

**GRADUATE GUITAR RECITAL
BY SUMETUS EAMBANGYUNG**

SUMETUS EAMBANGYUNG

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PARTIAL FULFILMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
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2013**

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Graduate Recital Document
entitled
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BY SUMETUS EAMBANGYUNG**

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was submitted to the Faculty of Graduate Studies, Mahidol University
for the degree of Master of Arts (Music)
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GRADUATE GUITAR RECITAL

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ABSTRACT

This graduate recital, a guitar solo performance, aimed to develop the performing potentiality of the performer and provide the performer knowledge of the performing process as well as to learn how to do a brief biography of music composers, including information about their pieces of music, which were chosen for the performance. The performed pieces of music were chosen from different music periods: Renaissance, Baroque, Classical, Romantic, and Music in the Twentieth Century, because the performer wanted to show the difference of music pieces in terms of concepts, technical skill, and how to play in different periods as a musical knowledge source for future reference.

The guitar recital was performed at the Music Auditorium, College of Music, Mahidol University on Thursday 28 March 2013, from 10:00 a.m. to 12:00 a.m. The program consisted of six pieces.

1. Prelude, Fantasie Nova, Courante and Galiard by Jakub Reys Polak
2. Prelude, BWV999 and Fugue, BWV1000 by Johann Sebastian Bach
3. Introduction and Variations on the Theme of Magic Flute Op.9 by Fernando Sor
4. Ständchen from Six Schuert Songs and Tarantella by Johann Kaspar Mertz
5. Impromptus by Richard Rodney Bennett
6. Selection Songs from the Diez Canciones Populares Catalanas by Miguel Llobet

Total time was 60 minutes without intermission.

KEY WORDS: GRADUATE GUITAR RECITAL

84 pages

การแสดงเดี่ยวกีตาร์ระดับมหาบัณฑิตศึกษา

GRADUATE GUITAR RECITAL

สุเมธัส เอี่ยมบางขุน 5337978 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: PAUL CESARCZY, D.M.,
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บทคัดย่อ

การแสดงเดี่ยวกีตาร์ระดับบัณฑิตศึกษานี้ มีวัตถุประสงค์เพื่อพัฒนาศักยภาพการ
แสดงของผู้แสดงและให้ผู้แสดงเรียนรู้กระบวนการจัดการแสดง ตลอดจนเรียนรู้การจัดทำ
ประวัติโดยย่อของคีตกวีและข้อมูลเกี่ยวกับบทประพันธ์ที่คัดเลือกมาแสดง ผู้จัดแสดงได้คัดเลือก
บทเพลงจากยุคดนตรีที่แตกต่างกัน ได้แก่ ยุคเรเนซองส์, ยุคบาโรค, ยุคคลาสสิก, ยุคโรแมนติก, และ
ดนตรีในศตวรรษที่ยี่สิบ เนื่องจากผู้แสดงต้องการนำเสนอความแตกต่างของบทเพลงด้านแนวคิด
เทคนิคและวิธีปฏิบัติในยุคต่างๆ เพื่อเป็นแหล่งข้อมูลในด้านวิชาการต่อไป

การจัดแสดงดนตรีจัดแสดง ณ หอแสดงดนตรี วิทยาลัยดุริยางคศิลป์
มหาวิทยาลัยมหิดล ในวันพฤหัสบดีที่ 28 มีนาคม พ.ศ. 2556 ระหว่างเวลา 10:00-11:00 น.

รายการแสดงประกอบด้วยบทเพลงดังนี้

1. Prelude, Fantasie Nova, Courante and Galiard by Jakub Reys Polak
 2. Prelude, BWV999 and Fugue, BWV1000 by Johann Sebastian Bach
 3. Introduction and Variations on the Theme of Magic Flute Op.9 by Fernando Sor
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 5. Impromptus by Richard Rodney Bennett
 6. Selection Songs from the Diez Canciones Populares Catalanas by Miguel Llobet
- รวมเวลาแสดงทั้งหมด 60 นาทีโดยประมาณ

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CHAPTER I

INTRODUCTION

1.1 Introduction of this study

The successful master degree recital is an opportunity for a musician to develop skills and a complete knowledge about the various works that have been planned for performance. That knowledge involves research about three distinct aspects of performance: Literature Review, or a historical overview of the works being performed, a full theoretical analysis and gathering information about the performance practice of the pieces based on their stylistic characteristics.

Gathering this information is important for several reasons. A successful recital performance brings together works that often span several hundred years in style. Therefore, performing a recital will require a complex system of knowledge about each period. Although, modern guitar recitals are played on the most contemporary instrument- the Spanish classical guitar- many works on the program were originally written for instrument distinct from one another including the lute and the early romantic guitars. Because the techniques for their instruments are difference, the performer must have a fundamental knowledge of their playing style, including performance practice, musical analysis, integrated into an overall understanding of the music helps the performer achieve a clear idea of the structure and harmonic fundamental of the work. All three skills make it easier for the performer to communicate the musical ideas to the audience.

Because musical performance is such a complex task, the graduate thesis is not able to cover every aspect of preparation. However, the successful integration of the ideas contained in this thesis will focus the performance and create a stronger and more stylistic result.

1.2 The objectives of Study

1. To study the guitar pieces which selected in character, structure and performing.
2. To introduce the technique and performing for guitar pieces from Renaissance to Modern periods.
3. To study the art that related to the music in that period and uses the result to improve the performing and understanding the music.
4. To study the history of guitar pieces which selected and the composers' biography.

1.3 Scope

Presentation is in performing technique, rehearsal and preparation, the history data of the composer, character and the techniques of how to play the following pieces.

1. Prelude, Courante, Fantasie Nova and Galliard by Jakub Polak Reys
2. Prelude in D minor, BWV999 and Fugue in G minor, BWV1000 by Johann Sebastian Bach
3. Introduction Variations on theme by Mozart Op.9 by Fernando Sor
4. Ständchen and Tarantella by Johann Kaspar Mertz
5. Impromptus by Richard Rodney Bennett
6. La Filadola, Lo Rossinyol, El Mestre, La Filla del Marxant and La Nit de Nadal from Diez Canciones Populares Catalanas by Miguel Llobet

1.4 Expectation

1. To be able to present the graduate guitar recital as a professional, both writing and performing
2. To understand the different music character and different technique to play the selected pieces
3. To express different music styles and feelings to the audience

1.5 Procedure of presentation

1. Select the suitable pieces
2. Ask the adviser about the opinion and suggestion
3. Study the pieces
4. Research information for repertoire
5. Work with the thematic paper
6. Present the pieces for hearing examination
7. Present the guitar recital to the audience

CHAPTER II

LITERATURE REVIEW

In this recital, the performer carefully selected the pieces which presented the interesting composers for classical guitar with various techniques and performing styles, interpreted six different periods: Renaissance, Baroque, Classical, Romantic, Impressionism and 20th Century as the following.

2.1 Jakub Reys-Polak (c1550-c1605)

Jakub Reys-Polak is a polish lutenist and intellectual who was born about 1540 at Augustow which is a small town in the northeast of Poland. His name was known in France in Jacques le Polonois. On appearing record, we don't know much about his childhood and educationl. We just know that he went to France to be a lutenist and attendant of King Henri III in Paris in 1574. He worked there all his life and passed away in Paris in 1605.¹ His name and his hometown have appeared in Robert Dowland's the book, "Varietie of Lute Lessons". Some information about him was told in this book:

"Fantasie: Composed by the most famous Jacobus Reis of Augusta: Lutenist to the most mighty and victorious Henries 4 French King." ²

He was an important lutenist and composer at that time because he was not only an expert in playing lute but also a composer who created new things, which no one had done before at that time, for example the major-minor tonal system was firstly used in some of his work. Besides, he used techniques of dissonances through suspensions, retardation as well as the modulation to the dominant in major key and

¹ Monika Fahrnberger, *Completorium Polish Early Music: Jakub Reys (Polak)*, http://completorium.republika.pl/c_polak.htm.

² Robert Dowland, *Varietie of Lute Lessons*, (London; Thomas Adams ., 1610), 23.

the modulation to the relative major in minor key. These techniques were widely used again 200 years later.³

2.1.1 Lute music in the 16 century

In the 16 century, it could be said that lute was the most popular musical instrument at that time. In fact, it was influenced by “ud”, the musical instrument of Arabic culture which was gradually developed and changed until it became to be lute and it has been brought to play since the 13th century. It was really popular at the end of the 15th century and was widely spread later in the 16th and 17th century.⁴

2.1.2 Lute music in French Renaissance

From 1500 A.D., after lute players had changed how to play the lute from plucking in plectrum style to use the right hand thumb, lute playing techniques were more developed; this helped the lute players be able to play the songs of polyphony.

In France, lute took role in music society. In 1529, the first music book of lute printed by Pierre Attaignant was found.⁵ The main music forms of the lute music in France in the 16th century were preludes, Fantasies, dances and Intabulations etc. especially, the dancing songs in slow rhythms at that time were Pavane, Almain and in fast rhythms were Galliard, Courante and Canario.⁶

2.1.3 Prelude, Fantasie Nova, Galiard and Courante from the lute works by Jakub Reys Polak

All music work in this performance collection was recorded in the collection of lute music called “The Saurus Harmonicus” (1603) by Johan Baptise

³ Stanley Sadie, *The New grove dictionary of music and musicians*, (New York; Oxford University Press, Inc., 2001), 252.

⁴ Stanley Sadie, *The New grove dictionary of music and musicians*, (New York; Oxford University Press, Inc., 2001), 329.

⁵ David van Ooijen, *16th century lute music*, <http://www.davidvanooijen.nl/>.

⁶ Beaverton School District, *Renaissance Dance: Bassadance, Pavane and Almain; Galliard, Coranto and Canario*, <https://sites.google.com/a/bsd48.org/angiemtproject/home/journalentries/renaissancedancebassadancepavaneandalmaingalliardcorantoandcanario>.

Besard, the book in which they two gathered all the out-standing lute work of the artists at that time. All their work was composed for only lute to play in the palace of King Henry III of France, who was his supporter.

2.1.4 Music Classification; Prelude, Fantasie, Galliard and Conrante

Prelude is a short music form in free style. There were varieties of preludes in Renaissance. The lute players often play it as an introduction before playing other kinds of music or play it as the first song of the performance. Doing this, the music players can examine their musical instruments and the acoustic system in the theatre before the show. While playing prelude, musicians can do free improvisations.⁷

Fantasie is the music form based for improvisation - music not played along with the real melody of the song. Owing to not coming from dancing rhythm, it is no fixed form, showing contrapuntal technique and free with flexible styles which a composer dictates of his freely ranging imagination.⁸

Galliard is the dancing music form of Italian original which is popular all over Europe in 16th and 17th centuries. Thoinot Arbeau said in his book, *Orchessographie*, that the galliard's steps were similar to the saltarello and the tourdion.⁹ At the end of Renaissance, it was the local dancing music of Europe played with quick and cheerful rhythm, Triple meter in the form, and normally paired with the Pavan.

Courante was the French dancing music form out-standing at the end of the 16th century. It becomes dancing rhythm which is popular among the high society people and the European noblemen, especially in France and England. Its rhythm is

⁷ Denis Arnold, *The New Oxford companion to music*, (New York; Oxford University Press, 1996), 1484-1485.

⁸ Denis Arnold, *The New Oxford companion to music*, (New York; Oxford University Press, 1996), 660.

⁹ Nicholas Blanton and Valerie capeille, *French Renaissance Dances for Hammered Dulcimer*, (Missouri: MelBay Publication, Inc, 1998), 16.

Triple meter in different forms such as 3/2 and 6/4 for French form and 3/4 or 3/8 for Italian form.¹⁰

2.2. Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach was born in Eisenach, Thuringia, Germany on March 21, 1685. He was a descendant of an old musical family in Eisenach and he was one of the most important and outstanding musicians in Baroque period. He began studying violin and harpsichord with his father, Johann Ambrosius Bach. After his parents had died in A.D.1694, he moved to live with his brother, Johann Christoph Bach, with whom he furthered his music studying. Bach was a high-qualified musician. He could provide fantastic music performance and could create complicated artistic pieces of music. He died on 28 July 1750 in Leipzig. He was an up to date music composer all time and he had composed a lot of music but it was a pity that during his life time, his work was not successful as it should have been so a lot of his work disappeared. However, his musical composition and autobiography came back to people's interest after he had died for almost 100 years owing to the presentation of his work "St. Matthew Passion" by Felix Mendelssohn in Berlin in 1829.¹¹

2.2.1 German Lute Music in the late Baroque Era (1680 -1750)

Though the original fundamental of lute was in Italy (in Renaissance), lute music was in the musical culture of different countries in Europe, especially, in Germany. In fact, the information and stories of lute in the early period took place in Germany; there was German Lute Tablature System created by Conrad Von Paumann and various books as well as textbooks about lute printed in 15th century. However, lute and lute music were the most progressive in Germany at the end of Baroque or at the beginning of the 18th century. Silvius Leopold Weiss (1686-1750) was the most

¹⁰ Denis Arnold, *The New Oxford companion to music*, (New York; Oxford University Press, 1996), 508 -509.

¹¹ Phiboon Kijssawad, *Composers: Philosophers of Universal Language*, 5th ed. (Bangkok: Teera Publishing, 1983), 30.

famous out- standing successful lute player and lute composer in German styles at that time. Besides, there was Bach's lute music transcribed from the music of other musical instruments including his own composition and they have been popular to play till now.¹²

2.2.2 Transcripts for Bach's Lute works

There are six pieces of lute music by Johann Sebastian Bach left and found at present; all of them are Solo lute music: Lute Suite no.1 in E minor (BWV 996), Lute Suite no.2 in A minor (BWV 997), Lute Suite no.3 in A minor (BWV 995), Lute Suite no.4 (BWV 1006a) in E major, Lute Suite BWV 998 in D major, Prelude in C minor (BWV999) and Fugue in G minor (BWV 1000). Many of Bach's work were transcribed from his manuscripts of Solo Violin and Cello composed by himself or other lute players at that time such as Tablature BWV997 and 1000 by J.C.Weyrauch or Prelude in C minor, BWV999 by J.P.Kellner.¹³

2.2.3 Prelude in C minor, BWV999 and Fugue in G minor, BWV 1000

Prelude in C minor, BWV999: This piece of music was composed at the earliest time of Bach's beginning to compose the songs for lute (1707 – 1717). It was composed for single soloing we could see from the manuscript entitled "Praelude in C moll Pour La Lute di Johann Sebastian Bach" that was copied by J.P. Kellner. This piece of work was different from Bach's later lute work; it was composed to play with 10 stringed lute. Usually, Bach's music was composed to play with mandola, the lute with 4 – 6 pairs of strings.¹⁴ Moreover, it was found that this piece of music was in "12 Little Preludes for Beginners" which were played with cembalo or harpsichord at that time. Now, this piece of music was arranged for classical guitar; it was arranged and transposed from C minor key to D minor key.

¹² Stanley Sadie, *The New grove dictionary of music and musicians*, (New York; Oxford University Press, Inc., 2001), 353 - 355.

¹³ Hannu Annala and Heiki Mätlik, *Hanbook of Guitar and Lute Composers*, (Missouri: MelBay Publication, Inc, 2007.), 32

¹⁴ Hannu Annala and Heiki Mätlik, *Hanbook of Guitar and Lute Composers*, (Missouri: MelBay Publication, Inc, 2007.), 32

Fugue in G minor, BWV 1000: In this piece of work, Bach adjusted and transposed the second variation of Sonata No.1 in G minor for Solo violin, BWV1001 to play with lute. The transcript of this piece of work was not found; Only lute tablature for 13 stringed lute in D minor composed by Johann Christian Weyrach, the lute-player who was Bach's friend, was found.¹⁵ This piece of work was copied from Sonata No.1 in G minor, BWV1001 which the manuscript in the composer's handwriting was kept. However, Anna Magdalena, Bach and the followers copied the music notation, too.

Besides, we could see this piece of work be played with Organ (BWV539); it was transposed in D minor but it was not popular. Now, when it was arranged to play with a classical guitar, it was transposed from G minor to A minor by the present time guitarists. F. Tarrega and A. Segovia were the early guitarists who arranged Cello Suites and Violin Partitas for guitar versions.¹⁶

2.3 Fernando Sor (1778-1839)

Fernando Sor or Josep Ferran Sorts i Muntades¹⁷, the Spanish name, was a famous Spanish guitarist and composer. He got Catalan race. He was one of the important classical guitarists in the early of 19th century. He was born on February 13, 1778 and baptized in Barcelona on February 14, 1778. He began studying music, especially guitar with his father who advised him about Italian opera that influenced his musical composition later. After his father's death in 1790, he moved to further his study in the monastery in Montserrat, where he learned about music theory and musical composition. In 1796, he presented his opera work "Telemaco" at the Teatro de las Cruz in his hometown before he moved to live in a military school; he was only 18 at that time. From 1799 to 1813, he had mainly worked as an administrative sinecure in Barcelona but he sometimes worked in Madrid. In 1813, he fled from

¹⁵ Ibid., 32.

¹⁶ Ibid., 32.

¹⁷ Stanley Sadie, *The New grove dictionary of music and musicians*, (New York; Oxford University Press, Inc., 2001),

political danger to live in Paris, where he provided music performance as a guitarist and composer completely for the first time but it was not much successful. In 1815, he moved to live in London, where he composed a lot of songs and was much successful as a qualified guitarist and composer. He could make guitar a popular musical instrument in England at the early of 19 century. He provided guitar performances as a master of the guitar and an extraordinary composer all across Europe such as Paris, Berlin, Warsaw and Moscow etc. In 1826, he returned to live in Paris and printed his guitar work and guitar textbooks. He had taught and played the guitar until he died on 10 July 1839 because of the tongue and throat cancer.

2.3.1 Guitar in the 19th Century (The golden age) - Guitar in the mid 18th to the early 19th century

Since the mid 18th century, people have been more interested in guitar; guitar figures and notation recording have been adjusted and developed. In this period, most guitarists didn't like to play the guitar with pairs of strings like Baroque guitar but they liked to play the six stringed guitar instead. From 1763 till now, the modern guitar notation recording has been done in place of tablature system. From the mid 18th century to Romantic period, guitar had been more developed; many more guitarists, guitar composers, the books about guitar methods, guitar notation and guitar exercises were widely available. Therefore, it could be said it was the "Golden Age" of the six stringed guitar at that time.¹⁸

The important guitar composers who wrote about guitar methods at the early period of guitar were Fernando Ferandiere and Ferrico Moretti. They were printed in 1799 and influenced the guitarists at the beginning of the 19th century including Mauro Giuliani, Dionisio Aguado and Fernando Sor to create their music work, especially Fernando Sor who could make guitar from a local musical instrument a few people played to the musical instrument that was very popular, especially in England.

¹⁸ Nick Antonaccio, *A Brief History of Classical Guitar and Its Music*
<http://guitarz.org/FreeOnlineTextLessons/ClassicalGuitar/History.html>

2.3.2 The Introduction and Variation on a theme “Magic Flute” by Mozart Op.9

Introduction and Variation on a theme by Mozart Op.9: This piece of music was the most important to help Fernando famous for both composer and the qualified guitarist with excellent techniques. It was composed while he was living in London. It based on the melody of the song “ Das Klirget so herrlich” which was the song near the end of Act 1 in Mozart’s opera “The Magic Flute” which was translated in three Italian titles as “ O dolce concerto”, “ O dolce armonia” and “ O cara armonia”. He was inspired after he had seen the Opera “The Magic Flute” - composed by Mozart- in May 1819. His composition was firstly printed in London in 1821 on titles “Oh cara armonia” and “The Royal Harmonic Institution”. Sor dedicated this piece of work to his younger brother, Carlos Sor, who was the guitarist and composer living in Paris.¹⁹ After that, his work was reprinted in France by Meissonnier press in 1821, too. It was printed again in Paris in 1826. His music work printed in Paris two times was different from the music work printed in London; the difficult parts of the music work printed in Paris were cut off to make them easier for the amateur guitarists to play. For the manuscripts, Sor had written the songs with difficult techniques that maybe only he himself could play them at that time. Another purpose of this piece of work was to impress his audience about virtuoso and virtuosic in his guitar work because the guitar audience at that time didn’t expect much about guitar; they thought it was just only the musical instrument for accompaniment or easy ordinary musical composition.²⁰

¹⁹ Brian Jeffery, *Fernando Sor: Variations on “O cara armonia” from Mozart’s the Magic flute Opus 9* http://www.reocities.com/SiliconValley/grid/2251/scores/magic_flute.pdf.

²⁰ Brian Jeffery, *Fernando Sor: Variations on “O cara armonia” from Mozart’s the Magic flute Opus 9* http://www.reocities.com/SiliconValley/grid/2251/scores/magic_flute.pdf.

2.4 Johann Kaspar Mertz (1806-1856)

Johann Kaspar Mertz or Caspar Joseph Mertz²¹ was accepted as a qualified guitarist in the first row with very outstanding unique guitar composition during the Early Romantic Period or at the middle of the century 19th. He was born on 17 August 1806 in Pressburg, Hungary- now it is Bratislava, the capital of the Slovak republic. Though his family was poor, he had music study; he began studying music with guitar and flute. Because of his family budget problem, he had to teach music when he was only twelve. However, in 1840, he left his hometown to work in Vienna. After that, he became well known as a guitarist and song composer and his work was firstly published in Vienna. He provided concert tours in Austria, Poland, Germany and Russia .In 1842, he met a pianist, Josephine Plantin, who was later his wife and both of them did music work and performed duets of their own composition for guitar and piano. In 1846, Mertz suffered neuralgia that weakened his health. Due to heart disease and his weak health, he died on October 14, 1856. Compared with other song composers in the same period, Mertz had created unique song composition and his music work that was generally known are The Bardenklänge op.13, The 6 Schubert'sche Lieder, The Trois Morceaux, Op.65 etc.

2.4.1 Original “Ständchen” by Franz Schubert

This song was the transcription for six guitar songs. It was the original music composition of Franz Schubert. Firstly, Ständchen was a small lied song in the song collection “Schwanengesang” or “Swan Song” in English. This collection was composed in 1828 and printed in 1829- after Schubert died for 2 months.²² It was his last song collection. Later, Franz Liszt transcribed this collection for piano and five years later, Mertz transcribed the collection for guitar and it was printed by Carl Haslinger in 1845.²³

²¹ Maurice Joseph Summerfield, *The Classical Guitar: Its Evolution, Players and Personalities since 1800*. (Blaydon on Tyne: Ashley Mark Publishing Company, 2002), 194.

²² Simon Wynberg, *Johann Kaspar Mertz Guitar Works. Vol. 7, Six Schubert Songs*,(Heidelberg: Chanterelle Verlag, 1985), 1.

²³ Ibid. 1.

2.4.2 The Tarantelle

The Tarantelle was the Austro – Hungarian dancing rhythm. It came from the word “Tarantella”, which was the local dancing rhythm significant in speed, originated in southern Italy. The prey of Tarantism, the person bitten by Tarantula (a very dangerous spider), would dance “Tarantella” in order to recover from its poison.²⁴ Therefore, the music expressed the manners of the prey bitten by Tarantula; the music was progressively fast and the bitten person would dance madly until he or she fainted unconsciously at the end. That was believed the Tarantula’s poison would leave his or her body.

2.4.3 Ständchen from Six Schubert’s sche Lieder songs and Tarantelle from Bardenklänge Op. 13 Heft 6

Ständchen: Ständchen means Serenade in English. Though Mertz transcribed this collection after Franz Liszt did, Mertz’s work was not influenced by Liszt’s style at all. He did with his own styles.²⁵ However, the transcription of the collection was similar to Schubert’s manuscript. Maybe, that was because of the limit of the guitar quality or the composer’s aims to make him change the keys of the three songs: Ständchen, from D minor to A minor; Die Past, from E flat to D; and Das Fischermädchen, from A flat to D.²⁶ Merzt named the 6 pieces of the transcription “Six Schubert’s sche Lieder”; the six songs were Lob der Thranen, Liebesbothschaft, Aufenthalt, Standchen, Die Past and Das Fischermädchen. In Franz’s transcription, the lyric came from Ludwig Rellstüb’s poems confessing love to girls. **Tarantelle:** It was a small song at the 6th Heft from the 15 Hefts of the collection “Bardenklänge” which meant “Bard Sounds”,²⁷. Bardenklänge were rare composition of that period. The composing and playing were influenced by the piano styles in Romantic period which influenced Merzt’s composition; both Schumann’s and Menlssohn’s work including

²⁴ <http://oxforddictionaries.com/definition/english/tarantella>. (accessed September 8, 2012)

²⁵ Simon Wynberg, *Johann Kaspar Mertz Guitar Works. Vol. 7, Six Schubert Songs*,(Heidelberg: Chanterelle Verlag, 1985), 1.

²⁶ Ibid. 1.

²⁷ Simon Wynberg, *Johann Kaspar Mertz Guitar Works. Vol. 3, Bardenklänge (Hefte 1-7)*, (Heidelberg: Chanterelle Verlag, 1989), ii.

the strong and active Arpeggio playing style influenced Merzt's work. The piano playing style that influenced Merzt could have come from his wife's piano playing.²⁸

Though the guitar popularity became to decrease in 1840s and 1850s and music composers had composed a few songs for guitar, Merzt composed this song; it seemed unusual and contrasted with other music composers at that time. Though his harmonic was not much delicate, it was clear and systematic.

The Tarantelle composed by Merzt was full of not only difficult techniques to play but also outstanding musical details of guitar characteristic and experienced knowledge the composer gave.

2.5 Sir Richard Rodney Bennett (1936-2012)

Sir Richard Rodney Bennett is a famous English composer and pianist of the English music history. He was born on March 29, 1936 in Broadstairs which is a seaside city in the east of Kent. Now, he lives in New York City which he has moved to since 1979. He studied music at the Royal Academy of Music, an important music institute of English, where he gained music knowledge with Howard Ferguson and Lennox Berkeley. From 1957 to 1959, he had got a scholarship from French government to study music with Pierre Boulez in Paris. Moreover, he had taken a summer course of music at Damstadt. From 1963 to 1965, he had taught music at the Royal Academy of Music, after that he had taught music at Peabody Institute in Baltimore, United States from 1970 to 1971. All the time, he had composed a lot of music: Opera, Symphonies, Concerto, Choral work and Solo instrumental works. He composed not only classical music but also Jazz music, popular music and film music. His guitar compositions are Guitar Concerto for guitar and chamber orchestra, Sonata and Impromptus.

²⁸ Ibid. ii.

2.5.1 The influence of Julian Bream to the circle of British Guitar Composers in the twentieth century

It could not refuse that Julian Bream was a very important English guitarist in the twentieth century; he was the high qualified music performer with plenty of musical standard playing for the following guitarists and also the guitarist leader who began playing music with guitar in the twentieth century.

There were a lot of song composers whose composition was dedicated to Bream; they were Reginald, Smith- Brindle, Hans Wernner Henze, Malcommlm Arnold, Benjamin Britten and Richard Rodney Bennett. Mostly, they composed the songs for guitar because of Bream invitation and the song that made Bream very popular was Nocturnal, which was composed by Benjamin Britten.²⁹ However, Julian Bream also dared to present songs in new styles. That was challenging for guitar that was not popular at that time to play the songs of the twentieth century.

2.5.2 Impromptus by Richard Rodney Bennett

Sir Richard Rodney Bennett is a British composer who is a composer of Lennox Bekerley. He is also a student of Pierre Boulez, a main French Avant garde composer, when he went to study for 2 year in Paris. He is a one important composer in 20th century. He wrote a lot of work in variety styles such as Jazz, Film music and classical music. He also wrote 3 pieces work for guitar which he has been suggested by Julian Bream, the Great British guitar virtuoso. He wrote about 2 pieces for guitar solo and 1 for guitar concerto.

Impromptus: It is a song that he wrote like an exercise for practice and learns how to write a concerto for guitar. The word “Impromptu” means a song that has been written like an improvisation when we listen to. It has 5 movements; Recitativo, Agitato, Elegiaco, Con fuoco and Arioso. He uses the strict twelve-tone technique to write the music. The most one that he use for this music are Interval Class pitch (ic), which he use ic5 (P4, P5), ic3 (m3, M6) and ic1 (m2, M7).³⁰ He also use

²⁹ Johnson Zachary, *The Solo Guitar Works of Sir Richard Rodney Bennett*, DM diss., (The Florida State University, 2011), 13, http://etd.lib.fsu.edu/theses/available/etd-04182011163224/unrestricted/Johnson_Z_Treatise_2011.pdf.

³⁰ Ibid., 14.

lots of color, dynamic, texture and music language (serialism) to explain contact to musician and listener.

2.6 Miguel Llobet Solés (1878- 1938)

Miguel Llobet Solés was a classical guitarist, composer and arranger. He was a well known Catalan- Spanish guitarist at the end of 19th century and the beginning of 20th century. He was born on October 18, 1878 in Barcelona. His father was a wood sculptor so he grew up with doing artistic work. In 1889, when he was 11 years old, his uncle bought him a guitar as a present and he began studying guitar with Magin Alegro. Besides, he had got an opportunity to go to the concert of Antonio Jiménez Manjón (1866 -1919) who was a qualified blind guitarist in Barcelona. These were the beginning to inspire him to the way of the classical guitarists. In October, 1892, when he was 14, Magin Alegro, his first teacher, introduced him to Francisco Tárrega and two years later, Tárrega taught him guitar in The Municipal Conservatory of Music in Barcelona. He performed his first public concert at the Conservatory of Valencia in 1901 and later in Madrid in 1902 and 1903. In 1903, the Royal Family of Spain came to see his concert, too.³¹ Since then, he had become a guitarist who went on the most concert tours at that time; he gave concert in his own country, in Europe, in South America and in USA. At the end of his life time, he didn't go on any concerts but stayed with his family and relaxed. He died on February 22, 1938. Miguel Llobet was accepted as an arranger who could arrange songs with understanding of the guitar potentiality and made use of it for the songs well without decreasing any nature or symbols of the songs. His most famous arrangement was *Diez Canciones Populares Catalanas*.

2.6.1 Classical guitar from the last 19th – the beginning of 20th century

When guitar was developed by guitarists and a Spanish guitar maker, Antonio de Torres Jurado (1817 – 1892), Modern Classical Guitar took place and it has been popular in place of the old guitar up till now. The popularity of guitar would

³¹ Maurice Joseph Summerfield, *The Classical Guitar: Its Evolution, Players and Personalities since 1800*. (Blaydon on Tyne: Ashley Mark Publishing Company, 2002), 181.

not have occurred unless Francisco Terrega (1852 – 1909), a most important guitarist of the last 19th century, had not brought Torres's guitar to play in concerts till it became popular; in the early time, guitar was only a small musical instrument. Moreover, Terrega composed songs and taught guitar, as well. He influenced his following guitar students and one of his students that furthered his progressive knowledge and could develop it better was not anyone except Miguel Llobet. In fact, he was the model for guitar performance and techniques to another great guitarist, Andres Segovia.

It could be said that at the beginning of 20th century, Miguel Llobet and Andres Segovia were successful guitarists, especially, Miguel Llobet was accepted as the great guitarist at that time and even Segovia's playing styles were influenced from him.³²

2.6.2 Selection Songs from the Diez Canciones Populares Catalanans

Diez Canciones Populares Catalanans: They were pieces of music that came from popular Catalan local songs arranged for Solo guitar playing. "The Diez canciones Populares Catalanans" or "The 10 popular Catalanian folk songs" in English were the most famous collection of Miguel Llobet. They were the collection of songs that Llobet had arranged from 1889 to 1918 and were printed in 1964 by Union Musicale Espanola (U.M.E.). However, four more songs were added in Catalanian folk songs that Llobet had arranged - La Pastoreta in 1969 and El noi de la Mare in 1975 printed by U.M.E. , La Preco de Lleida and Leonesa in 1989 printed by Chanterelle verlag. Therefore, 14 songs in the collection of Catalanian folk songs and other two songs were collected and named "Nueva Coleccion Llobet Volum 2: 16 Folksong settings".

The Catalanian Folk songs arranged by Llobet looked as if they were the music work that showed Llobet's characteristic; the music work showed perfect musical raw materials given to the songs through special arranging techniques of

³² Purcell, Ronald, Miguel Llobet: *Guitar Works Vol.1, 11 Original Cpmpositions*, (Heidelberg: Chanterelle Verlag, 1989), ii.

Chord Voicing and Coloristic Effects on the guitar including emphasizing on full potentiality of outstanding guitar characteristic.

CHAPTER III MUSIC ANALYSIS

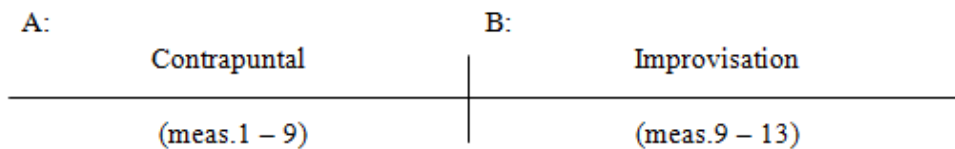
3.1 Prelude, Fantasie Nova, Courante and Galiard by Jakub Rey Polak

Prelude

This piece of music was composed in Contrapuntal with free structure style. It didn't concern with short dancing rhythms; there were only 14 measures in 4/4 rhythm with D major scale.

Suggested tempo = Free tempo

Structure: Free form



A: In this section, it began with the presentation of the song theme and the song introduction in measure 1 – 3 that were imitated from the main melody of the lower lines appearing in measure 4 – 6 and the main melody returned shortly in measure 7 – 9.



Fig. 3.1 Jakub Rey Polak, Prelude, Meas.1 - 3.

B: In this section, it showed improvisation skill. The Polyphony composing style appeared clearly with leading and answering between the upper lines and the lower lines in measure 9 – 12. Besides, it showed short Modulation from D major key to A major key in measure 10 – 11.



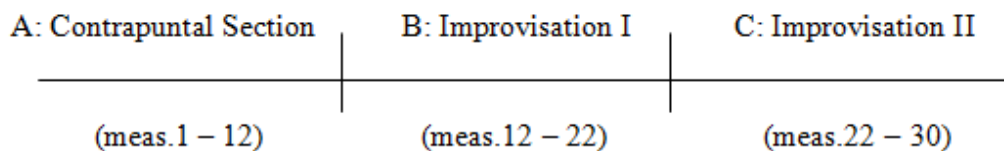
Fig. 3.2 Jakub Rey Polak, Prelude, Meas.9 - 13.

Fantasia Nova

This piece of music was composed in Contrapuntal with free structure style. It wasn't influenced by dancing rhythms or lied songs. It was composed for instrumental music, using A minor key as the main key in 4/4 rhythm with most techniques of Contrapuntal. Fantasia was the instrumental music that was developed to be fantastic and complicated.

Suggested tempo $\theta = 60$

Structure: Free form



A: In this section, it began with the presentation of the main melody in measure 1 - 5. The Canon technique has been used in measure 1-12. Moreover, the contrapuntal composing was mostly used and the imitation technique appeared in measure 5 – 6. The improvisation skill was showed in measure 9 – 10 with lower voiced melody in short sixteenth note.



Fig. 3.3 Jakub Rey Polak, Fantasia Nova, Meas.1 - 5.

B: In this section, the composer's improvisation was used by creating lower voiced melody in sixteenth note, accompanied with the upper voiced melody playing in quarter note in measure 12–16 then alternated with Contrapuntal in measure 17–22. The imitation appeared again in measure 18 – 19.



Fig. 3.4 Jakub Rey Polak, Fantasia Nova, Meas.12 - 17.

C: This section was clearly emphasized on presentation and the improvisation skill showing of the composer; it was different from Section B at the technique of two melody lines played followingly after one another (similar to Canon in measure 23 – 25, 26, and 27 – 28) by using sixteenth note. There were three melodies using this technique. The Picardy third was used at the end of the song; this made the song in minor key end in major key with A major chord.



Fig. 3.5 Jakub Rey Polak, Fantasia Nova, Meas. 22 - 30.

Courante

It was composed in Italian Courante style- the fairly slow dancing rhythm- with the triple tempo, 3/8, in A minor key. There were two variations; each variation was repeatedly played.

Suggested tempo $\theta = 50$

Structure: Binary form

A:		B:	
Main Theme	Variation	Section a	Section b
(meas.1 - 14)	(meas.15-28)	(meas.29-40)	(meas.41-56)

A: Begin with the main theme from measure 1 - 14, modulation was A major in measure 11 - 14, then follow with the main melody of the variation in sixteenth note - similar to the improvisation in measure 15 - 28.



Fig. 3.6 Jakub Rey Polak, Courante, Meas. 1 - 8.



Fig. 3.7 Jakub Rey Polak, Courante, Meas. 15 - 22.

B: Begin with the melody of which the rhythm structure came from the main theme. Section a was modulated to E major (meas. 32 – 34) then suddenly changed to E minor (meas. 35) in order to modulate the key to C major (meas. 35 – 40). In measure 41 – 56, the melody of which the rhythm structure different from the main theme was presented. Section b was begun with upbeat in Mediant Chord (meas. 40 – 41) then returned to Tonic key one more time with Dominant Chord in meas. 47 – 48 and finally ended with Perfect Cadence (V – I) in A major chord.

Galliard

This piece of music was composed in the form of quick dancing rhythm, tempo 3/4 in D major. There were two sections; each section was repeatedly played.

Suggested tempo $\theta = 100$

Structure: Binary form



A: This section composed of two phrases; the first phrase was in measure 1–4 and the second phrase was in measure 5 – 8.



Fig. 3.8 Jakub Rey Polak, Galliard, Meas. 1 - 6.

B: This section composed of two phrases too; the first phrase was in measure 9–12 and the second phrase was in measure 13–18.



Fig. 3.9 Jakub Rey Polak, Courante, Meas. 9 - 13.

3.2 Prelude in C minor, BWV 999 and Fugue in G minor, BWV 1000 by Johann Sebastian Bach

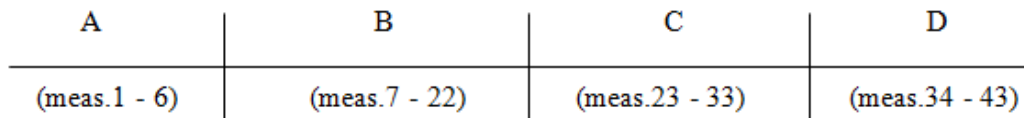
Prelude in C minor, BWV 999

The basic idea for the composition of this piece of music came from all the Arpeggiate playing Styles. The Counterpoint in two sound lines with tempo 3/4 was

presented in every phrase of the song and transposed from C minor key to D minor key.

Suggested tempo $\theta = 132$

Structure: Free form



A: Begin with Arpeggiated playing in Tonic key (meas. 1-2). It composed of two sound lines; the upper line in Sixteenth notes including the lower line in quarter note - the eight notes was presented in Counterpoint. This characteristic was the main figure in general songs. The modulation appeared in measure 11-12 in Chord Vii o7 / V – V/V – V which changed Dm key to Am key. The melody was played two times in measure 1-2, 3-4, and 5-6.



Fig. 3.10 Johann Sebastian Bach, Main motive in tonic key, Prelude in C minor, BWV 999, Meas.1 – 2.

B: The melody was not repeated but the Arpeggiate technique was done. The melody was in Chord V- I in measure 17-19 and 20 – 22.

C: The Digression Chords appeared in measure 23 – 29 and the modulation to A key appeared in measure 31-33.

D: The last section was played in A major key. It ended with Pagal Cadence (P.C.) in iv–I Chord in meas. 39 – 43.

Fugue in G minor BWV 1000

Fugue was the composition in Contrapuntal that was popular in Baroque period. It was developed from Imitative Counterpoint. Normally, Fugue was important

to move the melody and the main idea of the song in Exposition. The Exposition has the purpose of setting out all the metric material for the Fugue. It composed of subject or main theme as the first voice in the Tonic following with the answer as the second voice which imitated the subject at the fifth or the fourth perfect below and the subject would be changed to the accompany for the answer that was called “The Countersubject”.

The process happening would be continually repeated but the position of the sound lines would be changed and the process would go on till it was perfectly finished in Exposition.

This piece of music was composed by using Three-Voice Fugue form. It was divided into 6 Cadences Sections; each of them was presented in different keys and textures. Generally, it was played with tempo 4/4 and transposed from G minor key to A minor key.

Suggested tempo $\theta = 132$

Structure: Fugue Form

A: Exposition and Counter Exposition	B: Middle Entry	C: Final Entry	Coda
(meas.1 – 26)	(meas.26 – 57)	(meas.57 – 93)	(meas.93 – 96)

A: Exposition

Section I (Exposition)	Section II (Counter – Exposition)
(meas.1 – 16)	(meas.16 – 26)

B: Middle Entry

Section III (Subject 1)	Section IV
(meas.26 – 43)	(meas.44 – 57)

C: Final Entry and Coda

Section V	Section V (Climax Point)	Section VI (Coda)
(meas.57 – 88)	(meas.89 – 93)	(meas.93 – 96)

Part A:

Section I – Exposition: The Exposition began with the introduction to the main subject (meas.1) in upper voice line following with the answer in measure 2 in middle voice line together with the Counter Subject appearing in the upper voice line. The answer began at the fifth perfect (note A) and it was the subject imitation. Then the subject appeared again in the Bass line in measure 3. After that, the subject appeared again in measure 4 – 7; in measure 4, the answer appeared in the upper voice in note A; and in measure 5, the answer appeared in the Bass Line in note D. Next, the subject appeared again in measure 5 with the answer appearing in the Bass Line in note A. Remarkably, the Counter Subject appeared every time after the subject and the answer. Finally, the Codetta appeared in measure 8-12 with Sixteenth notes.



Fig. 3.11 Johann Sebastian Bach, Subject, Countersubject and Answer, Fugue in G minor BWV 1000, Meas. 1 – 8

The appearing circled notes acted like basso – continuo voice (E to A, A to D, D to G, and G to C). The composing of Sequence Structure appeared in measure 9 – 10 and the Exposition ended with A minor Perfect Cadence in measure 16.

Section II - The Counter – Exposition: As mention above, the main subject was in 1 octave higher range or in the upper voice (meas. 16). In Section II, the Counterpoint composition was clearly presented, two – voiced part in measure 16 – 22, and the two voices moved in the Circle of Fifth (E to A to D to G to C to G to D). Then they moved to three - voiced part in measure 22 – 26; the Am Key was changed to Em Key and the answer returning appeared in B notes (meas. 22). Finally, section II ended with E minor Perfect Cadence. Episode I could be counted by the three – voiced part in measure 22 – 26.

Part B:

Section III and IV – The Middle Entry: For section III, it resembled section I. However, it was developed to be larger and had more components to show the Center of the Fugue (Middle Entry). In measure 26 – 31, the structure of Counterpoint appeared with three lines; each line related to one another in the Perfect Fourth (E to A to D). In meas. 32 – 37, it seemed like leading to Building Up (meas. 36-39) while meas. 40-43 were the climax of the song beginning to move to section IV. In measure 44-57, the melody with sixteenth - note resembled section I but it was longer. Before entering the next section, the Em Key was changed back to Am. Key by Chordal Passage that ended with D-minor Perfect Cadence in measure 57. Measure 54-57 could be counted as Episode II.

Fig. 3.12 Johann Sebastian Bach, Fugue in G minor BWV 1000, Meas. 40 - 43

Part C:

Section V and VI – Final Entry and Coda: For section V , it began with Subject in D note (meas.57) then moved to G note (meas.58), Octave Higher G (meas.59), E note (meas.60), D note (meas.61) E note (meas.63) and G note (meas.64); It could be seen that all subjects appeared in seven melodies and seven notes. Next, the technique of composing “echo” appeared in measure 71 – 75. Echo was the melody repeatedly played but for the second time of playing, the melody was more softly played than the first time to sound like echo. The echo in this section was played in the structure of arpeggiated figuration.



Fig. 3.13 Johann Sebastian Bach, “Echo”, Fugue in G minor BWV 1000, Meas. 71 – 76

In measure 76-79, the structure in section III (Building Up) returned in Tonic key. Before entering Episode III, the structure of Codetta appeared in measure 82-84 and the Building Up appeared again in measure 84-88 in order to lead to the Climax of Final Entry in measure 89-92.

Coda, the last section, was composed with the technique of Pedal tone in dominant Chord (meas.93 – 94). Measure 95-96 showed the Cadenza full of Ornamentation following with the end of the song in A minor Perfect Cadent in measure 96.



Fig. 3.14 Johann Sebastian Bach, “Coda”, Fugue in G minor BWV 1000, Meas. 93 - 96

3.3 Introduction and Variations on theme by Mozart op.9 by Fernando Sor

This piece of music was composed by using the structure “Variation form”, non-dance form, which the theme (musical idea) was repeated several times but the accompanies were different; the changing melody repeated in each section was specially emphasized. Its tempo was 4/4 but the characteristic of each variation was different. The two keys, E- major and E-minor, were alternated in each section. From the theme section to all variations, they were composed in the Binary form.

Suggested tempo; Andante Largo $\theta = 60$, Andante Moderato $\theta = 112$

Structure: Variation Form

A. Introduction	B. Theme	C. Variation I	D. Variation II	E. variation III	F. Variation IV	G. Variation V	H. Coda
(m.1-24)	(m.25-48)	(m.49-65)	(m.66-81)	(m.82-97)	(m.98-113)	(m.114-129)	(m.130-150)

A: Begin with Introduction in the free form of tempo 4/4 in E- minor key with Andante Largo Character, which was fairly slow. This section was similar to Opera Overture played by Orchestra. The introduction would do as “Build” before entering the theme.



Fig. 3.15 Fernando Sor, Introduction and Variations on theme by Mozart op.9, Meas. 1 – 8

B: The theme was in E-major key in tempo 2/4 with Andante moderato Characteristic, which was faster than the introduction. Measure 25-32 were section A and measure 26-41 were section B ; the melody was in eighth note pattern together with the accompanies in sixteenth note pattern.



Fig. 3.16 Fernando Sor, Introduction and Variations on theme by Mozart op.9, Meas. 25 – 28

C: Variation I was in E-major key with tempo 2/4 in Binary form together with Slur technique as the main point. This variation was enjoyable and cheerful.



Fig. 3.17 Fernando Sor, Introduction and Variations on theme by Mozart op.9, Meas. 49 – 53

D: Variation II was changed to E-minor key with tempo 2/4 in Binary form. This variation was mournful and sad.



Fig. 3.18 Fernando Sor, Introduction and Variations on theme by Mozart op.9, Meas. 66 – 69

E: Variation III returned to E-major key with tempo 2/4. The characteristic of this variation was more comfortable than other variations.



Fig. 3.19 Fernando Sor, Introduction and Variations on theme by Mozart op.9, Meas. 82 – 85

F: Variation IV was in E-major key with tempo 2/4. The melody was alternately played with Arpeggio Chord - resemble the piano playing that the right hand is for melody, and the left hand is for chord.



Fig. 3.20 Fernando Sor, Introduction and Variations on theme by Mozart op.9, Meas. 98 – 101

G: Variation V was the last section that was still in E-major key with tempo 2/4. The basic technique in this variation was “Slur” that was quickly played.



Fig. 3.21 Fernando Sor, Introduction and Variations on theme by Mozart op.9, Meas. 114 – 121

H: Coda was the last section of this song. The playing characteristic in this section resembled the piano playing (the basic playing of Arpeggio Chord accompanying the melody was used). Besides, E major Sweep Arpeggio Chord was also used in measure 138 and 140. The playing scale in E-major key was done in measure 144 and 147.



Fig. 3.22 Fernando Sor, Introduction and Variations on theme by Mozart op.9, Meas. 130 – 135

3.4 Ständchen from Six Schubert's schein Lieder songs and Tarantelle from Bardenklänge Op. 13 Heft 6 by Johann Kaspar Mertz

Ständchen

Ständchen or “Serenade” in English¹ was one kind of music composition. It was the music played at night to flirt girls but generally, it was the song composed and played for lovers, friends or honored persons – preferred playing early at night. It was a small song played by a few musicians – similar to divertimento and nocturno. It was very popular in Classic and Romantic eras.

This piece of music was for guitar arranging. It came from German Lied Song and was composed with tempo 3/4 by Franz Schubert. However, Mertz adapted some parts to make it different from the manuscript; he changed D-minor key to A

¹ <http://dict.longdo.com/search/St%C3%A4ndchen%20> (accessed September 8, 2012)

minor key and composed some adding parts at the end of the song, yet the melody and the characteristic of the original manuscript were still conserved.

Suggested tempo $\theta = 80$

Structure: Ternary form

A					B					C	D	
Intro.	a1	a2	b1	b2	Codetta I	a1	a2	b1	b2	Climax	Coda	Codetta II
1-4	5-10	11-16	17-22	23-28	29-37	38-41	42-45	46-51	52-57	58-69	70-73	74-85

A: Begin with Introduction in measure 1-4 and Phrase a1 (meas.5-10) and ended with Perfect Cadence. Phrase a2 (meas. 11-16) began like the first phrase but ended with the Secondary dominant to median (V/III – III). Phrase b1 (meas.17-22) began with Dominant (E-major chord) and ended with the Secondary dominant to Median (V/ III – III). Phrase b2 (meas. 23 – 28) began like Phrase b1 but the modulating to A-major was done in meas.24 then ended with Perfect Cadence (V-I), following with Codetta in measure 29 – 37.



Fig. 3.23 Johann Kaspar Mertz, Introduction, Ständchen, Meas. 1 – 4



Fig. 3.24 Johann Kaspar Mertz, Motive and the first phrase, Ständchen, Meas. 5 - 8



Fig. 3.25 Johann Kaspar Mertz, The second phrase, Ständchen, Meas. 11 – 14



Fig. 3.26 Johann Kaspar Mertz, Codetta I, Ständchen, Meas. 29 - 33

B: The repeated melody in section A was played with “Echo” technique.



Fig. 3.27 Johann Kaspar Mertz, “Echo”, Ständchen, Meas. 38 - 41

C: This section (meas.58-69) was like the Song Climax, beginning with Dominant Chord and ending with Sub-median Chord in measure 65. Some parts of melody in phrase b2 were repeated in measure 66-69 and ended with Perfect Cadence (V-I).



Fig. 3.28 Johann Kaspar Mertz, “Climax”, Ständchen, Meas. 58 - 61

D: Coda appeared in measure 70-73. The section began with the returning to Tonic (A-minor) then modulated to A major in measure 73 following with Codetta in the same structure as section A in measure 74-82 and ending with Perfect Cadence V-I (meas.81) that was changed to Tonic chord in measure 83-85.



Fig. 3.29 Johann Kaspar Mertz, “Coda and Codetta II”, Ständchen, Meas. 70 – 85

Tarantelle

This piece of music was composed to show gorgeous playing techniques gathering with dance music in speed rhythm – most rhythms in the song were in Triple time 6/8 and the main key was A minor.

Suggested tempo $\theta = 132$

Structure: Rounded Binary Form

	A		B		A'		
Introduction	a1	a2	Transition I	Modulation	a1	transition II	Coda
m.1-20	m.21-52	m.53-75	m.76-99	m.100-138	m.139-169	m.170-184	m.185-243

A: Beginning with introduction in rather fast rhythm; the song was basically played with the intervals of Dominant Chord (V) in Octave (meas.1-20).

Più Allegro

Fig. 3.30 Johann Kaspar Mertz, Introduction, Tarantelle, Meas. 1 - 11

In the first section, there were three phrases. The first phrase which was the main idea of the song presented the melody based on Triple Time in Tonic (meas. 21) and ended with Perfect Cadence in measure 28. The second phrase was played with Dominant Chord to Tonic (meas.29 – 34) - there were short bridges linking to the third phrase (meas.35-36). The third phrase began with Sub-dominant and ended with Perfect Cadence in measure 44. After that, the Pattern of Introduction was played again in the structure of bridge (meas.45-52). Then the first phrase was played again in measure 53-60 following with the arpeggios passage (meas.61-74) and ending with Perfect Cadence in measure 76. The Transition Section seemed to be in measure 76-99.

Presto allegramente.

Fig. 3.31 Johann Kaspar Mertz, Main idea, Tarantelle, Meas. 21 - 28



Fig. 3.32 Johann Kaspar Mertz, Transition I, Tarantelle, Meas. 76 - 83

B: This section was modulated from A minor key to A major key in measure 100. All the structures and rhythms were the same as the first section. It ended in the structure of Dominant Chord and returned to A minor key in measure 137-138.



Fig. 3.33 Johann Kaspar Mertz, Modulation, Tarantelle, Meas. 100 – 108

A': The main melody in the first section was played again in the last section, measure 138-169. Besides, the arpeggios passage which was similar to the first section was played as the Transition Section in measure 170-184. The section ended with Dominant Chord linking to Coda in measure 184-185.

Coda: Coda was presented in faster speed in measure 185-224 and the fastest in measure 225-243; Coda was played in the fastest speed with the techniques of Arpeggio, Tremolo and Block Chord.



Fig. 3.34 Johann Kaspar Mertz, Coda, Tarantelle, Meas. 185 - 196

Fig. 3.35 Johann Kaspar Mertz, Coda, Tarantelle, Meas. 225 – 233

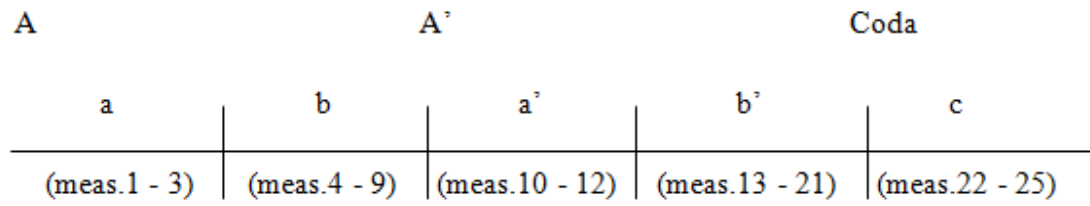
3.5 Impromptus by Richard Rodney Bennett

Recitativo

The First Movement “Recitativo” means the vocal like speaking which popularly use in Baroque Opera. Thus, this movement has been written like a vocal music (Monophony and Polyphony). It has been written in Free Form.

Suggested tempo θ = ca.66

Structure: Free Form



It has 5 phrases. The first phrase (meas.1 - 3) and third phrase (meas.10 - 12) are the same structure and texture but use difference pitch row. This is the same in the second phrase (meas.4 - 9) and the fourth phrase (meas.13 - 21) but the fourth has a climax point by using more aggressive, faster tempo, and louder until the end of the phrase. The Fifth phrase (meas.22 - 25) is a combination of 2 things between the idea of phrase 1 and 2.

Recitativo (♩ = ca 66)

p *sempre rubato* *mf* *p*

vibr.

p espr. *cresc.* *f* *mf*

Fig. 3.36 Richard Rodney Bennett, Recitativo, Impromptu, Meas. 1 – 8

Fig. 3.37 Richard Rodney Bennett, Recitativo, Impromptu, Meas. 10 – 21

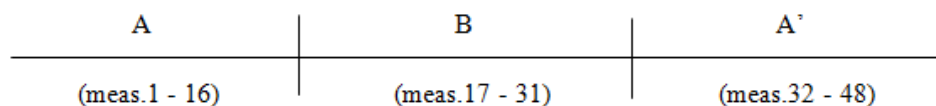
Fig. 3.38 Richard Rodney Bennett, Recitativo, Impromptu, Meas. 22 – 25

Agitato

The Second Movement “Agitato” means nervous and exciting. This movement uses Ternary form (ABA’).

Suggested tempo; Agitato $\square = 72$, **Poco mosso** $\square = 60$

Structure: Ternary Form



The main guitar techniques that used is Ponticello, which give the strong aggressive sound, switched with Natural sound. This techniques often used in part A (meas.1 - 16) and A’ (meas.32 - 48). The part A’ is the part A comeback with variation in sixteen-note. A tempo in the movement often fast with aggressive sound.

Agitato (♩. = 72)

Fig. 3.39 Richard Rodney Bennett, Part A, Agitato, Impromptus, Meas. 1 – 16

Tempo I.

Fig. 3.40 Richard Rodney Bennett, Part A', Agitato, Impromptus, Meas.

32 – 35

However, about part B in measure 17 - 31, the tempo is slower than part A and the sound is also softer with a beautiful melodies like as singing. The rhythm in part B is like a waltz dance.

Poco mosso (♩. = 60)

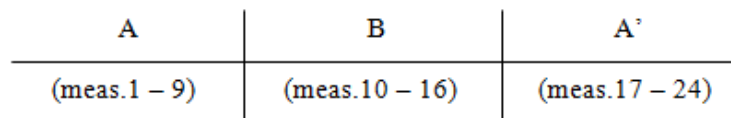
Fig. 3.41 Richard Rodney Bennett, Part B, Agitato, Impromptus, Meas. 17 – 24

Elegiaco

The Third Movement “Elegiaco” means a mournful or sadness. The tempo in the movement is slow at all. The dynamic is between ppp and f but mostly is p (soft). The special technique that used in this piece is turning the 6 string to Eb. It still has been written in Ternary form (ABA’).

Suggested tempo $\theta = 69$

Structure: Ternary Form



This movement is written like a requiem in part A (meas.1 - 9), which started the song like a choral by the pentachord (A, E, B) and supported by the darkness sound chord (Eb, D, G, C) and it is switched by the melodie like a vocal solo.

Elegiaco ($\text{♩} = 69$)

Fig. 3.42 Richard Rodney Bennett, Part A, Elegiaco, Impromptus, Meas. 1 – 4

The part B (meas.10 - 16) is quicker than A (Poco agitato) and the meter is changed from 4/4 to 5/4 and it come to be the 4/4 again in A’.

poco agitato

Fig. 3.43 Richard Rodney Bennett, Part B, Elegiaco, Impromptus, Meas. 10 – 12

The part A' (meas.17- 23) use the open string guitar harmonic technique to play in the piece. The texture is similar to part A but shorter and the sound is softer.

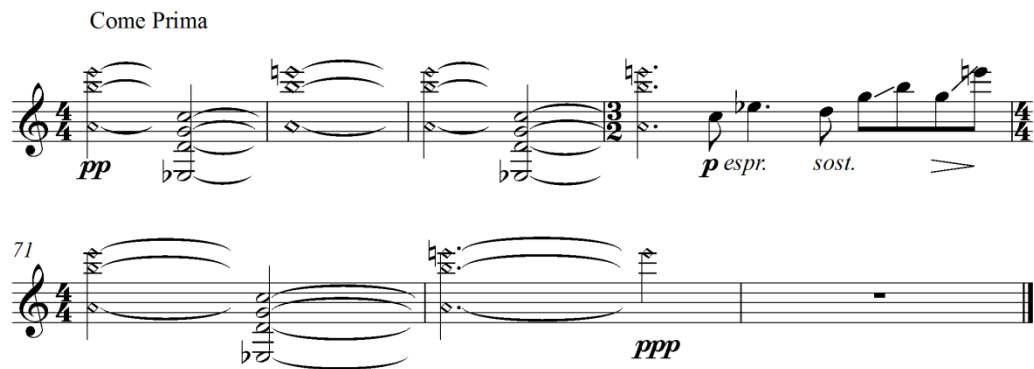


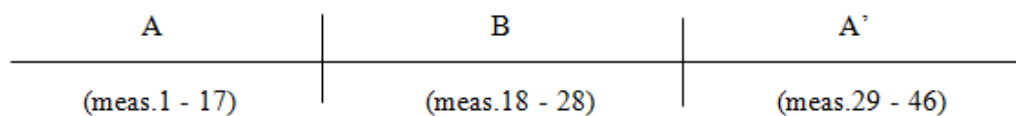
Fig. 3.44 Richard Rodney Bennett, Part A', Elegiaco, Impromptus, Meas. 17 – 24

Con fuoco

The Forth Movement “Con Fuoco” means and extremely fast with fire. The tempo is very fast. The form in this movement is ternary form ABA’.

Suggested tempo; Con fuoco $\theta = 152$, Molto meno mosso $\theta = 120$

Structure: Ternary Form



The main technique that used in this movement is pizzicato, which often use in part A (meas.1 - 17) and A' (meas.29 – 46) which are the same texture.



Fig. 3.45 Richard Rodney Bennett, Part A, Con fuoco, Impromptus, Meas. 1 – 7



Fig. 3.46 Richard Rodney Bennett, Part A', Con fuoco, Impromptus, Meas. 29 – 35

The part B (meas.18 - 28) is started with appassionato technique and show more the melodies. The Tempo I has founded in measure 22 – 23 and come back to Tempo II in measure 24.



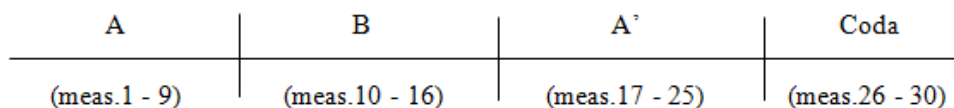
Fig. 3.47 Richard Rodney Bennett, Part A', Con fuoco, Impromptus, Meas. 18 – 22

Arioso

The Fifth Movement “Arioso” means the beautiful airy melody. The tempo is often not too slow. This movement is written like a singing with piano accompaniment. It use idea from sonata form but smaller, it is ABA'+Coda or Ternary form with Coda.

Suggested tempo $\theta = 69$

Structure: Ternary Form with Coda



It uses the row pitch from the movement one in the beginning and the end. The part A is like an “Exposition” (meas.1 - 9).

Arioso (♩ = 69)



Fig. 3.48 Richard Rodney Bennett, Part A , Arioso, Impromptus, Meas. 1 – 4

While the part B is played like a “Development” (meas. 10 - 16), the theme from part A returned again like a “Recapitulation” (meas. 17 - 25) and in the end of this movement, the theme from the first movement is returned again like a “Coda” (meas. 26 - 30) and it is the main idea of the whole thing of the Impromptus.



Fig. 3.49 Richard Rodney Bennett, Part B, Arioso, Impromptus, Meas. 10 – 13

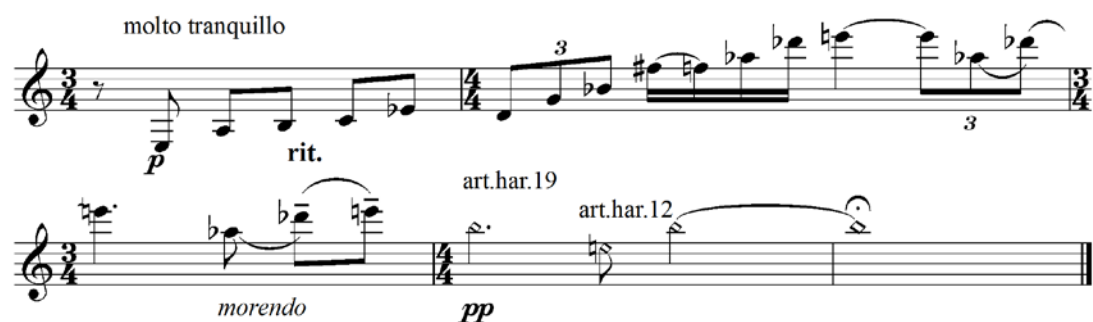


Fig. 3.50 Richard Rodney Bennett, Coda, Arioso, Impromptus, Meas. 26 – 30

3.6 Selection songs from the Diez Cancion Populares – Catalanans by Miguel Llobet

La Filla del Marxant

This piece of music was composed in easy structure with Harmonic technique, alternated with picking in the middle line for the melody supported by Bass and Harmony Chords. Each measure and rhythm was in E major key, tempo 6/8.

Suggested tempo ♩ 108 – 112

Structure: Strophic form



The song was begun with short Introduction (meas.1 –2) by Harmonic techniques supported with Bass lines in measure 2; the melody appeared with Upbeat rhythm in Pedal Tone structure. The Tonic (E) was used till ending with Perfect Cadence in meas. 14. After that the melody was replayed in the middle lines; natural picking was used in Upbeat rhythm in measure 15 and the song was ended with Perfect Cadence in measure 27.

Andante ma non troppo

Fig. 3.51 Miguel Llobet, Introduction, La Filla del Marxant, Meas. 1 - 2



Fig. 3.52 Miguel Llobet, La Filla del Marxant, Meas. 3 – 14



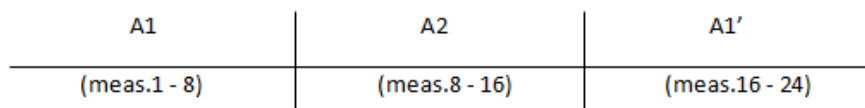
Fig. 3.53 Miguel Llobet, La Filla del Marxant, Meas. 15 – 20

Lo Rossinyol

This piece of music was in easy structure and characteristic – it was the circle song with melody repetition supported with Harmony Chords of tempo 6/8 and dancing song characteristic in A major key.

Suggested tempo ♩ 108 – 112

Structure: Strophic form



The song began with Upbeat rhythm. The first phrase ended with Half Cadence in measure 2 while the second phrase that had the same melody as the first phrase ended with Secondary Dominant to Dominant Chord (V/V – V) in measure 4. From measure 1 to 4 were written in Parallel Progressive Period. For the fourth phrase (meas.6 - 8), it ended with Minor Seven to Dominant (ii7 – V). Apparently, phrase 3

and 4 had the same melody and measures 4 – 8 were written in Parallel Progressive period. The A2 (meas.9-17) has the same structure and melody as A1.



Fig. 3.54 Miguel Llobet, Lo Rossinyol, Meas. 1 – 3



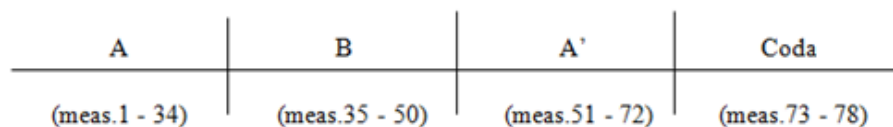
Fig. 3.55 Miguel Llobet, Lo Rossinyol, Meas. 4 – 8

El Mestre

El Mestre was written in 1910. It was composed with a lot of Orchestration – Chord Voicing and Harmonic Writing reformed from the early Chopinesque that the tonic function was slightly extended. It could be said that this piece of music was the new style of Llobet; it gathered Llobet's early techniques. It was composed in A minor key, tempo 3/8.

Suggested tempo \square 80

Structure: Rounded Binary Form



A: Begin with the melody accompanied with Chord Harmonic. The first theme was repeatedly played in measure 12 and ended with Dominant Chord. The second theme was played in measure 13 with Median Chord (C major Chord) and ended with Half Cadence, Dominant Seven Chord in measure 12. Then the first theme in measure 23 returned but the upper lines were changed to the middle lines; the

structure was changed but the melody and the Chord Harmonic were still the same. Finally, the song ended with E Octave Notes in measure 34.



Fig. 3.56 Miguel Llobet, El Mestre, Meas. 1 – 7



Fig. 3.57 Miguel Llobet, El Mestre, Meas. 12 – 19



Fig. 3.58 Miguel Llobet, El Mestre, Meas. 23 – 28



Fig. 3.59 Miguel Llobet, El Mestre, Meas. 34 – 40

B: In this section, the presentation was in Digression Chord; the melody was played with Harmonic technique in measure 35 – 40 and changed to Natural Playing in measure 40 in Upbeat rhythm. From measure 35 to 40, the theme was similar to the second theme (meas. 13) but the sound level was higher (Major Third). From measure 45 to 50, the structure from the first theme was presented by lowering its sound level (Major Second) and the section ended with Half Cadence in Dominant Chord.



Fig. 3.60 Miguel Llobet, El Mestre, Meas. 45 – 50

A': The first theme was played again in meas.51. The alternating between the upper lines (meas.51 – 53 and meas.57 – 59) and the lower lines (meas.54 – 56 and meas.60 – 62) was presented and the theme in Section B (meas. 35 – 40) was played again in measure 63 – 72.

Coda appeared in measure 73 – 78, in Harmonic structure (meas.75 – 76), and the song ended with E notation in three octave ranges in the structure of Pizzicato (meas. 77 - 78).



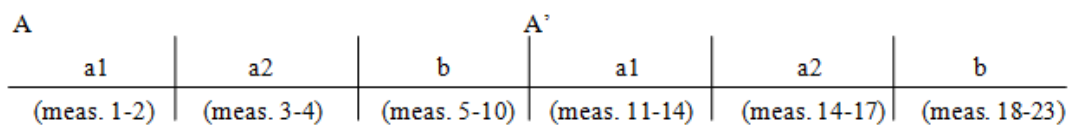
Fig. 3.61 Miguel Llobet, El Mestre, Meas. 73 – 78

La Nit de Nadal

This piece of music was arranged in 1918 by transforming the notes of the lied song named “El Desembre Congelat” for guitar playing. Its structure was not complicated and the arranger still conserved the characteristic of the local song completely. It was played in tempo 4/4 in E major key.

Suggested tempo: Allegro; $\theta = 120$, Adante; $\theta = 80$

Structure: Strophic Form



A: The first melody quickly appeared in measure 1 before slowly ending in measure 2 with Rallentando playing in Perfect Cadence, Tonic Chord. The melody was replayed in measure 3-4 with the structure similar to the first one. After that, the new melody appeared in Scherzando Character in measure 5; Time Signature was changed to 3/4 in measure 6 and immediately returned to 4/4 in measure 7. In measure 9, the Time Signature was changed to 2/4 and returned to normal rate in measure 10. This section slowly ended with Rallentando playing, in Perfect Cadence, Tonic Chord.



Fig. 3.62 Miguel Llobet, La Nit de Nadal, Meas. 1 – 4

The musical score consists of two systems. The first system is in common time (C) and features a melody with eighth and sixteenth notes, accented with 'v'. The tempo is marked 'a tempo y scherzando' and the dynamics are 'p'. The second system continues the melody and includes dynamic markings 'f', 'p', and 'p rall.'.

Fig. 3.63 Miguel Llobet, La Nit de Nadal, Meas. 5 – 10

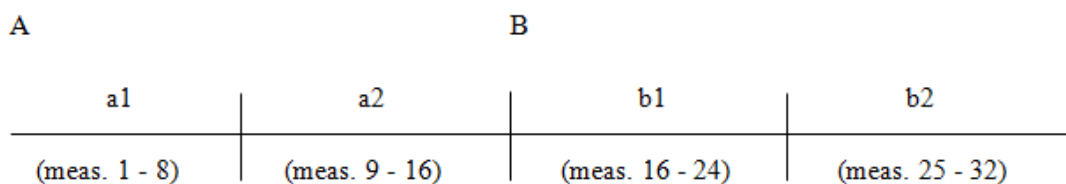
A': In this section, all the melody in section A was replayed but the Function and the Characteristic of the song were changed – the melody which began with Andante (meas.11) was played in tempo 2/4 (meas. 11-12), 3/4 (meas. 13) and returned to 4/4 (meas. 14). In measure 15-17, the first melody in this section was replayed (very similar to the first one). The Characteristic of the song in the first section appeared again in measure 18 and the Scherzando in the first section was replayed in measure 18 (similar to the first section). This section ended with Perfect Cadence in Tonic Chord (meas.23).

La Filadola

Llobet made new transcription of this song for guitar playing in 1918 by adding and transforming the Strophic Form to Binary Form that was popular at that time. It was played in E major key, tempo 3/8.

Suggested tempo ☐ 120 – 132

Structure: Binary Form



A: The first section (meas.1-8) began with upbeat (meas.1) and Tonic. The first phrase ended with Half Cadence (meas.4) while the second Phrase ended with Perfect Cadence – Dominant Chord to Tonic Chord (V-I) in measure 8. Measures 1-8 were composed with The Parallel Interrupted Period. The melody of the first phrase was played again in the third phrase – very similar to the first phrase (meas. 9-16) - and the fourth phrase ended with Perfect Cadence in measure 16. Measures 8-16 were composed with the Parallel Interrupted Period, too.



Fig. 3.64 Miguel Llobet, La Filadola, Meas. 1 – 8

B: Begin the section with the new phrase in upbeat (meas.16) and Sub-median Chord to Tonic Chord (VI-I) in measure 17. The first phrase ended with Deceptive Cadence , Dominant to Sub-median Chord (V-VI) in measure 19-20 following with the second phrase in the same melody but changing the end of the phrase to Perfect Cadence, Dominant to Tonic Chord(V-I) in measure 23-24. Measures 16-24 were composed with the Parallel Interrupted Period. The melody and the chord structure of the third phrase, measure 24-28, resembled the first phrase but the third phrase ended with Perfect Cadence (V-I) in measure 27-28. For the fourth phrase (meas.28-32), the melody and the chord structure resembled the second phrase but it ended with Perfect Cadence in measure 31-32. From measure 24 - 32, they were composed with Parallel Sectional Period.



Fig. 3.65 Miguel Llobet, La Filadola, Meas. 16 – 22

CHAPTER IV

PERFORMANCE PRACTISE

4.1 Fantasie Nova, Courante and Galiard by Jakub Rey Polak

These four pieces of music were firstly composed for Lute but they were later arranged for guitar; Prelude, Fantasie Nora and Courante were arranged for guitar by Leszek Cesarczyk while Galliarde was arranged by Heinz Teuchert.

What performers should understand is the four pieces of music were composed in Renaissance period which guitar was not the same as the present guitar so how to play the songs, techniques and sound were different from the songs played by Lute that was the original musical instrument for the songs. Therefore, performers should pay attention to how to play- the songs should be played and presented important symbols the same as the songs played in Renaissance- by searching and studying how to play the songs in Renaissance period as much as possible. Moreover, the important things the performers should also know to help playing the songs are Structure, Character of each song, Style, technique, Dynamic and Rhythmic.

Prelude

Prelude was composed with free rhythms in Contrapuntal and Improvisation styles. However, performers should play with Free Stoke technique, beware of the sound caused by finger nails which may annoy and devalue the music sound. At the beginning, they should practice with Slow Tempo to be able to understand and remember Position.

- Meas.4-6 should be played relating to the main theme appearing in the middle lines.

- Meas.9 in the third beat, the climax of the song, should be played clearly emphasizing the melody – the melody is alternatively played with leading and following between the upper lines and the lower lines (meas.9-12).

Fantasia Nova

This song was composed with fantastic harmony in contrapuntal. However, players should think about the in-time rhythm and be careful of the clearness of the melody (in each line) that was taken out from Contrapuntal Voices.

- From measure 22 to measure 30, there are the most moving melodies so the players should practice slowly and carefully in these measures; they should think about chords and positions including changing the position of the left hand that relates with the right hand at the same time, and should play leading - following melody carefully and clearly in Cannon style. (meas. 23-28).

Courante

This piece of Courante was presented in dancing rhythm of Italian Courante style with pretty quick tempo. Players should play constantly quick tempo and be able to present the melody interestingly by changing the sound colors – this technique was used in the repetition of the variation. While practicing, players should slowly play slow tempo. The important is in the real performance, the players should play with lively dancing rhythm.

- In meas. 49-52, the players can use metallic sound and change it to Natural Sound in meas.53.

Galliarde

Galliarde was another piece of music that was played with constantly quick dancing rhythm. Players should play like they are playing music in dancing and taking out liveliness and cheerfulness of rhythm. While practicing, players should play slowly and carefully; keep the consecutiveness of the melody while changing positions.

4.2 Prelude in C minor, BWV 999 and Fugue in G minor, BWV 1000 by Johann Sebastian Bach

These two pieces of music were versions arranged for guitar playing by Frank Koonce; Prelude (BWV 999) was rearranged in key D minor while Fugue (BWV 1000) was rearranged in A minor to avoid difficult positions while playing. This helped players form Articulation of the songs more easily. Besides, Open String was used in order to help playing more easily. For players who play Bach Lute Song, the importance the players should think about is the Characteristic of the song they play as it specifies playing techniques, dynamic, ornament and details to make the most complete song. Moreover, players should understand structure of the song for it helps them see the Song Concept as well as Phrasing and Articulation of the melody.

The same as Renaissance period, guitar in Baroque period was not like guitar we play at present so players at that time had to understand the difference between guitar and Lute – though they were similar, they were different in sound, playing techniques and types of hands while playing. Players should play with Free Stroke technique and beware of annoying sound when they change positions on the left hand and the sound from their right hand nails.

Prelude in C minor, BWV 999

Prelude was all composed in Arpeggio so players should play with Free Stroke technique; remember the importance of position changing by slowly practicing Block Chord to avoid the annoying sound while changing positions on the left hand. On the right hand, play with full sound and beware of the annoying sound from the nails – Planting technique is good for the right hand practice because it can solve this problem.

- For the first beat in measure 15, the players have to put the little finger on the fifth bar, especially, on 1,2 and 3 string to strengthen the finger. Therefore, the players should practice this technique in advance.

- The characteristic of the melody in measure 19-22 is the movement from low sound to high sound and for the melody in measure 23-30, there is the movement from high sound to low sound so the players should realize the importance of Dynamic in the two melodies by playing the style of Crescendo poco a

poco, it means gradually louder, little by little (P < F) in measure 19-22 and the style of Decrescendo poco a poco, it means gradually softer, little by little (F > P) in measure 23-30.

Fugue in G minor, BWV 1000

At first, this piece was composed for violin playing so players should study how to play, how to present and defining the song in violin style: Articulation, Phrasing, Dynamic, especially playing techniques which clearly show the difference between guitar and violin such as Block Chord that the guitar can play more easily than the violin. Moreover, players should realize the importance of how to pluck (players should pluck with Free Stroke) and position changing. The most importance that cannot be overlooked is the awareness of the importance of the song subject and clearly presenting the Contrapuntal Style. The players should pay very much attention to the song subject that is the heart of Fugue.

- In measure 32 – 34, the players can play with Crescendo for the First F# Chord, resolve in the next chords, follow with the technique of Diminuendo (meas. 33) and emphasis the B7 Chord with Crescendo Technique (meas. 34).

4.3 Introduction and Variation on a theme by Mozart Op.9 by Fernando Sor

This piece of music was composed from the opera melodies which were presented in variations with various emotions. It sounded as if an opera were presented through this piece of music. Therefore, operas can be performed through this piece of music. Players should study the plot of the opera and realize the importance of the character in each variation including the importance of the Introduction and Coda in the Introduction should be differently played from theme and variation clearly.

- In Introduction, rhythm in measure 10 and 12 should be clearly presented with Triplets while dotted rhythm was only a notation convention.¹

¹ Stanley Sadie, *The New grove dictionary of music and musicians*, (New York; Oxford University Press, Inc., 2001), 381-387.

For practicing, it should be divided to practice slowly, especially in Variation 1, 4, 5 and Coda which the rhythm was quick and the left hand and the right hand have to relate to each other efficiently.

- In variation 1 and 5, there are slur notes that are quick and consecutive appearing several times so the players should be careful of the positions on his left hand; the hand should move a little and make sound consecutively, it should not move much or be away from the Finger Board too much.

- In variation 5 in measure 119, the positions on the finger board are rather far to reach so the players should bend a little forward to be able to play easily with these positions.

4.4 Ständchen from Six Schubert's sche Lieder songs and Tarantelle from Bardenklänge Op. 13 Heft 6

These two pieces of Mertz's showed Pianistic Style that was influenced from the piano songs of famous pianists in Romantic period such as Mendelssohn, Chopin, Schumann, and Liszt etc. From this influence, the songs were played with various techniques on both left and right hand and expressed rich emotions. Players have to take out music art, emotions, and song characteristic including some details such as, some words that indicate the song characteristic in each part: novel and idiosyncratic notational indications. The most importance is the players should be able to take out the pianistic symbols while playing.

Ständchen from the Six Schubert Songs

The original of this piece was a lied song that was arranged for a singer to sing with piano. Mertz did the transcription for guitar so players should think about the lied music while playing; the players should take out the main melody and the accompaniment and divide them clearly to sound as if a singer is singing with a piano. Practicing by dividing the main melody and the accompaniment and then play them together later helps the song sound clear. Moreover, the players should practice the song with metronome with slow tempo and adjust to quick tempo later.

- Measures 1-4 are the introduction of the song so the players should play very softly.
- Measures 38 – 57 are presenting “Echo Sound”. The melody in the low line is played and it is repeatedly played in the upper line. The players should play the repeated melody more softly to sound like “Echo sound”.

Tarantelle from Bardenklange Op. 13 Heft 6

This piece of music was presented with quick dancing rhythm. However, in the quick fantastic techniques of the song, Mertz clearly inserted musical ideas in each part so players should not overlook this. Therefore, while the players practice, they should realize what the composer indicated such as Dynamic, Articulation and the sound color. Remarkably, the players should play with Free Stroke through the song.

- Measure 21 and 23 are the example of main idea presenting of the song so the players should play with clear Crescendo.
- In measure 14-20, there is the word “Flag” indicated in the notation. This means Harmonic is played.
- In measure 39 -40, the notation should be played in the first position
- In Development (meas. 100-137), the players should play with colorful tone and lively sound.
- In Coda in measure 225-243, the players should play Arpeggio technique with quick loud sound.

4.5 Impromptus by Richard Rodney Bennett

This piece doesn't have much a difficult technique to play. However, the most difficult thing in this song is “the musical idea”. The player must to know exactly what the composer wants to explain or to say by the music sound. Because of the Impromptus is written in “atonal language” which less the beautiful melody while the tonal music is easier than to listen. Other important things are the shape, dynamic,

color and rhythm. The player must to know all the detail for playing the best in “strong idea” If playing atonal music just only a note but no idea, it is too dangerous for the musical.

4.6 Selection songs from the Diez Cancion Populares – Catalanans by Miguel Llobet

All these selected pieces of music are outstanding in arrangement with harmonies having an aura of Orchestration and Llobet indicated music elementary : Character, Tempo, Dynamic and Color in the details of the left and right hands such as terminology for placement of the right hand and clearly indicating the positions for the left hand. Therefore, the players should not overlook what the composer indicated and should play with these factors as possible as it could be. Knowing the meaning of the song title is very necessary for playing and the song explication.

La Filla del Marxant

This piece title means “The merchant’s daughter”. It presents the melody with Harmonic; players should aware of the importance of clear sound quality in the indicated tempo: Andante, ma non troppo.

La Rossinyol

This piece title means “The Nightingale”. It is presented in dancing rhythm, having the continuing melody. It should be played with clear lively melody. For the first and second phrases, the melodies are so similar so they should be differently played; the first phrase should be played clearly and loud while the second phrase played with dolce in more tenderness.

La Filadola

This piece title means “The Spinner Woman”. It is presented in Scherzando with humorous characteristic so it should be played joyfully and cheerfully. The song is repeatedly played so Color is important to show the difference

between the first and second playing. Same as usual, players should show the difference between variation A and B while playing.

- In measure 13, 20-21, the repeatedly playing is presented.

Players can show the difference with Ponticello in the melody.

- In measure 27-28, the melody is presented in Bass style so it should be played louder than the upper line with finger p.

El Mostre

This piece title means “The teacher”. It was Llobet’s the most advanced work for guitar at that time. It is harmonic composing with such excellent orchestration that it offers tone color to season the melody and inserts dissonances to color the song- it is Impressionist Style. Players should see the importance of Fingering on the left hand because it indicates Character and Tone Color of the melody.

- In measure 29 -31 and 57 -59, Pizzicato is played; the melody should be played with p finger (pluck with finger flesh more than nail) and put the palmer on the strings to make Pizzicato Sound at the Bridge.

La Nit de Nadal

This piece title means “Christmas Eve”. It is presented in Choral style with lied song feeling. The phrases are divided with Fermata. Players should pay attention to Character indicated differently in each phrase to show the clear difference between leading and answering of the song, for example, the first phrase is loud played in measure 1 before gradually softer and slower in measure 2.

- In measure 5-7 and 18 -19, the players should practice with Block Chord in advance to help playing easier.

CHAPTER V

METHODOLOGY AND PRESENTATION

5.1 Performing Information

How and the process to select these songs for guitar performing began by studying the information from guitar notation books edited by guitarists and composers as well as the exact copies about guitar then consulted the adviser; the decision depended on the level of difficulty and styles of the selected pieces.

All these pieces were selected by considering the important, well known composers in each period such as Renaissance, Baroque, Classic, Romantic and the Twentieth Century. These periods were different in character, idea of composing including the playing technique. The standard of the selected songs was considered on the best composer of classical guitar history.

5.2 Proposal to Advisor

All selected pieces were proposed to the advisor for ideas and suggestion. After the pleasing conclusion, the advisor accepted the proposal and allowed practicing.

5.3 Studying of related information

Studying and knowing the relation of the information is very important; the more a performer does, the more he understands and gets keen about the objectives of the performance. It is essential for a performer to study the songs he will perform in following points: analysis, structure, forms, and the history of the pieces and composers in guitar literature view. After that, relate all the information he gained to understand emotions, objectives of the pieces, styles and playing techniques indicated

in the composition. These can be done by studying and searching from classical guitar books and various websites about guitar.

5.4 Proposal

When all needed information was ready, it was brought to the process of proposal by presenting to the qualified committee and taking examination was done - the performer will pass the evaluation if he understands the songs and is ready to perform in the public. Next, improve the information after the proposal, review and practice the pieces.

5.5 Preparing for the Graduate Recital

Although discussing the program with the advisor and studying private lesson are the first things that should be done, a minimum of four hours self practicing as a routine is the most important; it is successfully learning work with understanding the pieces to perform. However, the practicing always done but without the goal of a successful performance is considered not perfect, therefore the preparation for the graduate recital should consist of four factors mention above. Finally, the process report will be handed to the adviser for the result in the schedule in the project plan.

Before the recital, hearing examination will be proposed to the committee. Next, contact the manager to reserve recital room. Then, prepare the program note with summarized information. Eventually, perform the graduate guitar recital.

5.6 Setting of the Study and Practice schedule

Composer and Pieces	2012				2013			
	Aug.	Sep.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.
1. Jakub Reys Polak								
- Prelude								
- Fantasia Nova								
- Courante								
- Galiard								
2. Johann Sebastian Bach								
- Prelude in Cm, BWV 999								
- Fugue in Am, BWV 1000								
3. Fernando Sor								
- Introduction and Variation on a theme by Mozart Op.9								
4. Johann Kaspar Mertz								
- Ständchen								
- Tarantelle								
5. Richard Rodney Bennett								
- Impromptu								
6. Miguel Llobel								
- La Filla del Marxant								
- La Filadola								
- Lo Rossinyol								
- El Mestre								
- La Nit de Nadal								

Fig. 5.1 The Study and Practice schedule

5.7 Presentation

The Graduate guitar Recital is presented as a formal recital. The program is separated into two sections by 15 minutes intermission. The audiences will receive the information from a program note, which will be given before the concert begins.

5.8 Program and approximated time

The program consists of six compositions as the following:

- 5.8.1 Prelude, Courante, Fantasia Nova and Galiard
by Jakub Polak Reys approx.10 minutes
- 5.8.2 Prelude from BWV999 and Fugue from BWV
1000 by Johann Sebastian Bach approx. 9 minutes

- | | | |
|-------|--|-------------------|
| 5.8.3 | Variations on the Theme of Magic Flute Op.9
by Fernando Sor | approx 10 minutes |
| 5.8.4 | Ständchen from Six Schuert Songs and
Tarantella by Johann Kaspar Mertz | approx.10 minutes |
| 5.8.5 | Impromptus by by Richard Rodney Bennett | approx. 8 minutes |
| 5.8.6 | La Filadola, Lo Rossinyol, El Mestre, La Filla
del Marxant and La Nit de Nadal from Diez
Canciones Populares Catalanas by Miguel
Llobet | approx.14 minutes |

Total approximated time is 62 minutes without intermission.

CHAPTER VI

PROGRAM NOTE

6.1 The Biography of the performer

Sumetus Eambangyung

Sumetus Eambangyung started to play music at the age of 10 with his father, Somchai Eambangyung. When he was 16, he studied the classical guitar for the first time with Kiratinant Sodprasert at Keytanan Music School. He entered the college of music, Mahidol University where he studied with Suvit Klinsmith, Woratep Rattana-umpawan, Leon Koudelak and Dr. Paul Cesarczyk and got B.M. in Music Performance Majoring in Classical Guitar. After graduation, He continually studied post- graduated in Music Performance with Dr. Paul Cesarczyk. He also took masterclass with Izhar Elias, Takeo Sato and Tomonori Arai.

At present, he is a part time teacher at College of Music, Mahidol University and is teaching at Somchai Music Home.

Sumetus arrange Thai traditional music to play with classical guitar. In 2011, he presented the song “Kamen Sai-Yok” by playing Thai hammered dulcimer with classical guitar in” IX International Dulcimer Festival in Valasske Merizirici, Czech Republic, he played Thai hammered dulcimer and Hitoshi Miyashita played classical guitar.

6.2 The Program note

The program is composed of the six following compositions:

Recital Program

Jakub Polak Reys (c1550-c1605)

Prelude

Courante

Fantasia Nova

Galliard

Johann Sebastian Bach (1685-1750)

Prelude from BWV999

Fugue from BWV 1000

Fernando Sor (1778-1839)

Introduction and Variations on
theme by Mozart op.9

Intermission

Johann Kaspar Mertz (1806-1856)

Staändchen

Tarantella

Richard Rodney Bennett (1936 - 12)

Impromptus

Miguel Llobet (1878- 1938)

Five Selected Songs from
“Diez Canciones Populares
Catalanas”:

- La Filadola,

- Rossinyol

- El Mestre

- La Filla del Marxant

- La Nit de Nadal

6.3 Composer's Biography

Jakub Reys-Polak (c1550-c1605)

Jakub Reys-Polak or Jacques le Polonois in French name is a Polish lutenist and intellectual who was born about 1540 at Augustow in Poland. On appearing record, his name and his hometown have appeared in Robert Dowland's the book, "Varietie of Lute Lessons". He went to France to be a lutenist and attendant of King Henri III in Paris in 1574. He worked there all his life and passed away in Paris in 1605. All his music work in this performance collection was recorded in the collection of lute music called "The Saurus Harmonicus" (1603) by Johan Baptise Besard. It was composed for only lute to play in the palace of King Henry III of France.

Prelude is a short music form in free style which often played introduction as the first song of the performance. It was composed in Contrapuntal and Improvisation with free structure style in D major key.

Fantasia nova is the music form based for improvisation. This piece was composed for instrumental music, using A minor key as the main key in Contrapuntal with free structure style. It wasn't influenced by dancing rhythms or lied songs but developed to be fantastic and complicated. Owing to not coming from dancing rhythm, Fantasia is no fixed form, showing contrapuntal technique and free with flexible styles which a composer dictates of his freely ranging imagination.

Courante is the French dancing music form out-standing at the end of the 16th century. It becomes dancing rhythm which is popular among the high society people and the European noblemen, especially in France and England. This piece was composed in Italian Courante style- the fairly slow dancing rhythm- with the triple in A minor key. There were two variations; each variation was repeatedly played.

Galliard is the dancing music form of Italian original which is popular all over Europe in 16th and 17th centuries with quick and cheerful rhythm, Triple meter in the form, and normally paired with the Pavan. This piece of music was composed in the form of quick triple time dancing rhythm in D major. There were two sections; each section was repeatedly played. Thoinot Arbeau said in his book,

Orchessographie, that the galliard's steps were similar to the saltarello and the tourdion.

Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach was born in Eisenach, Thuringia, Germany on March 21, 1685. He was a descendant of an old musical family in Eisenach and he was one of the most important and outstanding musicians in Baroque period. He began studying music with his father, Johann Ambrosius Bach. After his parents had died in A.D.1694, he moved to live with his brother, Johann Christoph Bach, with whom he furthered his music studying. Bach was a high- qualified musician. He died on 28 July 1750 in Leipzig. His work was not successful as it should have been so a lot of his work disappeared. However, his musical composition and autobiography came back to people's interest after he had died for almost 100 years owing to the presentation of his work " St. Matthew Passion" by Felix Mendelssohn in Berlin in 1829.

Prelude in C minor, BWV999 was composed at the earliest time of Bach's beginning to compose the songs for lute (1707 – 1717). It was composed for single soloing we could see from the manuscript entitled "Praelude in C moll Pour La Lute di Johann Sebastian Bach" that was copied by J.P. Kellner. Moreover, it was found that this piece of music was in "12 Little Preludes for Beginners" which were played with cembalo or harpsichord at that time. This piece of work was original composed to play with 10 stringed lute. The basic idea for the composition of this piece of music came from all the Arpeggiate playing Styles. The Counterpoint in two sound lines was presented in every phrase of the song. Now, this piece of music was arranged for classical guitar; it was arranged and transposed from C minor key to D minor key.

Fugue in G minor, BWV 1000 was copied from Sonata No.1 in G minor, BWV1001 to play with lute. The transcript of this piece of work was not found; Only lute tablature for 13 stringed lute in D minor composed by Johann Christian Weyrach, the lute-player who was Bach's friend, was found. This piece of music was composed by using Three-Voice Fugue form. Now, when it was arranged to play with a classical guitar, it was transposed from G minor to A minor by the present time guitarists.

This piece was composed in Fugue style; it is the composition in Contrapuntal composition, which developed from Imitative Counterpoint, in which a short melody or phrase (the subject) is introduced at the beginning by one part and taken up by others (imitation) and developed in a continuous interweaving of the voice parts.

Fernando Sor (1778-1839)

Fernando Sor was a famous Catalan-Spanish guitarist and composer in the early of 19th century. He was born on February 13, 1778 and baptized in Barcelona on February 14, 1778. He began studying music, especially guitar with his father. He moved to further his study in the monastery of Montserrat, after his father's death in 1790, where he learned music theory and musical composition. From 1799 to 1813, he had mainly worked as an administrative sinecure. He fled from political danger to live in Paris in 1813 and moved to London two year later. In London, he composed a lot of songs and was much successful as a qualified guitarist and composer so he could make guitar a popular musical instrument in England at the early of 19 century. He provided guitar performances as a master of the guitar and an extraordinary composer all across Europe such as Paris, Berlin, Warsaw and Moscow etc. He died on 10 July 1839 because of the tongue and throat cancer.

Introduction and Variation on a theme by Mozart Op.9: This piece of music was the most important to help Fernando famous for both composer and the qualified guitarist with excellent techniques. It was composed while he was living in London that firstly printed in 1821 on titles "Oh cara armonia" and "The Royal Harmonic Institution". It based on the melody of the song "Das Klirget so herrlich" which was the song near the end of Act 1 in Mozart's opera "The Magic Flute" which was translated in three Italian titles as "O cara armonia". He dedicated this piece of work to his younger brother, Carlos Sor. For the manuscripts, Sor had written the songs with difficult techniques that maybe only he himself could play them at that time. Another purpose of this piece of work was to impress his audience about virtuoso and virtuosic in his guitar work.

This piece of music was composed by using the structure "Variation form", non-dance form, which the theme (musical idea) was repeated several times but

the accompanies were different; the changing melody repeated in each section was specially emphasized. Its tempo was 4/4 but the characteristic of each variation was different. The two keys, E- major and E-minor, were alternated in each section. From the theme section to all variations, they were composed in the Binary form.

Johann Kaspar Mertz (1806-1856)

Johann Kaspar Mertz was born on 17 August 1806 in Pressburg, Hungary- now it is Bratislava, Slovak republic. He began studying music with guitar and flute but, because of his family budget problem, he had to teach music when he was only twelve. However, in 1840, he left his hometown to work in Vienna. After that, he became well known as a guitarist and song composer and his work was firstly published in Vienna. He provided concert tours in Austria, Poland, Germany and Russia .In 1842, he met Josephine Plantin, the pianist who was later his wife and both of them did music work and performed duets of their own composition for guitar and piano. Mertz suffered neuralgia that weakened his health. Due to heart disease and his weak health, he died on October 14, 1856. At present, Johann Kaspar Mertz is still accepted as a qualified guitarist in the first row with very outstanding unique guitar composition during the Early Romantic Period or at the middle of the century 19th

Ständchen, means “Serenade”, which was a small lied song in the song collection “Schwanengesang” or “Swan Song”. It was the original music composition of Franz Schubert. In Franz’s transcription, the lyric came from Ludwig Rellstab’s poems confessing love to girls. Johann Kaspar Mertz transcribed it with his own styles. However, the transcription of the collection was similar to Schubert’s manuscript. Maybe, that was because of the limit of the guitar quality or the composer’s aims to make him change the keys of this song, from D minor to A minor and composed some adding parts at the end of the song, yet the melody and the characteristic of the original manuscript were still conserved.

Tarantelle was a small song from the 15 Hefts of the collection “Bardenklänge” which meant “Bard Sounds”. Bardenklänge were rare composition of that period. Tarantelle came from the word “Tarantella”, which was the local dancing rhythm significant in speed, originated in southern Italy. The prey of Tarantism, the person bitten by Tarantula (a very dangerous spider), would dance “Tarantella” in

order to recover from its poison. The composing and playing were influenced by the piano styles in Romantic period which influenced Merzt's composition which could have come from his wife's piano playing.

The Tarantelle composed by Merzt was full of not only difficult techniques to play but also outstanding musical details of guitar characteristic and experienced knowledge the composer gave. This piece of music was composed to show gorgeous playing techniques gathering with dance music in speed rhythm – most rhythms in the song were in Triple time 6/8 and the main key was A minor.

Sir Richard Rodney Bennett (1936)

Sir Richard Rodney Bennett is a famous English composer and pianist of the English music history. He was born on March 29, 1936 in Broadstairs which is a seaside city in the east of Kent. Now, he lives in New York City which he has moved to since 1979. He studied music at the Royal Academy of Music with Howard Ferguson and Lennox Berkeley. He had also got a scholarship from French government to study music with Pierre Boulez in Paris. From 1963 to 1965, he had taught music at the Royal Academy of Music, after that he had taught music at Peabody Institute in Baltimore, United States from 1970 to 1971. All the time, he had composed a lot of music: Opera, Symphonies, Concerto, Choral work and Solo instrumental works. He composed not only classical music but also Jazz music, popular music and film music. His guitar compositions are Guitar Concerto for guitar and chamber orchestra, Sonata and Impromptus.

Impromptus is a song that Bennett wrote like an exercise for practice and learns how to write a concerto for guitar which he has been suggested by Julian Bream, the Great British guitar virtuoso. The word "Impromptu" means a song that has been written like an improvisation when we listen to. It has 5 movements; Recitativo, Agitato, Elegiaco, Con fuoco and Arioso. He uses the strict twelve-tone technique to write the music. The most one that he use for this music are Interval Class pitch. He also use lots of color, dynamic, texture and music language (serialism) to explain contact to musician and listener.

Miguel Llobet Solés (1878- 1938)

Miguel Llobet Solés was a well known Catalan- Spanish guitarist at the end of 19th century and the beginning of 20th century. He was born on October 18, 1878 in Barcelona. He began studying guitar with Magin Alegro. Besides, he had got an opportunity to go to the concert of Antonio Jiménez Manjón (1866-1919), a qualified blind guitarist in Barcelona. These were the beginning to inspire him to the way of the classical guitarists. In October, 1892, Magin Alegro, his first teacher, introduced him to Francisco Tárrega and two years later, Tárrega taught him guitar in The Municipal Conservatory of Music in Barcelona. He performed his first public concert at the Conservatory of Valencia in 1901 and later in Madrid in 1902 and 1903. In 1903, the Royal Family of Spain came to see his concert, too. Since then, he had become a guitarist who went on the most concert tours at that time; he gave concert in his own country, in Europe, in South America and in USA. At the end of his life time, he didn't go on any concerts but stayed with his family and relaxed. He died on February 22, 1938.

Diez Canciones Populares Catalanas were pieces of music that came from popular Catalan local songs arranged for Solo guitar playing. “The Diez canciones Populares Catalanos” or “The 10 popular Catalonian folk songs” in English were the most famous collection of Miguel Llobet. They were the collection of songs that Llobet had arranged from 1889 to 1918 and were printed in 1964 by Union Musicale Espanola (U.M.E).The Catalonian Folk songs arranged by Llobet looked as if they were the music work that showed Llobet's characteristic; the music work showed perfect musical raw materials given to the songs through special arranging techniques of Chord Voicing and Coloristic Effects on the guitar including emphasizing on full potentiality of outstanding guitar characteristic.

On the recital, the five song are presented as followed:

La Filla del Marxant was composed in easy structure with Harmonic technique, alternated with picking in the middle line for the melody supported by Bass and Harmony Chords. Each measure and rhythm was in E major key, tempo 6/8.

Lo Rossinyol was in easy structure and characteristic – it was the circle song with melody repetition supported with Harmony Chords of tempo 6/8 and dancing song characteristic in A major key.

El Mestre was written in 1910. It was composed with a lot of Orchestration – Chord Voicing and Harmonic Writing reformed from the early Chopinesque that the tonic function was slightly extended. It could be said that this piece of music was the new style of Llobet; it gathered Llobet's early techniques. It was composed in A minor key, tempo 3/8.

La Nit de Nadal was arranged in 1918 by transforming the notes of the lied song named "El Desembre Congelat" for guitar playing. Its structure was not complicated and the arranger still conserved the characteristic of the local song completely. It was played in tempo 4/4 in E major key.

La Filadola was the song Llobet made new transcription of this song for guitar playing in 1918 by adding and transforming the Strophic Form to Binary Form that was popular at that time. It was played in E major key, tempo 3/8.

CHAPTER VII

CONCLUSON AND SUGGESTIONS

7.1 Conclusion

The Graduate Guitar Recital by Sumetus Eambangyung was given on Thursday, March 28, 2013 at Music Auditorium. The Recital program was as follows:

Prelude, Courante, Fantasie Nova and Galliard
by Jakub Polak Reys approx.10 minutes

Prelude from BWV999 and Fugue from BWV 1000
by Johann Sebastian Bach approx. 9 minutes

Variations on the Theme of Magic Flute Op.9
by Fernando Sor approx 10 minutes

Intermission

Ständchen from Six Schuert Songs and Tarantella
by Johann Kaspar Mertz approx.10 minutes

Impromptus by by Richard Rodney Bennett approx. 8 minutes

La Filadola, Lo Rossinyol, El Mestre, La Filla del
Marxant and La Nit de Nadal from Diez Canciones
Populares Catalanas by Miguel Llobet approx.14 minutes

The Recital committee was composed of Dr. Paul Cesarczyk, Asst. Prof. Anak Charanyananda and Assoc. Dr. Kovit Kantasiri as the External Committee

Member. The complete program was recorded on CD and DVD. Approximately 40 people came to the recital

7.2 Suggestion

Suggestion and ideas received after Graduate Guitar Recital are as follow:

7. 2.1 Performer's self Preparation

7.2.2 The Program

7.2.3 The venue and the instrument

7.2.4 Other organizing functions

7. 2.1 Performer's self Preparation

Successful performance can occur from practicing plan made step by step. Firstly, the performer gets practicing details in both techniques and musical being. Secondly, the performer has to have disciplines and put suitable practicing objectives in short term and long term, which will create more efficient practicing. Practicing as plan designed with disciplines and clear objectives, the performer can control his body while playing and gain more confidence in performing as well as manage practicing most efficiently under the limited time.

Some suggestions expected to be useful for everyone interested are:

7.2.1.1 Make practicing table for the performance; indicate practicing objectives clearly, indicate practicing time in each objective and follow the indicated things strictly.

7.2.1.2 The performer should perform pieces of music in recital program or some parts of it in different places as possible such as master class, student guitar recital, guitar studio class, or at colleges of music in other universities.

7.2.1.3 After the recital, the performer gathers suggestion and criticism to see what the problems are and whether there is development or not. Then make discussion with music teachers about how to solve the problems and how to get more development.

7.2.2 The program

7.2.2.1 The program of pieces of music should be selected from different periods to present the variety of periods about guitar knowledge, literature and various emotions.

7.2.2.2 The program of pieces of music and playing time indication should be carefully done; playing time before and after the intermission should not be too different.

7.2.2.3 Pieces of music presentation should be done with easily listening pieces of music following with the difficult ones.

7.2.3 The venue and instrument

7.2.3.1 The recital rooms or recital chambers should be carefully checked for acoustic, spot lights, and microphone position (if used).

7.2.3.2 The musical instrument for recital should be the same as the practicing one. Don't forget to put the musical instrument in the recital room or recital places before the recital in order that the instrument adjusts itself with the weather condition of that place.

7.2.4 Other organizing Functions

7.2.4.1 The Performer should contact with related officers and staff three or four weeks in advance for the allowance of performing places.

7.2.4.2 On recital day, there should be some assistants for distributing program notes and looking after the entrance and departure of the room.

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APPENDIX

Audio CD

Track 1 : Polak : Prelude

Track 2 : Polak : Fantasie Nova

Track 3 : Polak : Courante

Track 4 : Polak : Galliard

Track 5 : Bach : Prelude in C minor, BWV 999

Track 6 : Bach : Fugue in G minor, BWV 1000

Track 7 : Sor : Introduction and Variations on theme by Mozart, op.9

Track 8 : Mertz : Ständchen

Track 9 : Mertz : Tarantelle

Track 10 : Bennett : Impromptus, Recitativo

Track 11 : Bennett : Impromptus, Agitato

Track 12 : Bennett : Impromptus, Elegiaco

Track 13 : Bennett : Impromptus, Con Fuoco

Track 14 : Bennett : Impromptus, Arioso

Track 15 : Llobet : La Filla del Marxant

Track 16 : Llobet : La Filadola

Track 17 : Llobet : Lo Rossinyol

Track 18 : Llobet : El Mestre

Track 19 : Llobet : La Nit de Nadal

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