular with the orchestra and the keyboard took its place.

After that, guitar regained its golden era in Spain during the end of the 19th century and had been continuously developed until it becomes the classical guitar at present by cooperation between a guitar maker named Antonio de Torres Jurado and a guitar virtuoso named Francisco Tarrega who propagated it. Torres first inspired a musician, Julian Arcas, to create a bigger guitar with a wider fingerboard. Francisco Tarrega created new playing techniques, which made musicians appreciated the great potential of guitar. During the middle of the 20th century, the works of Tarrega were made popular by Spanish guitarists. Among those was Andres Segovia. Today guitar has become a classic musical instrument with a large number of compositions.

An important of the evolution of guitar during the early 19th century is the cooperation between guitarists and guitar makers to improve the sound of the guitar: Fernando Sor worked closely with Rene Francois Lacote in France and Louis Panormo in England; Luigi Legnani worked with Staufer. (<http://www.cyberg8t.com/gfa/>)

2.2 Guitar Music

The early music for guitar published around 1530s was notated using tablature. An example is *El Maestro* by Luis Milan, well-known as a vihuela player (1500-1561), which comprised of Fantasia, 4 Preludes and 6 Pavaues.

After the 18th century, guitar fully became a 6-stringed instrument. The playing methods, compositions, forms and styles have been developed ever since. Among the most outstanding guitar virtuosos and composers of the 19th century were Fernando Sor (1778-1839) and Mauro Giuliani (1781-1829). During the 19th century, the playing techniques of guitar were still being developed regularly by guitarists and composers such as Francisco Tarrega. These include siting position, the use of fingernails, various plucking techniques such as tremolo, etc. Andres Segovia, the successor of Tarrega, was highly successful in performing music adapted for guitar. Apart from Segovia, other outstanding guitarists and composers of that period were Manuel de Falla (1876-1946), Joaquin Turina (1882-1949), Federico Moreno Torroba (1891-1982), Joaquin Rodrigo (1901-1999) and Heiter Villa Lobos (1887-1959), whose work includes very popular 12 Etudes and 5 Preludes. (Vittaya Wosbein, 1989: 58-72)

2.3 Guitar Technique

Techniques of the classical guitar have gradually evolved and improved by guitar virtuosos and composers according to the shape of the guitar and the periods of time. Among those popular today and found in the Studies are:

2.3.1 Rest stroke (Apoyando)

This technique refers to the plucking of right-hand fingers (*p*, *i*, *m*, *a*, where *p* is the thumb and so on) where the finger rests on the next string after plucking. For example, after plucking the 1st string with the *i*, the finger will rest on the 2nd string. This technique was created by Tarrega. The quality of the sound is solid. It is suitable or is used with the notes that need a focus on the sound. (Noad, 1978: 7-8)

2.3.2 Free Stroke (Tirando)

This technique refers to the plucking of right-hand fingers where the finger does not rest on any string after plucking. For example, after the 1st string is plucked with the *i*, the finger will not rest on the 2nd string. The quality of the sound is lighter than that of the rest stroke. It is suitable for playing chords, arpeggio, or when rapid plucking is needed. (Noad, 1978: 12)

2.3.3 Arpeggio

A plucking technique used together with chords, where each note of the chord is played one after another in a well-defined pattern. Free strokes are employed in playing arpeggio. (<http://www.guitar-midi.com/>)

2.3.4 Barre

Barre involves using the left index finger to press more than one string at once. The figure $\frac{x}{6}$ represents the number of string the finger is required to press. For example, $\frac{3}{6}$ means pressing the finger on the first three strings. Barre can also be written as CII or BII; both mean barre at the 2nd fret.

2.3.5 Vibrato

A technique of using a quick left-right movements of the left hand while pressing the strings to obtain a smooth, fast variation in frequencies, a common techniques in bowed string playing. (Harnsberger, 1976: 64)

2.3.6 Glissando

A sliding from one note to another.

2.3.7 Harmonics

There are 2 methods as follows:

2.3.7.1. Natural harmonics

This is obtained by plucking the string while the left hand finger touching the string lightly over one of harmonic nodes - the 12th fret for the second harmonic (an octave above the fundamental), the 7th fret for the third harmonic (octave and fifth), the fifth fret for the fourth harmonic (2 octaves), etc.

2.3.7.2. Artificial harmonics

This is the method of obtaining other notes through the use of the second harmonic artificially. By changing from open string to stopped note, the *i* finger is required to touch that string lightly over the fret of the stopped note plus one octave to simulate the natural harmonic. The *a* is then pluck the string to obtain the harmonic sound. (Ramirez, 1997: 11)

2.3.8 Slur

There are 2 methods as follows:

2.3.8.1. Hammer-on

This is a portamento from a note of a lower pitch to another of a higher pitch. After playing the first note, the left-hand finger then “slaps” onto the string quickly to create the second note without applying the right hand plucking. Most hammer-on slurs are done on the same string, but occasionally two string hammer-on slurs can be found.

2.3.8.2. Pull-off

This is a portamento from a note of a lower pitch to another of a higher pitch. The left hand fingers for both notes are placed on the same string. After the right hand plucking of the first note, the left-hand finger of the first note “plucks” the string so that the sound of the second note, already stopped, is heard. (Ferrara, 1994: 32)

2.3.9 Tremolo

A playing technique to create an illusion of a long, sustained note. This is accomplished by rapidly playing the *p-a-m-i* pattern where the *p* finger plucks the lower string and the other three fingers repeat the melodic note. (<http://www.bsg.com/>)

2.3.10 Pizzicato

Guitar pizzicato can be in fact more accurately described as a type of muting to achieve the sound resembling those of string pizzicato. By placing the right hand over the bridge so that the string vibration is reduced, a very short, muted sound is achieved when the string is plucked. An alternative to this method is to stop the string with the left-hand finger pressing directly over the fret.

2.4 The Process of Classical Guitar Study

Principles or methodologies of the classical guitar studies have been handed down to us from the past to the present in various ways. A method widely used is writing and publishing books. The following are some of the important development.

El Maestro, a book for vihuela, was published in Valencia, Spain, in 1535 by Luis Milan (1500-1561)

There are many guitar books published before 1800. For example, *Guitarra Española de Cinco Ordenes* by Juan Calos Amat (1572-1642) was a book for the 5-course guitar, which was published many times. This book concerns the playing of contemporary music at that time. Fernando Ferandiere, another Spanish composer, wrote *Arte de Tocar la Guitarra Española* for the 6-course guitar, which was published in 1799 in Madrid, Spain.

Around the end of the 18th century, there were publications of books in countries other than Spain. In 1773, Antoine Baillieux wrote *Methode de Guitarre par Musique et Tablature* which was published in Paris. Fernando Carulli (1770-1841), an Italian composer, also wrote his books in 1810.

In 1840, the book *Methode Complete pour la Guitare* by Matteo Carcassi (1792-1853) was published many times. Both Carulli and Carcassi lived in Paris, France, and were guitar virtuosos at that time. Mauro Giuliani (1781-1829), another famous Italian guitar virtuoso, also published *Studio per la Chitarra*, a set of exercises which was very popular and still has been published until today.

Dionisio Aguado (1784-1849), the Spanish guitar virtuoso, created new methods for studying guitar, which were published through *Colección de Estudios* in 1820 in Madrid. There were also other works like *Escuela de Guitarra*, published in Madrid before being reprinted in Paris. In 1843, there were publications of *Nuevo Método para Guitarra*, which was very famous for the guitar study method. Fernando Sor (1778-1839), another Spanish guitar virtuoso, lived in Paris at the same time with Aguado, published *Methode pour la Guitare* in 1830.

Heitor Villa-Lobos (1887-1959), the Brazilian guitarist and cellist, composed 12 Etudes for guitar. This work has important roles in guitar playing today. *Solo Guitar Playing Book 1 and 2* were composed by Frederick Noad (1929-2001), a Belgian guitarist, which was published in 1968. Charles Duncan (1941-), an English guitarist, composed 3 volumes of *A Modern Approach to Classical Guitar* and also 3 volumes of *A Modern Approach to Classical Repertoire*. (Nalin Komentrakarn, 2003: 24-26)

2.5 Guitar Teaching Method

The methods for teaching guitar are not much different from those for teaching other musical instruments. This is because the general principles of teaching music often have similar basic concepts.

1. Sitting

1.1 Position of the instrument

The sitting pose for playing guitar has been continuously developed since the 19th century. For example, the sitting pose of Dionisio Aguado requires a tripod on which a guitar is placed, while Fernando Sor placed his guitar at an angle to the table or placed on the table. Later in the 20th century the sitting pose for playing guitar was standardized. The footstool is used to place the left foot on to keep the neck of the guitar lifted. The concept of this sitting pose is to find the central point for sitting. The player places his left foot on the footstool and places the guitar on the left leg. He then observes that the 12th fret of the guitar is at the middle of his body, with the right leg holding the guitar from moving out of the position.

1.2 Position of Arms

The right arm is placed over a body of a guitar while the wrist is left in its natural position. Avoid twisting or bending the wrist as this may cause stiffness while playing. The right hand fingers are placed around the sound hole.

1.3 Position of Legs

The left foot is placed on the footstool. The leg is at the right angle to the floor. The right leg lightly holds the guitar to prevent it from moving or falling and keep it next to the player's body. (Glise, 1997: 4-9)

2. Position and Movement of the Right Hand

There are 2 methods for plucking with right-hand fingers as follows:

2.1 Rest Stroke

Rest stroke means plucking a string with finger *p*, *i*, *m*, or *a*. After plucking, such finger rests on the next string. The position of the hand when playing the rest stroke will make a high angle against the guitar's strings. Rest stroke is widely used for a melody requiring a clear sound.

2.2 Free Stroke

Free stroke means plucking a string with finger *p*, *i*, *m*, or *a*, after which such finger will not touch any other strings. The position of hand will make a lower angle than the rest stroke. The sound is lighter than that from the rest stroke because it uses less amount of force to pluck.

These 2 strokes need another important thing - fingernails. Fingernails directly affect the sound and the speed of string plucking, as well as techniques. Nails that are too long, however, are very difficult to control. (Glise, 1997: 26-37)

3. Position and Movement of the Left Hand

In contrast to the right hand, as the left-hand fingers must press on the guitar's strings, the fingernails must be kept as short as possible. The wrist should be kept relaxing. Keep the fingers at high angles against the fingerboard to prevent the fingers from touching other strings.

The playing involving both hands and their fingers contains very complicated details concerning the mechanism of the function of hands and fingers. This is because hands and fingers are known as a center of muscles, tips of nerves, and tendons. Thus, to keep the lesson smooth, the teacher needs to explain the importance and the anatomical function of the hands. This is to provide the students with knowledge and understanding in the function of hands. The students, then, can adjust the knowledge to techniques and methods, and efficiently avoid any possible dangers to their hands. (Glise, 1997: 38-41)

4. Teaching for Technique and Skill

The teacher should select lessons appropriate to circumstances, knowledge and abilities of the students. This is because if students are equipped with good skills, the development of other following details will continue smoothly.

4.1 Scale

For teaching scale to students who have just begun, the teacher should find fingering versions which are easy to learn and are efficient. The teacher should also start with having the students play only diatonic major and minor scales first to

familiarize them with the sound characteristics of both scales. Later, the teacher then adds other forms of exercises such as chromatic scale, etc., and changes the rhythms of notes to make them more elaborate and difficult, for example, from quarter note to eighth note, triplet note, or sixteenth note.



Example 1 : Scale exercise

What the students will get from practicing scales is:

- Developing independence of right hand and left hand fingers.
- Developing right and left hand coordination.
- Developing a legato playing style.
- Developing position shifts.
- Developing right hand string crossing.
- Developing speed in both hands. (Glise,1997: 77-78)

4.2 Arpeggios

Arpeggios are important skills to bring about efficient guitar playing. *120 Right Hand Studies Op. 1* of Giuliani compiles extensive skills for practicing arpeggios and is popular for teaching beginner students due to its simple composition for left-hand playing. The practice starts with using only 2 chords: C Major (I), and G₇ (V₇)

Apart from the skills above, there are still others students need to practice including:

- Bar - hinge bar
 - split bar
- Vibrato
- Tremolo
- Appagado
- Harmonics - natural harmonics
 - artificial harmonics

- Left hand split trills
- Tamboura (Glise,1997:79-130)

Besides the practice of these skills, the details on the interpretation of a piece must be included in the practice, for example:

- Dynamics - terraced dynamics
 - gradual dynamics
- Tone color change (timbre) - modo ordinario (abbreviated: ord.)
 - sul tasto (tasto)
 - sul ponticello (pont.)
 - timbre change with arm and wrist movement
- Articulation
- Phrasing (Glise,1997: 184-191)

4.3 Theory and Musical Application

Notable is why most of students ignore or do not pay as much attention to musical theories as they should have. They simply think that all they need to be good musicians are practices and playing. This idea is often found in beginners. Historical, theoretical, and aesthetic discussions are all useful in helping beginners to advance to the next levels. (<http://www.melbay.org/>)

- **Books appropriate for teaching young students**

- Anthony Glise's *The Child's Guitar, A Rote Approach* (St.Joseph/Vienna Aevia Publication, Ltd., 1994) is a set of 3 books focusing on good learning process. It also comes with accompanying cassette tapes.

- Anthony Glise's *Guitar Note Speller, First Position* (St. Joseph/Vienna Aevia Publication, Ltd., 1994) is another valuable book suitable for a beginner, with clear illustrations of notes on the fingerboard.

- Sonia Micheaelson's *New Dimensions in Classical Guitar for Children* (Pacific, Missouri: Mel Bay Publications,1991) can be exciting for the students

because there are games combined with the playing. The book is an example of Zoltan Kodaly's concept applied to guitar.

- **Books appropriate for teaching adults**

- Matteo Carcassi's *Method for Guitar* has clear learning topics. There are different keys used in different lessons. The movement of the position is well suitable for the keys. It is a valuable book of impressive teaching methods.

- Christopher Parkening's *Classical Guitar Method Volume 1 and 2* (Chicago: Sherry Brenner, 1972) is suitable for adult learning because it contains quick-paced and interesting contents.

- Emilio Pujol's *Escuela de la Guitarra* (Buenos Aires: Ricordi, 1952-55) are available in Spanish and French versions. It also has been translated into English. The 2nd-4th books contain supplementary sections especially designed for students who have technical problems.

- Anthony Glise's *Classical Guitar Method for Adults* (St. Joseph/Vienna Aevia Publication, Ltd., 1998) are available in English, German, French, and Italian versions. This book is used especially in music schools and is suitable for students who choose guitar as a major subject because the content is easy to understand. Beginner students, therefore, can develop rapidly. (Glise, 1977: 258)

4.4 Guitar Practicing

Konrad Ragossnig gave the following advice on guitar practicing methods in the book. *Gitarren Technik Kompakt*:

- Practice also means an activity consciously done repeatedly, which will lead us from "inability" to "ability".
- "Knowledge" and "ability" are 2 distinct ways to eliminate weakness in creating correct and perfect sounds.
- Technique is the way, not the goal. It is a tool for understanding a pieces or music, for paving the way to the meaning of a pieces and the hidden things in such pieces. It is also a tool used for presenting a pieces according to all rules of art through the language and rules especially for such pieces.

- Technique practicing means periodical checking of mechanism in playing guitar, which is checking of all systems in terms of qualification (or conditions), techniques (of guitar playing) of the player.
- It is a must to find appropriate practicing methods that maintain fun playing of music while practicing a lot of mechanisms. As such, it will bring about practicing systems that are relaxing.
- Do not start practicing while hands and fingers are still cold. If the warm-up by finger gymnastics does not work, soak the hands in warm water for 1 minute. The warm-up of cold fingers on the fingerboard is just a waste of time.
- Give much importance to the full and powerful sound without any noise from nails. Correctly taking care of nails is very crucial for the ultimate quality of sound (which varies according to each person). Everyone has to find out which quality, angle, and shape of nails are suitable for themselves. This depends on the position of fingers on the strings and the plucking methods. If necessary, consulting the teacher is advisable.
- Light, good ventilation, moderate temperature and casual dresses are necessary. Chair must be adjusted to the shape and the length of legs not to make the upper part of the body bend excessively (a little bit low chair better than too high one, a little bit high footstool better than too low one).
- The lower part of the note stand should not be higher than knees and should be on the same side as the fingerboard. The level is often at the neck or the head of the student, and the position is often at the middle of the player or the guitar.
- Chairs with armrest, sofas or beds are not suitable for sitting and practicing. Placing the guitar on the right leg is not appropriate except for a temporary rest of shoulders and back.
- A 15-minutes rest after practicing for one hour is necessary. For resting, lying down on the floor is advisable for the back. An exercise can also be done by simple straightening of the body. Otherwise, doing nothing (simply lying down) is fine.
- A practice schedule is also important although sometimes the time for practicing is limited. This leads to a question “which parts of the techniques or pieces to be practiced during the limited time”.

- Highly importantly, a 1-hour systematic practice per day is more efficient than practicing only mechanism for 1 week.
- Besides, a repeated nonsense practice like single tone-sequences (e.g. practicing scale by playing monotone all the time without softening or strengthening) is very dangerous, which often comes along with practicing 8 hours a day like the working of conveyers in a factory. With this method, techniques will become the most important thing. And soon, even a highly gifted person will be devastated.
- The higher the proficiency in techniques one has, the higher the potential in playing with profound understanding in music one possesses. In other words, the higher the state of being music one has, the lower the instability of techniques one possess.
- Do not practice like a machine. Practice the techniques based on melodiousness, loud and soft sound, and correct rhythms.
- Do one thing at a time: practicing or playing pieces. Doing both things simultaneously will result in nothing and lead to inability to play pieces or nonsense aerobic.
- Repeated faults or deficiencies are difficult to be corrected or may be impossible to be corrected, especially those concerning rhythms. This is very important especially for musicians who want to become proficient fast and correctly. Do not practice wrongly but play correctly since the beginning. This can be done by playing very slowly in accurate rhythms (possibly through counting loudly).
- It is strongly advisable to read and study musical notes thoroughly before playing, like a conductor studying musical notes.
- The practice should move on step by step, from “delicate” to “strong”, “very soft” to “very loud”, and “slow” to “fast”, not the other way round.
- While practicing, do not use immediate instinct or feeling. When the head is full of technical problems, it is impossible to solve the problems on the art of playing and on being music. “Immediate aggressive actions” mostly take a long time to solve.

- “Fingering” and correction make the practice easier, and affect phrasing and articulation. Bad fingering leads to fruitless practices.
- Technical practices are the study of tones and need appropriate playing. That is, there is a perfect control of sounds. The player should be truly open-minded for listening what he plays, and for self-testing and self-criticism.
- To pluck correctly as wished, which means clear melodious tone production, be highly careful about the position of the right hand and the right fingers before the tone production occurs (which means a good control of the right hand must be felt).
- Only 1 millimeter of both left and right hands can tell if one can play clearly or not.
- To avoid monotonous practices, it is advisable not to practice the same exercise for a long time, but to practice others for a change.
- Technical exercises and pieces to be performed need studying slowly and thoroughly with highest concentration. In other words, fast playing begins from slow practices. Rhythms can become faster step by step only when the performance is perfect in all details.
- Practice things more difficult than those to be done, e.g. exams, competitions, or concerts, in order that things to be done will be easier to do perfectly.
- Mark difficult things in lessons or pieces and compile them little by little. Then, comes a collection of valuable difficult phrases or parts.
- After becoming successful in playing difficult phrases or parts, do not forget that the most important objective of the musician is performing music artfully from the beginning to the end. Performing music or interpreting pieces (or at least one part like one movement) is most important for studying and practicing.
- Although you have a whole day for practicing, you should not use more than 4 hours for your guitar. For example, Segovia practiced only 5 hours a day, which were divided into 2 sessions, 2 hours and a half per each. (<http://www.yamaha.com/>)

2.6 Standardized Test for Classical Guitar

The objective of standardized test is to measure the progress of the students, whether they study for pleasure or for future career as teachers or performing artists. Usually most tests require the students to play 3 or 4 pieces. Besides the repertoire, the test includes technical tests, sight-reading, and ear tests. These tests are designed to measure overall musical skill development. Practice grading of England ranges from 1 to 8, corresponding to easy to difficult levels. (The difficulty varies according to each institute but the objectives of the grading are similar.) There may be “Initial Grade” or “Grade 0” to pave the way for further level tests.

The standard of the UK National Qualifications Framework (Trinity College London publications) of British music institutes has been set for classical guitar level tests as follows:

Grade	Level	Objectives
Initial	Foundation	Test of basic skills in creating the sound of notes for such musical instruments. The pieces are very short to suit young students; the rhythm simple.
1		Ability to play notes in short octaves and keep appropriate rhythms and melodies by using basic keys for such musical instrument.
2		The octave increased to allow the use of other keys. Ability to play more difficult melodies and rhythms with different rhythmic speeds.
3	Intermediate, including First Concert Certificate	Ability to play with more musicianship as well as technical development of such musical instrument.
4		Ability to fluently play longer pieces and perhaps interpret the ornaments.

5		The beginning of performance skill strengthening, possession of sense of style, tone quality control strengthening (including vibrato of string instruments), thorough understanding in the differences of forms in articulation and phrasing, and which techniques to be performed.
6	Advanced, including Performer's Certificate	Emphasis on interpretation to strengthen technical skills and accuracy in playing more difficult songs.
7		Ability to control overall techniques, except the most difficult one of such instrument, by using more extensive keys. Realization in interpretation of pieces from each era and stylistic interpretation.
8		Pivot point of technical and interpretative abilities by using pieces chosen from standard repertoire of such instrument.

- **First Concert Certificate and Performer's Certificate**

These are tests for attaining certificates. They require short recitals of important pieces so that test-takers focus only on performances. There is no test of other skills, but the emphasis is on techniques and interpretation of each musical style in each era. The test-takers must perform with understanding and be able to communicate with the inspectors just as with real audience. They must also perform pieces based on memory (without notes). There are scores for presentation skill as well. The technical difficulty and performing ability of the First Concert Certificate is between grade 5-6, while the Performer's Certificate is about grade 8 - ATCL diploma (grade 9).

- **Diploma**

The diploma is divided into 3 levels as follows:

1. Associate (ACTL) is the first level of diploma. The difficulty level can be compared to that of the passing grade of the 1st year in music college (university) or conservatoire. One must have the ability to confidently perform techniques with accuracy in the style of the performance. Pieces are chosen from standard repertoire of such musical instrument.

2. Licentiate (LCTL) is a higher diploma. The difficulty level is as same as that of the passing grade for bachelor degree from music college (university) or conservatoire. Pieces are chosen from standard repertoire of such musical instrument. It requires perfection both in performance and techniques.

3. Fellowship (FCTL) is the highest level. The difficulty is the same as that of the passing grade for master degree from music college (university) or conservatoire. Pieces are chosen from the highest level of repertoire of such instrument. There must be perfection in performance and techniques, as well as sense of self during the performance. (<http://www.trinitycollege.co.uk/>)

Besides the Trinity College, London publications that is popular and trustworthy among many guitarists, another institute that gains same level of interest is the Australian Music Examinations board (AMEB). Music institutes in Australia have set standards for classical guitar standardized test into 3 levels as follows:

1. Beginning (Level 1) from Preliminary to Fourth Grades
2. Developing (Level 2) from Fifth to Eighth Grades
3. Advanced development (Level 3) from AMUSA to LMUSA

The AMEB provides more various lists of repertoire than the UK system (Trinity). As for the difficulty level, it can be said that, in the same level, the difficulty is half level higher.

AMEB is a good curriculum because the lists of repertoire are divided more elaborately according to eras, and there are more pieces available. Music students should use them as guidelines especially those in grade 1-5 where the UK method often uses pieces in each institute's own books; therefore, there are quite limited repertoire lists and details.

These 2 institutions are well accepted and very popular for music studies and standardized tests. Guitar is an instrument whose standardized tests become important to the students. This is because they are tools for measuring and indicating the students' music proficiencies, and can be a way to further develop the abilities.

However, western music studies in Thailand were pioneered by Japan, thereby making Japanese grading system still known among Thai people, especially in the classical guitar circle. Japanese grading arranges figures from the highest to the lowest: from 10 down to 3. The difficulty levels of grades 10-6 can be compared to those of grades 1-5 in the UK system. However, since Japanese curricula do not have pieces other than those from the Classical and Romantic periods, it cannot be compared to the system where repertoires from all eras are used. Japanese grades 5, 4, 3 equal the standardized system as follows: grade 5=grade 6/7, grade 4=7/8 Associate, and grade 3=Associate/Licentiate. In any case, in the Japanese grade 5, which is the beginning grade for a teacher, there are pieces from other periods such as the Renaissance, Baroque, and 20th century.

The standardized tests aim at measuring results and technical/musical proficiencies at different levels. However, it does not mean that those who pass the tests are more proficient than those who do not take the tests. In the USA, there is no standardized test. If one wants to enter a university, he simply takes an audition and other written tests.

The benefit of the curricula, apart from taking exams, is that they serve as a guideline for music studies and a self-standard test. This is to know how to further practice repertoire to make progress.

2.7 Definition of Study

Study is an advanced exercise that helps developing performance techniques. Many exercises, then, can be used as concert pieces because they are melodious and have musical value like concert etudes, which are advanced exercises for musicians. (Natcha Sokatyanurak, 2000: 67)

Historically, study was popular for keyboard. It was designed based on the benefit of performance techniques. Therefore, study is like an exercise. Besides the

term “study”, some composers may use the term “Etude”. These 2 words in most case are interchangeable.

2.8 Background on Study of Guitar

Fernando Sor (1778-1839) was a guitar virtuoso and composer during the golden age of guitar. His works have been popular and well known up to the present. Etudes Op. 6, 29, 31, and 35 of Sor initially did not mention the fingering or techniques. However, later he gave importance to such things and explained clear objectives for practicing the study.

The 20 Estudios were compiled and published in 1945 by Andres Segovia (1893-1987). During that time, Segovia made guitar a popular classical instrument. With his efforts, all books compiled became standard books for practicing and studying guitar for the students. His guitar lessons were used in more than 800 music schools in USA, Segovia used to be criticized about the details on rhythms and changes of notes in Sor’s pieces in his own publications. But with their intention to elevate the importance of guitar, both Sor and Segovia greatly affected the guitar circle.

Matteo Carcassi (1792-1853), the guitar virtuoso and composer, lived most of his life in Paris, which was regarded as a center of guitar during that time. He devoted his abilities throughout his life to compose 25 Estudios and Method Op. 59. These 2 works were popular and were reprinted many times.

Miguel Llobet (1878-1938) was a student of Tarrega and was influenced by Segovia. He rearranged Estudios of Carcassi in 1914, which is still very popular.

Leo Brouwer (1939), the Cuban composer, regarded the styles of Sor and Carcassi as models of his compositions. He composed guitar music since he was still young. He has composed the widely performed 10 Estudios. (Vittaya Wosbein, 1989: 59-82)

2.9 Course of Analysis

Music analyses are very important for understanding of musical pieces. For musicians, the analyses should be as subtle as the structure of the pieces, composition theories, and interesting techniques. Natcha Sokatiyanurak (2000: 1-3) mentions the course of analysis as follows:

1. Overall Description

Before analyzing a piece theoretically, it is advisable to find general information of such pieces. At least, it is basically a requirement to know the name and the composer of the piece, which can be linked to other information important and beneficial to the analysis. A good analysis should start with describing the overall picture concerning the piece in order to provide basic information for the reader. The overall description comprises of 2 parts: piece background and overall outline.

1.1 Piece background

Piece background is important as it can lead the analyst to more information on the theory of such composition. Particularly, the name of the composer gives a guideline to the analyst, keeping him on track. The description of the piece background should start with the name of the piece, the name of the composer, year of composition. Such information allows one to know the era when the piece was composed. This is the most important information because the musical eras indicate procedures and important theoretical principles.

1.2 Overall outline

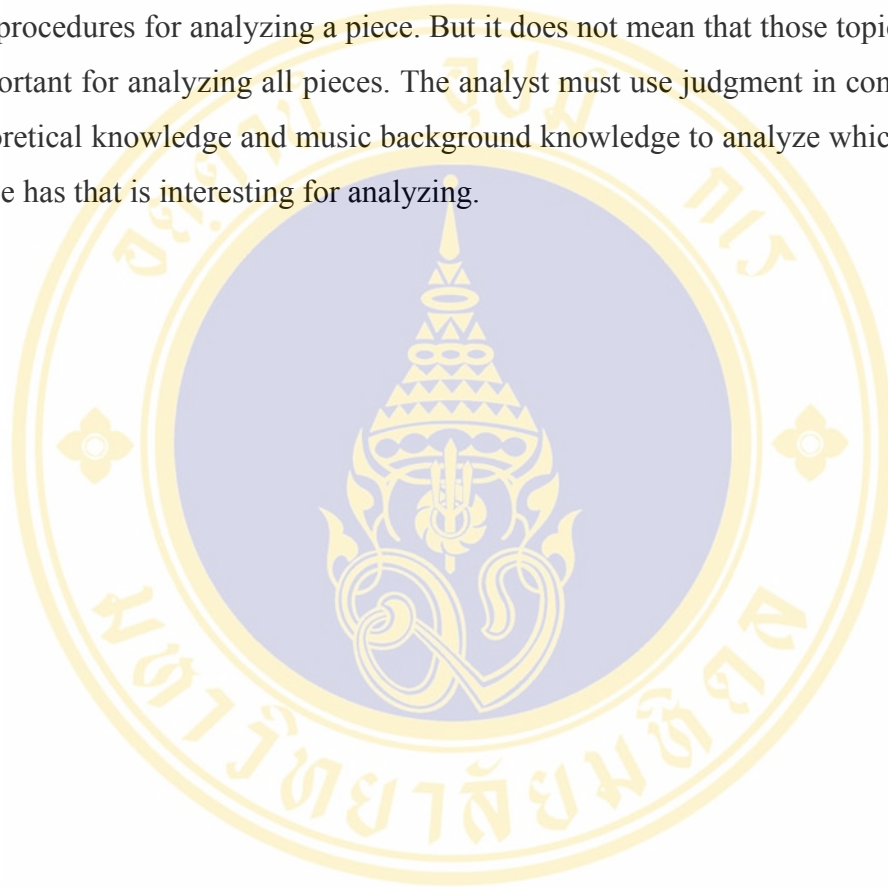
The name of the piece may provide the basic overall outline. Further consideration on the details of different movements provides intermediate overall outline, which includes the number of movements, tempo and style.

2. Analysis of Form

Form is like poetic versification. Poetic versification is a structure of verse, which differentiates one type of poetry from others. Form, likewise, has a structure

used as a model, e.g. two-part form, three-part form, rondo form, sonata form. Apart from such form, there are still others. Even though they are not categorized in form, their composition processes can be used as standards, e.g. fugue. Some pieces combine 2 types of form, e.g. sonata-rondo form, mixed three-part form, etc.

The guideline above only gives an introduction of the outline, the topics and the procedures for analyzing a piece. But it does not mean that those topics are equally important for analyzing all pieces. The analyst must use judgment in conjunction with theoretical knowledge and music background knowledge to analyze which aspect such piece has that is interesting for analyzing.



CHAPTER 3

METHODOLOGY

For the research on “Analysis of 25 Melodious Studies, Op. 60” by Carcassi for Performing and Teaching”, the researcher employs musicological research methodology by studying related documents and researches, conducting fieldwork, and interviewing experts of the related topics. The researcher has set a research procedure as follows:

1. Document-based data collection
2. Fieldwork
3. Data processing
4. Data analysis
5. Data presentation

1. Document-Based Data Collection

The research is a document-based study. The sources of the document-based data include related books, theses, articles, musical scores, magazines, journals, publications and researches. Examples of topics concerned are related theories for teaching guitar, musical terms, classical guitar playing techniques, history of classical guitar, biographies of composers. The sources of the documents are as follows:

1. Central Library, Mahidol University
2. HRH Princess Mahachakri Sirindhorn Music Library, Mahidol University
3. Music Library, College of Music, Mahidol University
4. Institute of Language and Culture Library, Mahidol University
5. Central Library, Chulalongkorn University
6. Central Library, Srinakharinwirot University, Prasarnmitr Campus
7. National Library, Wasukri Pier, Bangkok
8. Foreign textbooks concerning classical guitar
9. Web-based data searches

2. Fieldwork

Examples of the fieldwork concerning the research include biography and works of the composer, theories, techniques and analyses of “25 Melodious Studies, Op. 60” of Carcassi, and other topics. The fieldwork is accomplished by interviewing the following experts of classical guitar:

1. Nalin Komentrakarn
2. Worathep Rattana-umpawan
3. Kamol Achariyasart
4. Suvich Klinsmith
5. Jiradej Setabundhu

3. Data Processing

The researcher has processed the data according to the following procedure.

1. Arrange and summarize the contents from Thai documents, translate and summarize the data from foreign documents.
2. Transcribe the recorded interviews with classical guitar experts from cassette tape, and group the data according to the topics already set, and check the completeness of the contents and the details of the data.
3. Print out the musical scores to be used in the research.
4. Study and analyze the studies.

4. Data Analysis

The researcher thoroughly analyzed the data through the study of theories and techniques used in the composition of “25 Melodious Studies, Op. 60” by Carcassi. Other topics derived from the interviews were studied further.

5. Data Presentation

The researcher presented the data from the research through the 6 chapters as follows:

Chapter 1 Introduction

- 1.1 Significance and Background of the Research
- 1.2 Objectives

- 1.3 Expected Benefits
- 1.4 Scope of the Study
- 1.5 Definition of Terms

Chapter 2 Review of Literature

- 2.1 Background on Classical Guitar
- 2.2 Guitar Music
- 2.3 Guitar Technique
- 2.4 The Process of Classical Guitar Study
- 2.5 Guitar Teaching Method
- 2.6 Standardized Test for Classical Guitar
- 2.7 Definition of Study
- 2.8 Background on Study of Guitar
- 2.9 Course of Analysis

Chapter 3 Methodology

- 3.1 Document-Based Data Collection
- 3.2 Fieldwork
- 3.3 Data Processing
- 3.4 Data Analysis
- 3.5 Data Presentation

Chapter 4 Analysis of “25 Melodious Studies, Op. 60” by Carcassi

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CHAPTER 4

ANALYSIS OF “25 MELODIOUS STUDIES, OP. 60” BY CARCASSI

The researcher presents the “Analysis of 25 Melodious Studies, Op.60” by Carcassi in two aspects per one Study. They are as follow:

A. Objective and special characteristics of the Study

B. Performing techniques

4.1 The analysis of the Study no. 1

A. Objective and special characteristics of the Study

Study No.1 is intended for those who wish to improve their technique of playing fast, legato scale passages. Major and minor scales are represented, both ascending and descending.

Ascending arpeggios also plays an important role in the last section of the Study. (mm.29-36.)

B. Performing techniques

The *i, m* fingering is applied continuously throughout the Study, including when playing scales. The rest stroke is required to obtain clear and strong sound. Examples are the ascending and descending C major scale in mm. 9-10.

The *p, i, m, a* fingers are used for all the arpeggios from mm. 29-36. Normally, the free stroke is used to play arpeggios because of its softer tone.

There are many types of barre chords: $1/6$ (m. 32), $2/6$ (mm.28-29), and full barre (m.33.). Barre chords are played with arpeggios. (Example 2)

The musical notation for Example 2 consists of two staves of music. The first staff shows measures 29-32. Measure 29 has a dynamic marking of *mf* and a fingering of 2/6 III. Measure 30 has a dynamic marking of *mf* and a fingering of 2/6 VIII. Measure 31 has a dynamic marking of *mf* and a fingering of 2/6 III. Measure 32 has a dynamic marking of *mf* and a fingering of 1/6 III. The second staff shows measures 33-36. Measure 33 has a dynamic marking of *mf* and a fingering of VIII. Measure 34 has a dynamic marking of *mf* and a fingering of III. Measure 35 has a dynamic marking of *mf* and a fingering of 3. Measure 36 has a dynamic marking of *mf* and a fingering of 2.

Example 2 : Ascending arpeggios. (mm.29-36)

4.2 The analysis of the Study no. 2

A. Objective and special characteristics of the Study

Study No.2 is a good exercise for the right hand's *m* and *a* fingers, arguably the weaker ones compared to the thumb and the index finger. The right hand pattern begins with an ascending arpeggio (*p, i, m, a*), similar to those found in Study No.1, followed by a repeated note figure using *m* and *a* fingers. (Example 3)



Example 3 : Alternate *m, a* fingering as repeated note. (mm. 1-3)

The sixteenth note rhythmic pattern is employed throughout the piece. Carcassi's frequent use of pedal tones as integral part of his composition can be seen in this Study. The opening phrase has the pedal tone, A, while the harmonic progression moves from *i* to *vii* and *V*.

B. Performing techniques

The alternation of *m, a* fingers while playing repeated notes is found in the entire Study. This technique is rather difficult and unique because this alternation is much less common than the alternation of *i* and *m*. To perform the technique, the plucking should be fast and continuous since there are sixteenth notes in the Study. Either rest strokes or free strokes is effective.

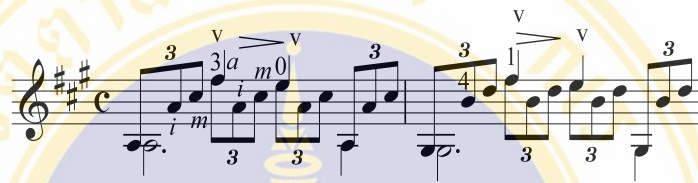
Only the $\frac{3}{6}$ barre chord is used in the Study. When barring a chord at the 10th fret, the 4th finger should be extended to the D on the 13th fret.

Another arpeggio pattern is the *p, i, m, a* pattern in the 1st and 3rd beats of every measure.

4.3 The analysis of the Study no. 3

A. Objective and special characteristics of the Study

The use of an appoggiatura note followed by its resolution as an upper melodic gesture and the arpeggiated triplet are found throughout this Study. Another feature of the Study is the alternation of the upper melodic line and the bass line, for instance, the F#-E on the 1st string followed by the A-G# in the bass strings in m.1. (Example 4)



Example 4 : Alternation of a melodic line with accented *a* finger. (mm. 1-2)

The pedal tone in the bass line is frequently found, for instance, the E on the 6th string from mm.9-12 and the A on the 5th string from mm.17-20. (Example 5)



Example 5 : Pedal tone. (mm. 17- 20)

B. Performing techniques

The most used technique in this Study is the free stroke. However, it is noticeable that, since the composition aims to establish the two melodic lines, rest stroke may be preferable for these notes. Also, appoggiatura notes should be held a little longer than their exact value.

The sliding of the 4th finger usually occurs in the melody, as in the 2nd and the 3rd beats of mm.12-13 and m.21. (Example 6)

4.5 The analysis of the Study no. 5

A. Objective and special characteristics of the Study

Carcassi composed this Study for the right hand practicing. Similar to the Study no. 2, there is rapid and continuous use of right hand fingering (*p-m* and *p-i*). The *a* finger is used in some parts. The melody is in the bass line and is played with the *p*. This melody in the bass is constructed using mostly scale-wise passages.

The alteration of *p* and *i* and *m* is built from the intervals of sixth and third, with others such as tritone and perfect intervals near the cadences. (Example 8)



Example 8 : Alternate right hand fingering (*p-m* and *p-i*) and the bass melody. (mm.1-8)

The pattern of ascending arpeggios followed by repeated notes, as in No.2, also appears in this Study, as in mm.9-12 and mm.17-24. (Example 9)



Example 9: Arpeggios and repeated note. (mm.9-12)

B. Performing techniques

Although not difficult, the technique of string crossing with the free strokes between *p* and *m* fingers and between *p* and *i* fingers should be noted in the Study.

4.6 The analysis of the Study no. 6

A. Objective and special characteristics of the Study

This study employs a two-part contrapuntal texture – cantus firmus-like melody in half notes and a running eighth note counterpoint. The CF first appears in the top voice but later moves to the lower one.

The pedal tone is used in mm.32-37, with the harmony I, V7, and vii7.

B. Performing techniques

There is the need to differentiate the two melodic lines, which may be accomplished by using different tone colors, different strokes, etc.

The string crossing between the 3rd, 4th, 5th and 6th strings by the *p* finger can be a complicated technique because it rarely occurs in guitar performing. In the Study, there are short descending arpeggios which are played only in m.27. (Example 10)



Example 10 : String crossing with *p* finger. (m. 27)

4.7 The analysis of the Study no. 7

A. Objective and special characteristics of the Study

This Study is suitable for the right-hand performing lesson. The composer presented a technique which most guitarists agree on its beautiful but difficult quality. This technique is called tremolo, a rapid repetition of one note on a single string in the melody along with a slower, arpeggiated lower part. It begins with plucking the arpeggiated string with the *p* finger followed by the *a*, *m*, *i* fingers in the melodic line

respectively. Regrettably, Carcassi presented this technique not very often – just once per measure. (Example 11)



Example 11 : Tremolo and melody in the bass line. (m.1)

Arpeggios are played in free stroke manner and with the string crossing technique. Such arpeggios follow tremolo immediately. (Example 12)



Example 12 : Arpeggios with string crossing. (mm.2-4)

The B section starts with the same melodic idea as the A section, but in relative major key, the usual technique in creating unity in a short composition found in this period.

B. Performing techniques

Tremolo (see description above). This technique makes the Study colorful.

There is the alternate plucking of the right hand fingers, between the *p*, *i*, *m* and *a*.

The *p* finger plays the bass line (the 4th, 5th and 6th strings) and *i*, *m*, *a* fingers pluck the higher string. It is necessary to choose the most suitable fingers, as in mm.19-20.

The string crossing with arpeggios requires the selection of the most suitable fingers to make the melody as clear as possible.

4.8 The analysis of the Study no. 8

A. Objective and special characteristics of the Study

Like Study no. 4, this is a practice for the left-hand pull-off slurs. However, this Study is more difficult, since the tempo is slower which requires the slur to be as clear as possible. The Study begins with the ascending arpeggio followed by the pull-off slur, here again the slur pattern begins on a *appoggiatura* note. (Example 13)



Example 13 : Ascending arpeggio with pull-off slur. (mm.1-8)

The melody in the bass part is based on an ascending scale-wise passage, for example, the A section from mm.1-8 and the B section from mm.9-14.

B. Performing techniques

Chords, in which the 2nd and the 1st fingers are required to stop the notes while the 4th and 3rd fingers perform the pull-off slur, are very difficult. The 1st, 2nd and 3rd fingers should be strong enough to hold the strings and let the 4th finger perform the slur. The example is in m.11.

The bass is immediately stopped and the rest note typically occurs next to the last note to ensure that no bass sound is sustained. To stop the bass, any available left-hand finger needs to touch on the string that needs to be stopped or on all 6 strings, as in m.8, m.6 and m.24.

4.9 The analysis of the Study no. 9

A. Objective and special characteristics of the Study

There are many types of slurs in the Study: hammer-on slur, pull-off slur, slurs with ascending and descending scales and slurs with arpeggios. Carcassi aimed to

enhance the effectiveness of using the left-hand fingers. For instance, the Study begins with the hammer-on slur on two notes, B#-C# and D#-E followed by the pull-off slur with the descending scale. (Example 14)



Example 14 : Hammer-on and pull-off slur with scale. (mm.1-2)

Occasionally, slurs occur with repeated, stopped notes and an open string. The example is the E on the 1st string on the 12th fret slurs to the open E in m.16.

B. Performing techniques

Two techniques of slur are employed. The first technique is the hammer-on slur, as in m.1, 20 and 21. The second technique is the pull-off slur, as in m.2, 25 and 34. The difficulty is to play the slur with scales that contain various notes.

4.10 The analysis of the Study no. 10

A. Objective and special characteristics of the Study

This Study applies the hammer-on and pull-off slurs with triplet notes and incorporate them with a neighboring tone pattern. (Example 15)



Example 15 : Double slur with triplet. (mm.1-4)

Pedal tone is the main composition tool of this study – found mostly at the beginning of the phrase over tonic, subdominant and dominant underlying harmony.

B. Performing techniques

The rapid double slur with the triplet notes by *i, m* fingers is occurred throughout the Study.

4.11 The analysis of the Study no. 11

A. Objective and special characteristics of the Study

Carcassi composed the Study to show guitarists the importance of the rest note. While alternating the lower and higher melodic lines, a good performer can control the rest note and thus distinguish the lines clearly.

B. Performing techniques

The bass is immediately stopped by the *p* finger to ensure that no bass sound is sustained for clarity. The sliding of the 4th finger is often applied in this Study in mm.14-17.

In m.24 the barred chord on the 1st fret with the 1st finger occurs while the 3rd finger stops the G on the 6th string and the 4th finger stops the Eb on the 2nd string. This is quite a difficult barre to perform.

4.12 The analysis of the Study no. 12

A. Objective and special characteristics of the Study

A study in sixteenth notes pattern – the thumb plays on the down beat and the last sixteenth note of every beat. This way, students learn the sixteenth note subdivision of the beat accurately. The melody follows a stepwise motion throughout the piece.

This Study concentrates particularly on the use of dynamics. The dynamics discussed are *p, pp, f, ff, crescendo* and *decrescendo*. There is such a contrast in dynamics, from *pp* to *ff*, in short span of time in mm.16-17. (Example 16)



Example 16: Contrast in dynamics. (mm.16-17)

B. Performing techniques

The double stroke playing of the right thumb is applied in the Study, that is, plucking the second note immediately after plucking the first note, which requires an agile movement.

The difficulty of the dynamic control is evident in this Study. For example, the soft sound created by the *p* finger, the strongest of the right hand, may not be as soft as expected.

4.13 The analysis of the Study no. 13

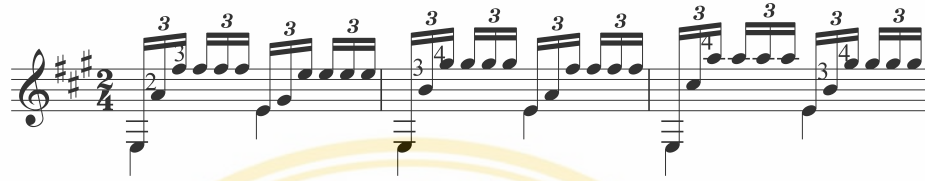
A. Objective and special characteristics of the Study

Carcassi tried to invent various unique techniques for the right hand plucking pattern in each Study. As for this Study, he created one of the most complicated techniques for the right hand pattern of all 25 Studies. The technique is called the circular right hand fingering. The order of the fingers is *p, i, m, a, m, i*. It begins with an ascending arpeggios with *p, i, m*. After that, notes are repeated by *a, m, i* which is similar to the tremolo on triplet notes. The technique is considered difficult and seldom used because it is unnatural and uncomfortable to circulate *a, m, i* fingers in such manner. (Example 17)



Example 17 : Circular right hand fingering. (mm.1-4)

The melody is the bass line executed by the thumb. Another feature of the Study is the application of the echo effect. The E on the 6th string in m.16 is followed by another E on the 4th string. Generally, the first note is to be played louder than the second note. Incidentally in this passage, from mm.16-20, the melody shifts to the upper part instead of the bass part found in the rest of the piece. (Example 18)



Example 18 : Echo effect. (mm.16-18)

B. Performing techniques

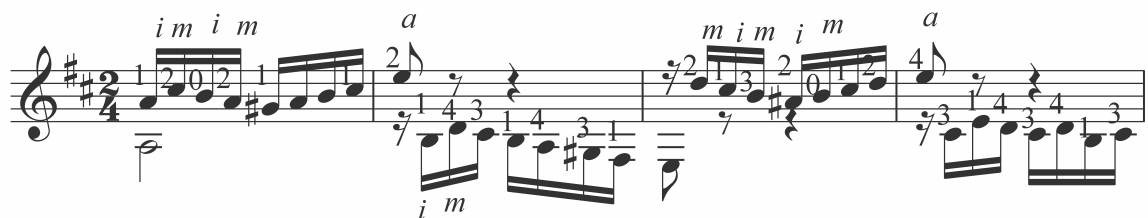
The circular right hand fingering, of which the order of fingers is *p, i, m, a, m, i*, is the most outstanding technique of the Study. Only free strokes is used for such fingering and no rest stroke is found in the Study.

4.14 The analysis of the Study no. 14

A. Objective and special characteristics of the Study

This Study is a practice of playing scales, in both ascending and descending direction. Although the Study is similar to Study no. 1, there is a difference in that. this Study emphasizes the alternation of *i* and *m*

There is the alternation in the melodic line in the form of the antecedent-consequent pattern. (Example 19)



Example 19 : Antecedent - consequent pattern. (mm.9-12)

B. Performing techniques

The free stroke with *i, m* fingers is performed together with scales in the whole Study. Rest notes are often found when the alteration between the upper and lower

melodic lines occur to stop one line from interfering with the other. In the Study, the right thumb is used to stop the lower part.

4.15 The analysis of the Study no. 15

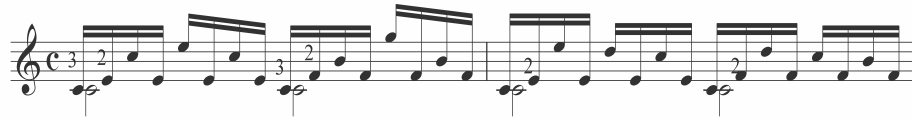
A. Objective and special characteristics of the Study

This is the practice for the right hand string crossing with the *p, i, m, i, a, i, m, i* pattern in sixteenth notes. The pattern is again combined with the use of neighboring tones in the second and fourth beat of every measure. (Example 20)

The image displays musical notation for Example 20, a right-hand exercise in 3/4 time. It consists of two staves. The first staff begins with a treble clef and a common time signature (C). Above the staff, the fingerings *p i m i a i m i* are written. The notes are sixteenth notes, with some beamed together. The second staff continues the pattern with more complex fingerings: *3 2 3 4 2 1 3 4 2 4 2 3 4*. The notation is overlaid on a large, faint watermark of Mahidol University.

Example 20 : Right hand pattern *p, i, m, i, a, i, m, i* fingers. (mm.1-4)

There is the pedal tone on the note C (mm.36-40.). This is another popular device in Carcassi Studies. (Example 21)



Example 21 : Pedal tone on C. (mm.36-40)

B. Performing techniques

The free stroke is applied together with broken chords for the whole Study. The rest stroke on the a finger helps providing the emphasis on the 2nd and 4th beats.

4.16 The analysis of the Study no. 16

A. Objective and special characteristics of the Study

This is a lesson for differentiating the accompaniment from the melody. The single upper voice is the melody and lower dyads act as accompanying part. (Example 22)



Example 22 : Melody and accompaniment. (mm.1-8)

The rhythmic repetitions occur every 2 measures, both in the melodic line and the accompaniment.

B. Performing techniques

The *a* finger plays the melody, while the *i*, *m* and occasionally the thumb play the accompanied chords. Everytime the melody is played, the accompaniment has to be muted. This is to create clear contrast between the melody and the chords. As a result, the melody will sound more distinctive.

4.17 The analysis of the Study no. 17

A. Objective and special characteristics of the Study

This Study emphasizes the alternation of the upper and lower voices. (Example 23)

The image shows two staves of musical notation in 2/4 time. The first staff contains measures 1 through 4. Above the first measure, the fingerings *p i p m p i p m* are written. The notes are quarter notes, and there are accents over the first and third notes of each measure. The second staff contains measures 5 through 7. Above the first measure of the second staff, the fingerings 3 1 4 2 3 2 1 2 4 3 are written. Above the last measure of the second staff, the fingerings *p i m a p m i m* are written. The notes are quarter notes, and there are accents over the first and third notes of each measure.

Example 23 : Alternation of upper and lower voices. (mm.1-7)

B. Performing techniques

The Study obviously makes use of string crossing between the bass group (4th-6th strings) and the treble group (1st-3rd strings). It is necessary to choose the proper fingers to perform the string crossing technique.

4.18 The analysis of the Study no. 18

A. Objective and special characteristics of the Study

Carcassi designed the Study to be the practice in playing rest strokes particularly in the melody. An important compositional features of the Study are the use of sequences and arpeggios with repeated notes. Examples of sequences are in mm.1-3, mm.17-8 and mm.21-2. Arpeggios with repeated notes can be found in mm.7, 7, 9 and 11. For these arpeggios, free strokes are applied.

B. Performing techniques

Rest stroke are applied for the entire Study except in arpeggio passages.

4.19 The analysis of the Study no. 19

A. Objective and special characteristics of the Study

This is an effective lesson for playing a legato passage. The upper melody is accompanied with a broken chord pattern in sixteenth notes. One objective of the Study is to train students to control dynamic differences between a melody and an accompaniment figure. (Example 24)



Example 24 : A legato passage with *a* finger performing a melodic line. (mm.1-4)

Once again, Carcassi used a pedal tone as an integral element in his Study. The piece opens with a long passage of pedal tone.

B. Performing techniques

It is vitally important to apply rest strokes with *a* finger in the melody to emphasize the line and to differentiate it from the broken chord accompaniment.

For the flexibility when playing chords, the free stroke with *p*, *i* and *m* fingers is applied.

4.20 The analysis of the Study no. 20

A. Objective and special characteristics of the Study

The Study is a practice for playing arpeggios with slur. The arpeggios are in both ascending and descending patterns and the slurs are both hammer-on and pull-off on triplet figures throughout the Study. (Example 25)



Example 25 : Arpeggios with slur. (mm.1-6)

B. Performing techniques

There are hammer-on slurs and pull-off slurs in the Study. These slurs are to be distinct and clear as the triplet rhythm must be maintained throughout the piece.

4.21 The analysis of the Study no. 21

A. Objective and special characteristics of the Study

This is the practice for playing grace notes with the left hand. Similar to Study no. 16, there are rhythmic repetition throughout the Study. (Example 26)



Example 26 : Grace note and rhythmic repetition. (mm.1-4)

From mm.17-22, the main melody is in the bass line instead of the upper line.

B. Performing techniques

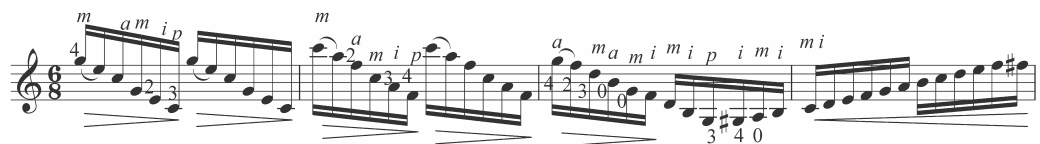
Playing grace notes with the left hand needs swift motion. These grace note figures incorporate both hammer-on and pull-off slurs.

Because the melody needs to be clear, the rest note following each chord is very important. The performer should stop strings from vibrating either by lifting his left hand fingers or mute the strings with the right hand fingers.

4.22 The analysis of the Study no. 22

A. Objective and special characteristics of the Study

The Study contains continuous ascending and descending arpeggios and scales, with a pull-off slur at the first note of the beat. Hammer-on slurs do occur periodically, for example, in mm.13,15,17 and 19. (Example 27)



Example 27 : Descending arpeggio and ascending scale with slur and dynamic. (mm.1-4)

In mm.20-3, there is an alternation of the melodic line between the upper and lower voices. This area may be explained as dominant prolongation.

B. Performing techniques

Two types of slurs are found in the Study, for instance, the pull-off slurs at the first beat of almost every measure, and the hammer-on slurs around the middle section.

The rest stroke with the *a* finger is applied with the hammer-ons and pull-offs in order to give more emphasis to that notes.

4.23 The analysis of the Study no. 23

A. Objective and special characteristics of the Study

The continuous pull-off slurs with triplet notes is characteristic in the Study. Some slurs are followed with repeated note on the open string. (Example 28)



Example 28 : Pull-off slurs with open string. (mm.1-2)

B. Performing techniques

To emphasize the melody, rest strokes should be employed on the head notes of the slurs. While playing slurs with an open string, the left-hand fingers must control the balance and timbre of notes on closed and open strings.

4.24 The analysis of the Study no. 24

A. Objective and special characteristics of the Study

This is the exercise for the separation of melody and accompaniment. The additional technique found in the Study is the use of grace note as ornaments, similar to No.21. The accompanying part, comprising of four-note chords, must also be clearly articulated.

Again, similar to No.21, the melody appears in the bass voice in the middle section of the Study. (Example 29)



Example 29 : Melodic line in the bass voice. (mm.9-13)

B. Performing techniques

The 4-note chord should be plucked by the *p, i, m, a* fingers simultaneously to achieve a uniform and well-balanced sound.

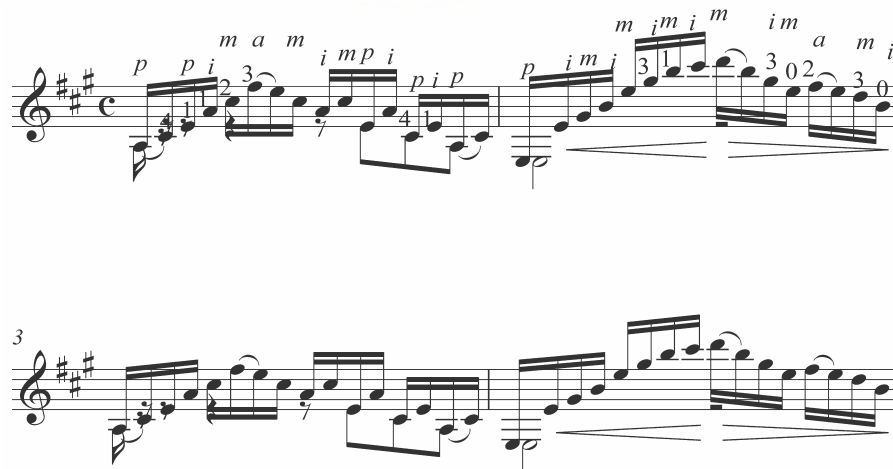
The rest stroke is used when playing the melody to differentiate it from the accompaniment, which by nature must be played with free strokes.

While the melody is running, the chord should be stopped, as marked with rest notes, either by lifting the left hand fingers or mute the strings with other available left or right hand fingers.

4.25 The analysis of the Study no. 25

A. Objective and special characteristics of the Study

The last Study is the longest one. It concentrates on slurs with arpeggios, similar to No.20. Hammer-on and pull-off slurs are combined with ascending and descending arpeggios over the sixteenth note rhythm. (Example 30)



Example 30 : Slur with arpeggios. (mm.1-4)

The antecedent-consequent gesture emphasized by the alternation of high and low register is also found again in this Study. (Example 31)



Example 31 : Antecedent-consequent pattern. (mm.17-20)

A pedal tone, already popular in earlier Studies, finds its way into this last Study as well. (Example 32)



Example 32 : Pedal tone (mm.33-40)

The dynamic is chosen to suit the melodic line. Crescendo and decrescendo occur along with ascending and descending melodic line respectively.

B. Performing techniques

Free strokes are applied together with ascending and descending arpeggios. The rest stroke is performed with the *a* finger on the some melodic notes to emphasize the head notes of the slurs figures.



CHAPTER 5

TEACHING METHOD AND PERFORMANCE OF STUDIES

The researcher studied and then divided the approach to guitar teaching into three steps as follows:

- A. Guitar Warm-ups**
- B. Rehearsal Guidelines**
- C. Performance Tips**

Some Studies contain information in all three steps, while others contain only one or two steps.

5.1 Study No. 1

A. Guitar Warm-ups

At the beginning, student must practice using rest stroke or Apoyando on both ascending and descending C and G major scale passages, in two octaves, until he becomes comfortable with the stroke.

Student must also practice using free stroke or Tirando while playing ascending arpeggios with typical chords or barre chords, in several positions with *p*, *i*, *m*, and *a* finger respectively.

B. Rehearsal Guidelines

Practice scales from mm.1-8 regularly so that the student becomes familiar with sounds of scales as the scales represent the key feature of the music. (Example 33)

Example 33 : Scale passage.

Practice playing chords from mm.29-36 regularly in order to be familiar with the positions and sounds of chords used in the music.

Pay attention to the rest signs given in the music, since they will make the melody distinctive.

5.2 Study No.2

A. Guitar Warm-ups

Practice plucking with the *m* and *a* fingers, using sixteenth notes on the 1st string. Accent should be given on the first note. Practice playing arpeggios by rolling the *p*, *i*, *m* and *a* fingers on each chord in the piece.

B. Rehearsal Guidelines

When possible, common fingering in the left hand should be maintained to facilitate smooth transition in changing chords and hand position. An example is the 3rd finger in m.1 and mm.2-3. (Example 34)

The musical score for Example 34 is written on a single staff in treble clef. It begins with a dynamic marking of *mf* and a *p* (piano) instruction. The first two measures contain eighth-note patterns with fingerings *i m a m a a* and *i m a m a a*. A *cresc.* (crescendo) marking is placed between the second and third measures. The third measure features a barre chord indicated by a horizontal line across the staff and a *3/6m* time signature. The fourth measure continues with eighth-note patterns. The fifth measure has a dynamic marking of *f* (forte) and includes fingerings *3 4 2*. The sixth measure concludes with a final note.

Example 34 : The 3rd common fingering.

Divide the rehearsal into three parts: mm.1-8, mm.9-16 and mm.17-24 as repeated practicing will be more effective.

C. Performance Tips

Barre chord in the 20th measure is more difficult to play than that in any other measures. Student must play barre chord with the 1st finger on the three lower strings first. At this point student may feel some stress in the finger. Simultaneously, he must play on the F note with the 4th finger on the 1st string. To decrease the pressure at the point where the 4th finger needs to play afterward, student can release the stress or slightly lift the finger off the 1st string and then put more weight into the 4th finger instead. Alternatively, slightly rotating the hand could help transferring the pressure. As a result, the 4th finger moves closer to the string. (Example 35)

The musical score for Example 35 is written on a single staff in treble clef. It begins with a dynamic marking of *f* (forte). The first measure contains a barre chord indicated by a horizontal line across the staff and a *3/6x* time signature. The second measure continues with eighth-note patterns.

Example 35 : Barre chord and hand rotating.

5.3 Study No.3

A. Guitar Warm-ups

Student should begin practicing arpeggios with free stroke by rolling *p, i, m, a, i, m, a, i, m, p, i, m* sequentially on open strings. His right hand fingers should be prepared on strings. Once student gets accustomed to such method, he can play rest stroke with the *a* finger.

B. Rehearsal Guidelines

Student should notice the melody in the quarter notes. The notes are obviously indicated by the rest stroke sign. This will produce distinctive tone color which is different from that of the accompaniment.

For smooth transition between m.1 and 2, the 2nd finger will function as a link, pressing the C# in m.1 then sliding to the D in m.2. The difficulty, then, is only in moving the 3rd finger from the 1st string of the 1st chord to the 6th string of the 2nd chord.

Attention must be given to the change from an eighth note triplet to ordinary eighth notes in m.16.

Divide the rehearsal into three parts: mm.1-8, mm.9-16, and mm.17-24, so the repeated practicing can be accomplished more effectively.

C. Performance Tips

In m.12, the 4th finger is required repeatedly. students should make certain that the other fingers are firmly held in place. Similar events are also found in m.13, 18 and 21. (Example 36)

Repeated playing of the 4th finger

The musical notation shows a melody in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The first three notes (F#, G, A) are grouped as a triplet. The fourth note (B) is marked with a '4' and a vertical line, indicating a rest stroke. The fifth note (C) is also marked with a '4' and a vertical line. The sixth, seventh, and eighth notes (B, A, G) are grouped as a triplet. The bass line consists of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. The first three notes (F#, G, A) are grouped as a triplet. The fourth note (B) is marked with a '3' and a vertical line, indicating a rest stroke. The fifth, sixth, and seventh notes (C, B, A) are grouped as a triplet. The eighth note (G) is marked with a '1' and a vertical line, indicating a rest stroke.

Example 36 : The sliding of the 4th finger.

5.4 Study No.4

A. Guitar Warm-ups

Practice pull-off slur technique in a triplet configuration. The fingers need to work quickly and smoothly on the 1st and 2nd strings.

After the student is accustomed to left hand slur, he must employ the right hand for playing rest stroke on the 2nd note of the triplet to make the melody distinctive.

B. Rehearsal Guidelines

At every time student slurs, he must accent the sound by playing rest stroke on the 2nd note of the triplet to produce clear sound.

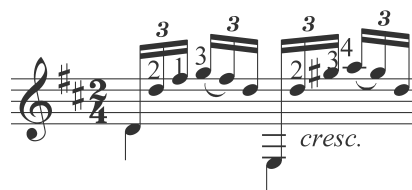
Slurring on open string is not difficult, but student usually cannot control the quality of sound of open strings. Care should be taken to make sure that the sound quality of open and stopped strings are as compatible as possible.

Due to a large leap of left hand between m.19 and 20, care should be taken to ensure smooth transition.

Divide the rehearsal into three parts: mm.1-8, mm.9-16, and mm.17-24, so the repeated practicing can be accomplished more effectively.

C. Performance Tips

In m.5, student may feel that the 4th finger is not strong enough to perform the slur. This is due to the stress in hand motion. Such problem can be solved if student rotates his hand slightly while playing the G# with the 3rd finger. The hand rotation will help the 4th finger to accomplish the slur easily. (Example 37)



Example 37 : Hand rotated motion on slurring.

When slurring on open string in m.9, the guitarist must accent the first, the F#, more than usual. This will control balance between the sound of the F# and that of the open E. Both sounds will combine more pleasingly.

5.5 Study No.5

A. Guitar Warm-ups

Student can practice alternating playing, from mm.1-8. He will alternate between the *p* and *i* fingers. The *p* finger just plays notes in the music but the *i* always keeps plucking the open 1st string.

Once student becomes familiar with the method of alternating fingers throughout the 8 measures, he adds accent on every notes played by the *p* finger.

B. Rehearsal Guidelines

Muting the last notes of the phrase is essential. For example, the G and B in m.4 are the last notes of the first phrase. The guitar player must mute these notes as soon as or before he plays the D, the beginning of new phrase. As a result, a student can determine the clarity of the phrase using this method.

C. Performance Tips

If student requires chords at the end of the music to sound shorter, he can play chords in staccato manner.

5.6 Study No.6

A. Guitar Warm-ups

Play the lower part of mm.1-8, using the *p* finger alone. Play clearly. Play the upper part of mm.9-16, using the *i*, *m* and *a* fingers as appropriate.

B. Rehearsal Guidelines

The running, eighth note passages from mm.1-16 should be performed with free strokes. Another part, in half and quarter notes, may be played with free strokes and also rest stroke when possible.

5.7 Study No.7

A. Guitar Warm-ups

Practice the tremolo technique, which is accomplished by plucking one of the bass strings with the *p* finger, followed by the *a*, *m* and *i* fingers on the first string sequentially. This should be done on open strings. Use a slow tempo to maintain balance between each finger.

B. Rehearsal Guidelines

Normally, students usually gets used to playing a tremolo on a single string for quite a while before switching onto any other strings. The tremolo technique used from mm.13-5, however, requires a student to switch strings rapidly on every beat. Therefore, he should practice playing tremolo in this passage much more slowly than in any other passages.(Example 38)

The image shows a musical score for a guitar piece. It consists of a single line of music in 4/4 time. The notation includes various rhythmic values and fingerings (1-4) for each note. Three labels with arrows point to specific parts of the score: 'The 3rd string' points to the first two measures, 'The 1st string' points to the next two measures, and 'The 2nd string' points to the final two measures. The background features a large, faint watermark of Mahidol University's logo.

Example 38 : Tremolo on different strings.

Mm.16-19 are considered to be a very distinctive part of the music which requires both free stroke and rest stroke. For example, in the m.16, the free stroke is required for almost every note, except the first note of the 2nd, the 3rd and the 4th beats that need to be play by rest stroke to emphasize the melodic notes. All of these rest strokes are followed immediately by pull-off slurs.

C. Performance Tips

To perform a tremolo well, a student needs to prepare the right hand fingers. For practice, it is recommended to place the *a* finger on the tremolo string while the

thumb plucks the bass string. After plucking the tremolo string with the *a* finger, the *m* should be prepared immediately by resting it on the string so that the sound performed by the *a* finger is somewhat a staccato. Continue with this preparation until the pattern repeats.

5.8 Study No.8

A. Guitar Warm-ups

Practice pull-off slur technique, using different combination of left hand fingers. Special attention should be given on the 3rd and 4th fingers, which are the weaker ones.

B. Rehearsal Guidelines

Make sure that at the end of each phrase the sound has been stopped completely, as marked by the rest note in the score. Divide the music for practicing into three parts: mm.1-8, mm.9-16, and mm.17-24.

C. Performance Tips

For slur employing the 3rd and 4th fingers, make sure that the 3rd finger is held firmly in place. This will result in a clearer slur sound. (Example 39)

Playing slur with the 4th and the 3rd finger



Example 39 : Pull-off slur by the 4th and the 3rd fingers.

5.9 Study No.9

A. Guitar Warm-ups

Practice hammer-on slur technique, using different combination of left hand fingers. This can be done on any string.

Practice pull-off slur technique combining stopped tone with open string. For example, practice slur using the 4th finger on the 5th fret (the A tone) of the 1st string to pluck the string and obtain the open string sound.

B. Rehearsal Guidelines

The most difficult passage for hammer-on slurs in this music is in m.20, which employ the 3rd and 4th fingers on various strings.

The most difficult part for pull-off slur in this music is in m.2, on the 2nd and the 4th beat. For example, on the 2nd beat the student must play the B on the 1st string with the 1st finger and slur to the A by knocking the 4th finger onto the 2nd string.

There is sliding employing the 4th finger in mm.13-15. To obtain a clear sound on the target note, the sliding must be done quickly and accurately.

5.10 Study No. 10

B.Rehearsal Guidelines

Normally, fingering is formed for comfort playing in every measure of the music. However, in m.39, a double slur is performed on the first string using the 2nd and 4th finger while the 3rd finger stops the third string. It is essential that the 2nd and 3rd finger are held in place firmly for the successful slur.

C. Performance Tips

Practice double slur using a very slow tempo. The goal is to achieve a clear sound. (Example 40)

The image shows a musical staff in 3/8 time with a key signature of one sharp (F#). The first measure contains a quarter note (F#) with a fingering '1' above it. The second measure contains a triplet of eighth notes (F#, G, A) with a slur above them and a fingering '4' above the slur. The third measure contains another triplet of eighth notes (F#, G, A) with a slur above them and a fingering '4' above the slur. The dynamic marking 'mf' is written below the first measure. A callout box with a pointer indicates: 'Slur by the 4th finger on triplet figure'.

Example 40 : Double slur on a triplet figure.

5.11 Study No.11

A. Guitar Warm-ups

Practice the pattern used in the Study by playing on open strings only. For example, play *i-m-i-m* on the 1st string followed by *p-i-m-p* on the 4th, 3th, 2nd and 4th strings respectively. Apply this pattern on different combinations of strings.

B. Rehearsal Guidelines

Notice the alternation of upper and lower voices (*i-m-i-m* and *p-i-m-p*). These act as antecedent-consequent pair.

C. Performance Tips

Make sure that the upper and lower voices do not conflict each other by stop the last note of each voice when the other voice is active. Stopping the note may be done by lifting the left hand finger or placing the right hand finger on an appropriate string.

5.12 Study No.12

A. Guitar Warm-ups

Practice right hand fingering pattern of *p, m, i, p* on the open 4th, 1st, 2nd and 4th strings many times.

Once a student is accustomed to such method, play only the notes that must be played by the *p* finger (low pitch notes) since they represent the melody.

B. Rehearsal Guidelines

Make sure that changes of left hand position is done smoothly. This becomes essential especially in changing from one barre chord to the next which are far apart.

(Example 41)

Barre chord on different positions

The musical notation shows a sequence of barre chords on the 2nd, 3rd, 6th, and 7th frets. The first two chords are marked with 'II' and 'X' above them, and the last two with 'VI' and 'VII'. The dynamics are marked as 'pp' and 'subito ff'. The notation includes fingerings for the right hand (p, m, i, p) and left hand (1, 2, 3, 4).

Example 41: Changing barre chord positions.

The study require fast movement of the right hand thumb, which must perform two consecutive sixteenth notes constantly. Make sure that the sixteenth note subdivision is done accurately.

C. Performance Tips

Play the melody using the thumb loudly and clearly when practicing. Play with slow tempo. If possible, play rest stroke on downbeats.

Make a habit of glancing at the next left hand position, especially when changing from one barre chord to the next. This will make the playing much more accurate even in faster tempo.

5.13 Study No. 13

A. Guitar Warm-ups

Practice the *p, i, m, a, m, i, p, i, m, p, i, m* fingering pattern as found in the Study on open strings.

B. Rehearsal Guidelines

In m.20 and 28, the tempo slows down (*rall*), expressing the end of the phrase. Gradually slow down the tempo little by little.

Divide practicing into three parts: mm.1-8, mm.9-20, and mm.21-28.

C. Performance Tips

Use free stroke throughout the Study. As the music is for practicing playing arpeggios and tremolo, both of which require free stroke playing which is very flexible and fast.

5.14 Study No. 14

A. Guitar Warm-ups

Practice the D major scale passage in two octaves, both ascending and descending. Play the whole scale passage in the Study in eighth notes with rest stroke using *i* and *m* fingers.

After getting accustomed to the D major scale, practice other scales in the music such as the E major scale, using the same method.

B. Rehearsal Guidelines

In m.6, while playing the C#, glance at the position of the F#, which is on fret 11th as a preparation. Since the left hand must travel a long distance, this will make the change in position much more accurate.

Muting the bass note using the *p* finger is necessary for the clarity of the bass part. For example, the A and E in the 5th and 6th strings in mm.7-8 need to be muted, otherwise the sound will be very muddy.

C. Performance Tips

When playing scale passages, play every note loudly and clearly. If a student practices playing with a slow tempo, he will be able to play the passages smoothly.

5.15 Study No. 15

A. Guitar Warm-ups

Practice the *p, i, m, i, a, i, m, i* fingering pattern as found in the Study. Use free stroke. Once a student can play comfortably with such method, he should include practicing rest stroke by the *a* finger.

B. Rehearsal Guidelines

The distinction between the sixteenth notes and eighth notes in m.20, signifying the ending of the part, should be articulated clearly.

Divide practicing the music into three parts: the first part, from mm.1-8; the second part, from mm.9-20; and the third part, mm.21-42. As a result, the student can repeat the practice more efficiently.

C. Performance Tips

While playing arpeggio with free stroke, if the student can play rest stroke with the *a* finger, this will add an interesting tone color to the melody.

5.16 Study No.16

A. Guitar Warm-ups

Practice playing notes in pair using *i* and *m* fingers on consecutive strings. Once being accustomed to the method mentioned, play the pair using the *p* and *i* fingers on various pairs of strings, such as the 4th and 2nd strings, or the 5th and 3rd strings.

C. Performance Tips

Play the melody clearly using rest strokes on every melody tone. Playing all accompaniment chords either by a pair of *i* and *m* fingers or *p*, *i* finger. Play notes simultaneously in order to achieve strong sound. Stop notes as marked by rest notes to achieve clear melodic and accompanying lines.

5.17 Study No.17

A. Guitar Warm-ups

Play a scale in an octave using alternating *p-i* and *p-m* fingering pattern. The tones of the scale should be clear and loud continually.

5.18 Study No.18

A. Guitar Warm-ups

To become familiar with the melody, practice only the upper voice, alternating between the *i* and *m* fingers on groups of triplet notes.

B. Rehearsal Guidelines

Muting bass is again necessary to achieve a clear harmonic progression and to avoid a muddy bass part. An example is in mm.1-4. (Example 42)

Example 42: Muting bass

Divide the rehearsal into three parts: mm.1-16, mm.17-32, and mm.33-44.

C. Performance Tips

Muting the bass part is required to avoid muddy sound in the low register. This can be done using either the left or right hand as appropriate.

In m.31, rotate the right hand slightly to help the difficult position of the 4th finger.

5.19 Study No. 19

A. Guitar Warm-ups

Practice the right hand pattern found in m.1, using only open strings. Once a student gets used to such playing method, play only on the melody (the upper part) to become familiarize with the melody.

B. Rehearsal Guidelines

Pay attention to the melodic line and the accompanying part.

C. Performance Tips

Use rest strokes on all melodic notes to make them more prominent over the accompanying arpeggio part, which should be performed with free strokes. (Example 43)

Rest stroke with the *a* finger

Example 43 : Rest strokes and free strokes

5.20 Study No.20

A. Guitar Warm-ups

Practice hammer-on slur technique on the bass strings. (the 6th, 5th and 4th strings). Also practice pull-off slur technique on the 1st string over different intervals.

B. Rehearsal Guidelines

Make sure that the G and C on the 1st string, m.18 are performed accurately and quickly. This requires practice since the switching of the left hand position is difficult.

In m.32, the A on the 17th fret of the 1st string may present a somewhat uncomfortable change of the left hand position as the hand must be moved over the body of the guitar. To prepare for this, gradually reduce the left hand thumb pressure and move the thumb in front of the fingerboard while playing the A-C#-E on the 2nd and 1st strings. (Example 44)

The A note on the 17th fret of the 1st string



Example 44 : The high A note.

C. Performance Tips

Free stroke technique is appropriate for this type of arpeggio passages. On the other hand, rest strokes may be employed on the head notes of slur figures to achieve fluent and clear slurs.

To facilitate the left hand slide in m.18, glance over at the 8th fret while playing the G on the first string.

5.23 Study No.23

A. Guitar Warm-ups

Practice pull-off slur with a triplet figure, the stopped note pulled off to an open string.

B. Rehearsal Guidelines

Emphasize the first note of the slur triplet figure. Rest strokes may be employed.

The echo effect in mm.28-29, where the F-E slur figure in the 1st string is answered first in the 4th and then the 6th string, invites many possibilities of tone shading. Experiment with dynamic variation or tone color change.

C. Performance Tips

It is difficult to control the tonal consistency of an open string in a pull-off slur figure. The suitable way to keep balance of tones is to accent the first note. This will support the volume of note to be equal to the tone of the open string. (Example 46)

Octave jumping note on different string

Example 46 : Imitation of different pitches.

5.24 Study No. 24

A. Guitar Warm-ups

Practice playing the melody in the Study, both the upper and lower voices.

B. Rehearsal Guidelines

Be careful of the triplet in m.4. While learning the rhythmic pattern of this Study, students may want to divide the measure into 6 beats, each equals an eighth note, instead of 2 beats where each equals a quarter dotted note.

From mm.9-13, the melody is in the lower voice, to be played with the right thumb.

C. Performance Tips

Employ rest strokes in the melodic line whenever possible. As the Study should be played fairly slowly, the clarity of the melody is essential.

5.25 Study No. 25

A. Guitar Warm-ups

Practice hammer-on slur technique on the bass strings (the 6th, 5th and 4th strings). Also practice pull-off slur technique on the 1st string over different intervals.

B. Rehearsal Guidelines

From mm.17-20, the lower voice answers the upper and forms a distinct pattern. A performer can interpret this in a variety of ways - employing different dynamics for the two voices or using different timbre.

C. Performance Tips

Free strokes are appropriate for most of the Study. Rest strokes may be employed to emphasize the highest note of each pattern.

To facilitate the difficult hand position in m.34, first bar the chord using the 1st finger on the upper three strings firmly. Then, rotate the hand rather extensively, supporting the 4th finger to slur onto the 5th fret of the 5th string.

CHAPTER 6

SUMMARY, DISCUSSION AND RECOMMENDATION

6.1 Summary

The research on the analysis of “25 Melodious Studies, OP. 60” by Carcassi aims to analyze techniques of playing classical guitar in the Studies. The researcher conducted the research from August to December, 2004 and has divided the research into three steps, which are the data collection, the data analysis and the data presentation.

In collecting data, the researcher gathered the data from books, articles, journals, theses, musical scores, other publications and related researches. Examples of these are related theories for teaching guitar, musical terms, classical guitar playing techniques, history of classical guitar, and biographies of composers. The collection also covers data from Web sites and fieldwork. In analyzing the techniques applied in the “25 Melodious Studies, OP.60” by Carcassi for teaching, the researcher has interviewed classical guitar experts.

As for the data analysis, the researcher studied theories and techniques used in the composition of the “25 Melodious Studies, Op. 60” by Carcassi. In addition, he also analyzed some interesting topics from the interview and studied them in details

To present the data, the researcher has divided the research into six chapters as follows:

Chapter 1 : Introduction

Chapter 2 : Review of Literature

Chapter 3 : Methodology

Chapter 4 : Analysis of “25 Melodious Studies,Op.60” by Carcassi

Chapter 5 : Teaching Method and Performance of Studies

Chapter 6 : Summary, Discussion and Recommendation

The objectives of the research are to study the pieces and techniques for playing classical guitar which will benefit to teaching and practicing. The composer's biography and his works are also included in the research.

Matteo Carcassi, an Italian virtuoso, was born in 1792 in Florence, Italy. Carcassi was highly admired among guitarists because of his expertise on the instrument. He had composed many of guitar lessons. “25 Melodious and Progressive Studies Op.60”, is the most recognized masterpiece that made him as well-known as Giuliani, a famous guitarist of his time. As a result, Carcassi's works influence the guitar performing. His lessons have been accepted and widely used.

“25 Melodious and Progressive Studies Op.60” is the composition employing various guitar techniques, e.g. arpeggios, scales, slur, slide, barre, tremolo, etc. These techniques are considered important basics of guitar playing. Teachers will derive direct benefits from these Studies and can adjust their teaching plans and prepare proper contents for learners in each level. As for guitarists, these Studies are composed of important techniques required in playing guitar, from basic to advanced levels. Moreover, analyzing the Studies also enhances the understanding, which help achieving better performance.

The researcher has divided the analysis result into two parts:

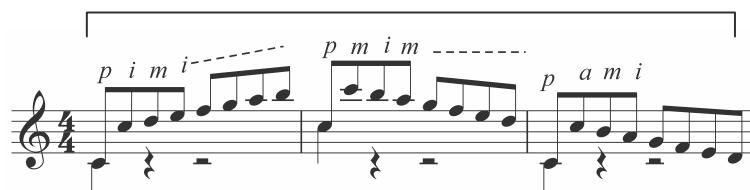
- 6.1.1 Analysis of the main characters of “25 Melodious Studies, Op.60”.
- 6.1.2 The pedagogical contents and performing.

6.1.1 Analysis of The Main Characters of “25 Melodious Studies, Op.60”

There are five main points as follows:

1. Melodic Structure

The melodic structure extensively employs ascending and descending scales and in high and low registers. (Example 47 and 48)



Example 47 : Scale in upper voice in m. 38, Study No. 1

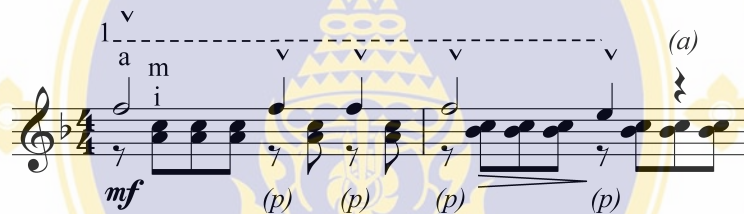
2. Rhythmic Structure

As commonly found in a composition of this type, rhythmic repetition is prevalent. Repetition creates a pattern that in turn creates unity, and at the same time make repeated practice embedded into the composition itself.

Sixteenth note and eighth note triplet subdivision is the main rhythmic pattern in Carcassi Studies.

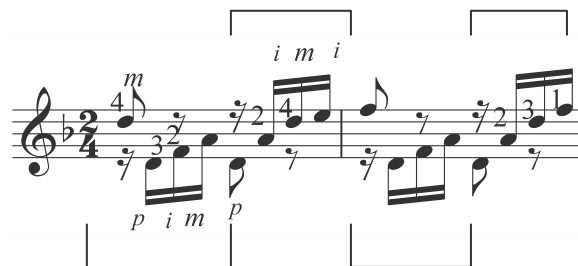
3. Texture

Most of the Studies employ a homophonic texture, with block chords accompaniment. (Example 52)



Example 52 : Mm.1-2, Study No. 16

Occasionally, there are short passages of 2-part polyphonic texture. Most of the time this appears in antecedent-consequent pattern or sequence. (Example 53) Study No.6 is an exception where the 2 part polyphonic texture prevails throughout the piece.



Example 53 : Mm.1-2, Study No. 11

4. Dynamics

Dynamic variety are found in most of Carcassi's composition. However, it is not the prominent feature of the Studies.

5. Tempo

A variety of tempo can be found in the 25 Studies. Listed below are the order of tempo from the slowest to the fastest. Keep in mind that these tempo marking are subjective.

- Andante, as in Study No. 16
- Andante mosso, as in Study No. 12, Andante grazioso, as in Study No. 13
- Andantino, as in Study No. 3 and 21, Andantino con espressione, as in Study No. 24
- Moderato, as in Study No. 5,6,8 and 17, Moderato espressivo, as in Study No. 2
- Allegretto, as in Study No. 4,10,18 and 22
- Allegro moderato, as in Study No. 14,15 and 19
- Allegro, as in Study No. 1,7 and 23, Allegro grazioso, as in Study No. 9
- Allegro brillante, as in Study No. 20 and 25
- Agitato, as in Study No. 11

6.1.2 The Pedagogical Contents and Performing

The researcher has divided the teaching and performing procedures into three parts per one Study. However, note that not all Studies contain all three parts:

1. Guitar Warm-ups
2. Rehearsal Guidelines
3. Performance Tips

Guitar Warm-ups mean techniques of the Studies summarized into a more abstract and simpler form that a student should practice to obtain the required skills and until he is familiar with them. This warm-ups will help learning the piece an easier task.

Rehearsal Guidelines are for teachers to use as examples for students. Examples of such guidelines are methods of practicing a specific passage and the difficult or complicated techniques required in the Study.

Performance Tips are additional information given by teachers that can help a students to achieve a correct performing or interpretation, to help him understand and play the complicated parts or the techniques of the Studies effectively.

6.2 Discussion

The researcher provides the following teaching topics for easy reference in teaching. The table below also provides additional information on each topic and the Study number(s) where the topic is used extensively.

Teaching Topic	Details	Study No.
Scale	With : -Hammer-on and pull-off slur - <i>p</i> finger -Alternate melodic line - Arpeggio	1, 6,14, 9,22
Arpeggio	With : - Triplet-sixteenth note - Barre - Hammer-on and pull-off slur - Repeated note - Alternate melodic line	1,3,18,2,13,11,12,8,4, 22

Teaching Topic	Details	Study No.
Slur	With : - Scale - Arpeggio - Repeated note - Plucking (left hand fingering) - Open-stopped string - Triplet note - Sixteenth note	8,4,10,22, 23,9,20,25
Triplet note	With : - Scale - Arpeggio - Slur - Repeat note	3, 18, 13,10,4,23,20
Sixteenth note	With : - Scale - Arpeggio - Slur - Repeated note - Alternate melodic line - <i>p</i> finger	2,7, 11,12,14,19,8,25
Right hand pattern	With : - Scale - Arpeggio - Repeated note - String crossing - Alternate melodic line - <i>p</i> finger	16,12,14,19,2,7,4,15,1 7,5,13,11
Ornament	With : - Grace note - Acciaccatura	21,24

6.3 Recommendation

6.3.1 Recommendation concerning the research

6.3.1.1 Before practicing, students should understand and recognize compositional and performing techniques concerning the studies in order to practice and interpret the pieces correctly.

6.3.1.2 Teachers are recommended to study methods or techniques from other sources other than those in the Studies and adapt them to their teaching. Therefore, students have alternatives for their practice.

6.3.2 General recommendation

6.3.2.1 The works of other composers, for example, Sor, Carulli, Giuliani and Aguado, should be studied to compare methods or techniques and to adapt them in the teaching.

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1. Biography



Matteo Carcassi, an Italian guitar, was born in 1792 in Florence, Italy. He lived most of his life in France. In 1816, he started publishing the early volumes of his guitar books. His works, no less than 77 compositions, were composed and published. The work that brought him reputation was “*Methode Compite pour la Guitare, Op. 59*”, first published in Paris in 1836. Another composition that has been widely recognized by guitarists is the 25 Etudes, Op. 60. He also composed guitar accompaniments for French local songs. Apart from publishing his compositions, Carcassi traveled around Europe for concerts. Among his concert venues were London, Germany and Italy. Carcassi died in Paris, France, on January 16, 1853.

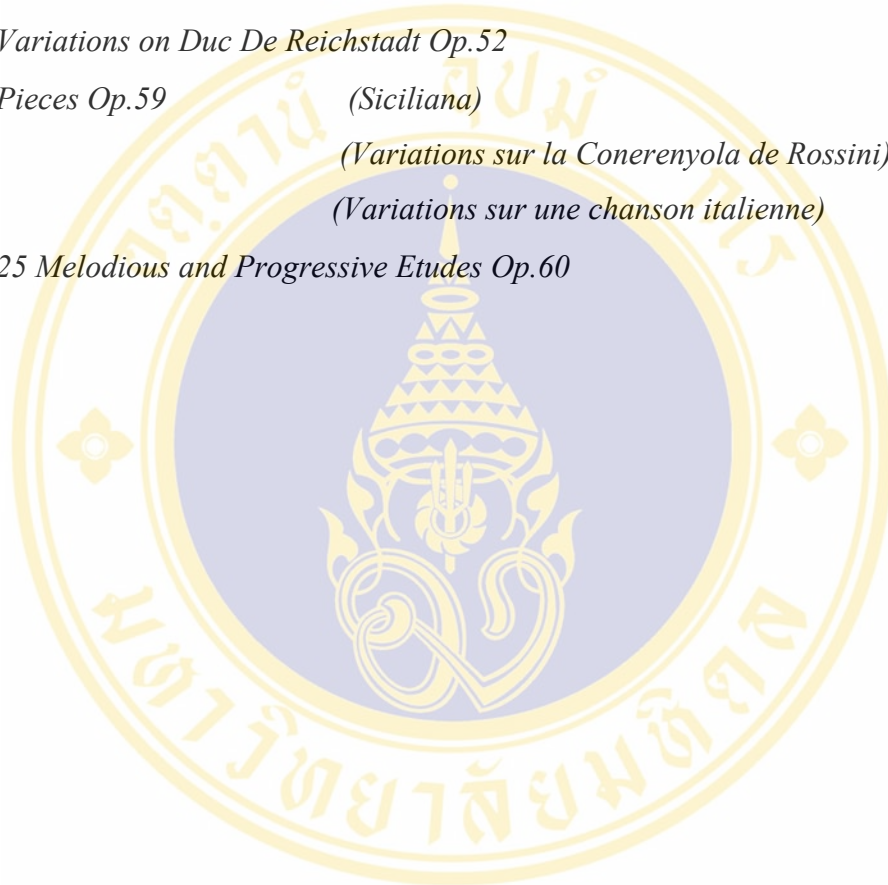
Matteo Carcassi was both a guitarist and a composer who was well-known among guitarists. His guitar books have been widely accepted and popular since early editions during the 19th century. Some of his works, for example, *Complete Method for Guitar, Op. 59* or *25 Melodic and Progressive Etudes, Op. 60*, which was composed especially to develop right hand’s fingering, are still one of the bestsellers today. Carcassi’s works are beneficial for beginners because he understood methods suitable for the such players. He created various methods, and wrote books with an

intention to create models for teaching guitar. Apart from books, Carcassi wrote a number of piece composed for concerts. Observing closely, one will find that his compositions range from the level of not very difficult to moderately difficult. This is because, corresponding to books he wrote, he gave importance to basics and techniques. Since Carcassi truly devoted himself to guitar, his compositions were for guitar only. He never composed songs for any other kinds of musical instruments. However, his compositions for guitar are of various purposes, e.g. duets, opera, folk songs and theme and variations, etc. (<http://www.google.com/>)

2. Master Pieces

- *Sonatina I Op.1*
- *Sonatina II Op.1 (1.Larghetto)
(2.Rondo)*
- *Sonatina III Op.1 (1.Andante grazioso)
(2.Rondo)*
- *Rondo Op.1*
- *Trios Rondos Op.2*
- *Trois Rondeaux pour guitare Op.2 (No.1 Allegretto)*
- *Six Valses Op.4*
- *La nouveau papillon ou choix d'airs Op.5*
- *Introduction et variations sur "Capriciosa Corretta" Op.6*
- *Theme et variations sur "Au clair de la lune" Op.7*
- *Three Italian Airs Op.9*
- *La Songe de Rousseau Op.17*
- *Six Caprices Op.26*
 - (No.1 in C Major)
 - (No.2 in G Major)
 - (No.3 in E Minor)
 - (No.4 in A Minor)
 - (No.5 in D Major)
 - (No.6 in A Major)
- *Six Fantasies Op.33-38*

- *Fantaisie sur des motifs de l'opera Guillaume Tell Op.36*
- *Contradanze*
- *Larghetto*
- *Rondoletto*
- *Valse*
- *Variations on Duc De Reichstadt Op.52*
- *Pieces Op.59*
 - (*Siciliana*)
 - (*Variations sur la Conerenyola de Rossini*)
 - (*Variations sur une chanson italienne*)
- *25 Melodious and Progressive Etudes Op.60*



No. 1

Matteo Carcassi (c.1792 - 1853)

Allegro

The musical score is written in treble clef with a common time signature (C). It consists of nine staves of music. The first staff begins with a *mf* dynamic and includes a triplet of eighth notes. The second staff features a *f* dynamic and a triplet of eighth notes. The third staff has a *mf* dynamic and includes a *4* fingering. The fourth staff starts with a *f* dynamic and includes a *2/7* fingering. The fifth staff begins with a *f* dynamic and includes a *2/7* fingering. The sixth staff starts with a *p* dynamic and includes a *2/7* fingering. The seventh staff begins with a *f* dynamic and includes a *2/7* fingering. The eighth staff starts with a *f* dynamic and includes a *2/7* fingering. The ninth staff begins with a *f* dynamic and includes a *2/7* fingering. The score includes various dynamics such as *mf*, *f*, *p*, and *ff*. It also features articulation marks like accents (*a*) and slurs. The piece concludes with a final chord marked *f*.

No. 2

Moderato espressivo

Matteo Carcassi (c.1792 - 1853)

No. 2

mf *p* *i m a m a m a p i m a m a m a* *cresc.* $3/6m$

f *dim.*

sf *p* *sf* *p*

sf *pp* *mf* *cresc.*

$3/6II$ *f*

sf

p *mf*

$3/6V$ *cresc.*

$3/6x$ *f* *mf* *p*

p *sf* *p* *pp*

No. 3

Matteo Carcassi (c.1792 - 1853)

Andantino

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of eight staves of music. The first staff begins with a *mf* dynamic and includes fingering (1, 2, 3) and a triplet of eighth notes. The second staff has a *mf* dynamic and a *cresc.* marking. The third staff starts with a *p* dynamic. The fourth staff includes a *cresc.* marking. The fifth staff features a *sf* dynamic. The sixth staff is marked *A tempo* and *poco rall.* with a *p* dynamic. The seventh staff has a *cresc.* marking. The eighth staff ends with a *pp* dynamic. The score includes various guitar-specific notations such as *v* (vibrato), *a* (accents), *m* (mutes), and *0* (open strings). Fingering numbers (1-4) and triplet markings (3) are used throughout. Bar numbers 4, 7, 10, 13, 16, 19, and 22 are indicated at the start of their respective staves.

No. 4

Matteo Carcassi (c.1792 - 1853)

No. 4 *Allegretto* *p* *i* *m* *a* *m* *a* *m* *a* *m*

pf

cresc.

mf

rf

mf

pf

p

mf

f *p* *mf* *p*

No.5

Matteo Carcassi (c.1792 - 1853)

Moderato

No. 5

p *p m p i p m i* *a m i m i m i m a m a*

5 *p p p i m a i a*

10 *a m i p p p p i m a a a m i p i* *mf*

15 *p p p i m a i a p p p i m a i a* *ff*

20 *a a a m i m i m i* *cresc.* *f*

25 *p i p m p i p m p i p m p i p m a* *mf* *sf*

29 *f* *mf*

33 *p sf f ff*

No.8

Matteo Carcassi (c.1792 - 1853)

Moderato

The musical score for No. 8 by Matteo Carcassi is written in G major (one sharp) and 2/4 time. It is marked 'Moderato'. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is 'Moderato'. The piece starts with a piano (*p*) dynamic and includes accents (*i*) and marcato (*m*) markings. The first four measures of the first staff are marked with a *p* dynamic. The fifth measure is marked *cresc.* and features a 3/6II chord. The second staff begins at measure 6 and includes a *f* dynamic. It features a 2/6VII chord in the first measure and a 4/6IV chord in the fourth measure. The third staff begins at measure 11 and includes a *f* dynamic. It features a 3/6I chord in the first measure and a 3/6II chord in the second measure. The fourth staff begins at measure 16 and includes a *pf* dynamic. It features *i a* markings in the first and fourth measures. The fifth staff begins at measure 21 and includes a *cresc.* marking in the first measure and a *dim.* marking in the fourth measure. The piece concludes with a double bar line and repeat dots.

No.9

Matteo Carcassi (c.1792 - 1853)

Allegretto grazioso

The musical score for guitar No. 9 by Matteo Carcassi is presented in a single system with ten staves. The piece is in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Allegretto grazioso'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 and '0' for natural harmonics. The piece concludes with a final cadence on the 33rd measure.

Measures 1-33 are shown, with measure numbers 1, 4, 7, 10, 14, 18, 21, 24, 27, 30, and 33 explicitly labeled. Dynamic markings include *p*, *f*, *mf*, and *dim.*. Technical markings include *3/6IV*, *3/6IX*, *2/6II*, and *5/6II*. The score is overlaid with a large, semi-transparent circular watermark of Mahidol University.

No.10

Matteo Carcassi (c.1792 - 1853)

Allegretto

No.10

mf

7

cresc. *f*

13

3/6VII

mf

19

26

33

rf

37

f

Detailed description of the musical score: The score is written for a single melodic line on a treble clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piece is marked 'Allegretto'. The score is divided into seven systems of music. The first system (measures 1-6) begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note triplets. The second system (measures 7-12) includes a crescendo (*cresc.*) and reaches a forte (*f*) dynamic. The third system (measures 13-18) contains a section marked '3/6VII' and returns to a mezzo-forte (*mf*) dynamic. The fourth system (measures 19-25) continues with eighth-note triplets. The fifth system (measures 26-32) features a mezzo-forte (*mf*) dynamic. The sixth system (measures 33-36) is marked *rf* (ritardando forte) and includes a dynamic change to *f*. The seventh system (measures 37-42) concludes the piece with a forte (*f*) dynamic and ends with a double bar line.

No.11

Matteo Carcassi (c.1792 - 1853)

Agitato

The musical score for No. 11 by Matteo Carcassi is presented in a single system with five staves. The piece is in 2/4 time and begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Agitato'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff starts with a *mf* dynamic and includes fingerings like *i m i* and *m*. The second staff has a *mf* dynamic and includes a triplet of eighth notes. The third staff features a *mf* dynamic and includes a triplet of eighth notes. The fourth staff has a *mf* dynamic and includes a *dim.* marking and a *cresc.* marking. The fifth staff starts with a *f* dynamic and includes a *mf* dynamic. The score is overlaid on a large, semi-transparent circular watermark of Mahidol University.

No.12

Matteo Carcassi (c.1792 - 1853)

No.12

Andante mosso

p *mi p* *mi p* II III V VII X

XI VII V III II

a i *a mi* *p* *rit*

II III II III

II II

cresc. *pp*

X VII V II I

subito ff

dim. *p* *rit*

The image displays a musical score for a guitar piece titled 'No. 12' by Matteo Carcassi. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Andante mosso'. The piece consists of 19 measures, with each measure containing specific guitar fingering numbers (1-4) above the notes. Dynamics include piano (*p*), piano mezzo-forte (*mi p*), piano fortissimo (*pp*), and fortissimo (*ff*). Performance instructions such as *cresc.*, *subito ff*, *dim.*, *rit*, and *a i* are included. The score is divided into sections by measure numbers 1 through 19. A large, faint watermark of Mahidol University is visible in the background of the score.

No.13

Matteo Carcassi (c.1792 - 1853)

Andante grazioso

No.13 *pf* *p i 3 m a 3 m* *p 3 im p 3 m*

4 *f* *mf*

8 *mf* *i m a m a m*

12

16 *cresc.* **4/6** **II**

19 *dim.* *rall* *f* **A tempo**

23 *f* *dim.*

26 *sf* *p* *rall* *i m a m a 3 m*

No.14

Matteo Carcassi (c.1792 - 1853)

Allegro moderato

No.14

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of eight staves of music. The piece begins with a *mf* dynamic and includes various guitar-specific notations such as fingerings (1-4), slurs, and accents. The melody is characterized by rapid sixteenth-note passages. A large, semi-transparent watermark of Mahidol University is centered over the score. The score concludes with a *ff* dynamic and includes performance instructions: *(a)*, *(m)*, *(i)*, *2/6V*, and *3/6VII*.

No.15

Matteo Carcassi (c.1792 - 1853)

Allegro moderato

The musical score for No. 15 by Matteo Carcassi is presented in ten staves of guitar notation. The piece is in 3/4 time and begins with a treble clef and a common time signature. The first staff starts with a dynamic of *mf* and includes a *cresc.* marking. The second staff begins with a dynamic of *f*. The third staff continues the piece. The fourth staff features a dynamic of *p* followed by *mf*. The fifth staff starts with *mf*. The sixth staff begins with a dynamic of *f*. The seventh staff continues with *f*. The eighth staff starts with a dynamic of *sf*. The ninth staff begins with *mf* and includes a *cresc.* marking. The tenth and final staff starts with a dynamic of *f*. The score includes various fingerings (1-4) and articulation marks throughout.

2

Musical score for Ekasin Kesa, measures 25-39. The score is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The dynamics range from *sf* (sforzando) to *dim.* (diminuendo). Fingerings are indicated by numbers 1-4 above the notes. A large, semi-transparent watermark of Mahidol University is visible in the background.

25 *sf* *sf*

27 *p*

29 *p* *rf* *mf*

31 *p* *f*

33 *p* *rf* *p* *mf*

35 *mf*

37 *dim.* *mf*

39 *dim.* *cresc.*

No. 17

Matteo Carcassi (c.1792 - 1853)

Moderato
p i p m p i p m

No 17 *f* *mf*

5 *dim.* *p i m a* *p m i m* *cresc.*

9 *f* *mf*

13 *4/6 l....* *p i p m p i m a p i a m v* *p*

17 *f* *mf*

22 *4/6 V -----*

28 *f* *f* *f* *mf* *mf*

34 *cresc.* *f* *mf*

39 *mf* *mf* *mf* *mf* *5/6 H....*

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of 39 measures. The tempo is marked 'Moderato'. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), *dim.* (diminuendo), *cresc.* (crescendo), and *mf* (mezzo-forte). There are several fingering numbers (1-4) and accents (*v*) throughout. A large, faint watermark of Mahidol University is visible in the background of the score.

No.18

Allegretto

Matteo Carcassi (c.1792 - 1853)

No.18

The musical score for No. 18 is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The piece is marked 'Allegretto'. The score consists of ten staves of music, with measure numbers 1, 6, 11, 16, 21, 26, 30, 35, and 40 indicated at the beginning of their respective staves. The melody is characterized by rapid sixteenth-note passages and slurs. Fingerings are indicated by numbers 1-4. Dynamics include *f*, *p*, *mf*, *sf*, and *rall*. Technical markings such as *V*, *5/6II*, *3/6II*, *4/6II*, *IV*, *II*, and *3/6III* are placed above the staff. The piece concludes with a *rall* marking and a final *p* dynamic.

Allegro moderato

No.19

Matteo Carcassi (c.1792 - 1853)

No.19

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of 33 measures. The piece is marked 'Allegro moderato'. The notation includes various guitar-specific instructions: fingering (e.g., 1, 2, 3, 4, 4^a, 0, 2, 3, 4), barres (e.g., 3, 4, 5/6II, VII), and dynamic markings (mf, p, f, sf, cresc.). The score is divided into sections by Roman numerals II, VII, and VII. The piece concludes with a final chord in measure 33.

No.20

Matteo Carcassi (c.1792 - 1853)

Allegro brillante

No.20

The musical score is written for guitar in the key of D major (two sharps) and 12/8 time. It consists of 30 measures across ten staves. The piece begins with a forte (f) dynamic and a tempo marking of 'Allegro brillante'. The notation includes various fingerings (i, m, a, 0, 1, 2, 3, 4), accents (a), and dynamic markings (p, mf, pf, cresc.). There are also some specific guitar techniques indicated, such as '3/6II' and '3/6IX'. The score concludes with a double bar line and repeat dots.

No.21

Andantino

Matteo Carcassi (c.1792 - 1853)

3

No.21 *pf* *mf* *p2*

6 *mf* *mf*

12 *Fine*

18

24

30 *f* *mf* *f*

36

41 *f* *mf* *f*

47 *f* *p* *dim.* *rall* *pp* *D.C.*

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The piece is marked 'Andantino'. The score includes various dynamics such as *pf*, *mf*, *p2*, *f*, *mf*, *f*, *p*, *dim.*, *rall*, and *pp*. It features numerous guitar-specific notations including fingering numbers (1-4), bar numbers (3, 6, 12, 18, 24, 30, 36, 41, 47), and a section marked 'D.C.' (Da Capo). The score concludes with a double bar line and a repeat sign.

No.23

Matteo Carcassi (c.1792 - 1853)

Allegro V -----

No.23

mf *p* *mf* *p* *mf* *p* *cresc.* *mf* *p* *mf* *p* *Fine*

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No.24

Matteo Carcassi (c.1792 - 1853)

Andantino con espressione

a m i m i m a

mf *p*

cresc. *mf*

2/6II 5/6III **Animato** 4/6IV

5/6IV

IV

IV

p

cresc. *mf*

ff

1. 2.

29

2

Musical score for Ekasin Kesa, measures 32-41. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *sf* (sforzando), *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). Performance markings include *rall* (rallentando) and triplets. The score ends with a double bar line.



No.25

Matteo Carcassi (c.1792 - 1853)

Allegro brillante

1. *p* *p* *i* *m* *a* *m* *i* *m* *p* *i* *p* *p* *i* *m* *i* *m* *i* *m* *i* *m* *a* *m* *i*

3. *f*

5. *p* *p* *i* *m* *i* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i* *m* *i* *m* *i* *m* *i* *m* *a* *m* *i*

7. *p* *i* *p* *m* *p* *i* *p* *m* *i* *a* *m* *5/6II* *3* *1* *0* *0* *3* *1* *0* *0* *3* *4*

9. *f* *a* *m* *a* *m* *a* *i* *m* *p* *i* *p* *m* *p* *p* *p* *i* *m* *i* *m* *a* *m* *i* *m* *i*

11. *f*

13. *i* *m* *a* *i* *m* *a* *m* *a* *m* *i* *p* *p* *i* *m* *a* *m* *a* *m* *a* *m* *a* *m* *a* *m* *i*

15. *f* *3/6V* *a* *m* *i* *m* *a* *m* *i* *m* *i*

17. *p* *i* *m* *p* *m* *i* *a* *m* *a* *p* *i* *m* *i* *a* *m* *a* *m* *p* *i* *p* *m* *i* *a* *m* *a*

20. *p* *i* *m* *p* *m* *i* *a* *m* *a*

Musical score for Ekasin Kesa, measures 44-52. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features intricate fingerings and dynamic markings. Measure 44 starts with a piano (*p*) dynamic and includes fingerings *i m a m*. Measure 46 includes fingerings *a m i m a m i m a m i m a m i m*. Measure 48 continues with similar patterns. Measure 50 includes fingerings *2/6V i m i a m i i m a m i m i a m i* and dynamic markings *p p p*. Measure 52 includes fingerings *i m i a m i m i m i m* and dynamic markings *p p i*. The score concludes with a double bar line and dynamic markings *ff sf sf sf*.

BIOGRAPHY

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