Advanced Guitar Etudes.

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Abstract

This brief essay explains the motivation for the author's newly composed set of 24 etudes for the classical guitar.

Successfully learning classical guitar requires a wide range of knowledge. Playing pieces and practicing techniques are as important as understanding the music. Playing etudes are an important part of the process.

However, current etudes mostly have repetition in forms and patterns which are inappropriate for students. Furthermore, Thai students have difficulty understating European etudes, partly because these combine western and eastern characteristics.Compositions of etudes by Europeans are also hard to understand by Thai guitarist. It is because; this composition is created in a mixture of western and eastern characteristics.

The twenty-four etudes are intended for all guitar students, in all university levels, but are especially meant for classical guitar majors. The etudes are necessary to help gain speed, precision, ability and strength for all of the fingers.

Furthermore, these etudes are created to make both the right and the left hands equally skillful.

Key Words Etudes, Advanced Guitar, Composition.

Introduction

The classical guitar has come to be appreciated as a solo concert instrument. Its unique construction allows it to play melody and accompaniment just like the piano in and with an orchestra.

However, there is a dearth of etudes in the existing repertoire for classical guitar. Thus, this author's etudes aim to develop not only playing but guitar composition skills as well. The composition of 24 guitar etudes, composed by guitar’s techniques that have been studied from the principles of classical guitar composition, creates characteristics that are suitable for classical guitar solo. Therefore, these etudes are suitable for studying solo guitar composition and are standard exercise for guitar that could be played even as concert. Confidently, these composed etudes will allow players to perform variety of techniques and are a compulsory curriculum for guitar lesson.

Motivation of the compositions

1. The 24 etudes were composed for exercising classical guitar techniques and highlight the special characteristics of the guitar as a solo instrument.
2. The etudes were arranged in a progression to advanced university levels, from one to four.
3. The etudes are also meant to illustrate the theory and practice of composition.
4. These are also meant to hone concert performance and pedagogical skills.
5. The compositions also demonstrate how new knowledge can be incorporated to improve classical guitar composition in the future.

Methodology of the composition

The methodology in composing the etudes methodology came from material used to create the melodic and structural beauty, harmonic progression, texture, and interpretation.

Etude No.	Key	Methodology of the composition
No.1	Em	Creating stability of the right hand, between the right thumb's (P), playing the bass and the right's index (i), middle (m), and ring (a) fingers playing the chord.
No.2	Em	Practice of slur techniques; ascending and descending to promote the strength of left hand, between the 2nd and 3rd finger and between the 3rd and 4th finger in different speeds.
No.3	Em	Promotes creativity and imagination along with the music.
No.4	E	Practice in positioning fingers of the left hand with the same rhythm in a song.
No.5	E	This exercise focuses on the chromatic and contrary motion scale.
No.6	Am	Practice for the left hand's technique to sustain a note with the correct duration and an ascending slur.
No.7	A	To play antecedent and consequent notes with two guitars in an Italian folk song.
No.8	A	Practice for arpeggio from diatonic scale with an active rhythm.
No.9	A	Etude in A Major continued from Etude No.5 is practiced in chromatic scale with contrary motion.
No.10	Dm	Guitar playing in a style of I-san (three stringed fiddler or pin) music
No.11	Dm	Etude in D minor, practice arpeggio technique with bars In an ascending and descending scale
No.12	D	Practice playing separate lines among bass and melody with antecedent consequence.

Etude No.	Key	Methodology of the composition
No.13	D	Playing melody in sustained notes while the chord changes measure by measure.
No.14	D	Practice for arpeggio in diatonic scale.
No.15	D	To develop rhythmic moaves with focus on the upbeat.
No.16	Gm	Creation of guitar sounds to mimic Pin I-San.
No.17	G	Playing in variety technique from short motive two notes.
No.18	G	Practice of glissando technique in the bass line melody duplicating cello sounds with a syncopation rhythm
No.19	G	Playing chords from diatonic scale as a melody
No.20	C	Playing C major scale with arpeggio technique in a very fast tempo
No.21	C	Practice to move bass line with a balance sound of chord in the right hand
No.22	C	To play scale of C Major with a free stroke to produce a clear sound from all area
No.23	C	Practice the ring (4th)finger on the left hand to be precise on moving through on the neck of guitar
No.24	No Key	To play the interval 4th through pieces with a varying tempo in a free form.

Conclusion

The twenty-four Etudes for guitarist that the composer had composed are intended for all guitar pupils, especially all levels of University students major in classical guitar. These Etudes are necessary to help gain speed, precision, agility, and strength, in all of the fingers.

Furthermore, these Etudes are created to make both the right hand and the left hand equally skillful. To do so, the composer has divided the twenty-four Etudes into two groups of A and B.

Group A consists of 18 Etudes, which are to practice:

- Arpeggio techniques: No. 1, No.7, No.13, No.20, No.21, and No.23;
- Arpeggio and scale: No.5, No.8, No.9, No.14, No19, No.23;
- Other techniques: No.2, No.3, No.4, No.15, No.17, and No.18;

Group B consists of 6 Etudes, which are to practice:

- Scale techniques: No.11 and No.22;
- Duplicated how to play I-San Tree String Fiddle (Pin): No.10 and No.16;
- Free form music are No.2 and No.24
- Most of these etudes give importance to practice for the right hand.

Composing process. (The heading appears inappropriate)

1. The composed guitar etudes have duration of around 1 to 3 minutes.
2. Explain musical notion, technique of guitar performance, and composition.
3. Printed musical notes in books along with audio CD

Result and discussion (This appears redundant and may be deleted)

1. To receive 24 composed pieces to develop the techniques in performance quality of guitarist in University from year 1 to 4.
2. To be beneficial in scholastic performance of guitar and in developing guitar's performance techniques.
3. To bring knowledge to institutes about etudes for guitar's technique.
4. To create wisdom in developing composition for guitar techniques.

Exposition

1. The 3rd Asian New Music Conference and Festival, Bangkok 2013 By Faculty of Fine and Applied Arts Chulalongkorn University. on July 16, 2013.
2. "Asia International Guitar Festival & Competition 2014" The Sukosol Bangkok, on June 12-15, 2014

Suggestion

1. The 24 etudes are suitable for Thai guitarists and are pieces that every guitarist can play.
2. Each étude involves important guitar techniques, musicality, and finger positioning.
3. Each notes are created from experience of playing before recording into notes.
4. Rhythm speeds in playing my differ for each player depending on the player's emotion, without any limit.
5. In composing each etude, the composer has spent time to composing in the same situation, to finish each etude from the beginning to the end.

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