

**ARTISTIC RESEARCH OF INTERPRETATION AND PERFORMANCE ON
FIVE SELECTED CLASSICAL GUITAR WORKS**

HERRY RIZAL DJAHWASI

**ARTISTIC CREATIVE WORK DISSERTATION PRESENTED TO QUALIFY
FOR A DOCTOR OF PHILOSOPHY (MUSIC PERFORMANCE)**

**FAKULTLY OF MUSIC AND PERFORMING ART
SULTAN IDRIS EDUCATION UNIVERSITY**

2023

UPSI/IPS-3/BO 32
Pind : 00 m/s: 1/1

Sila tanda (✓)
Kertas Projek
Sarjana Penyelidikan
Sarjana Penyelidikan dan Kerja Kursus
Doktor Falsafah

✓

INSTITUT PENGAJIAN SISWAZAH

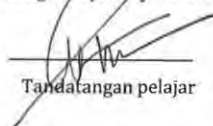
PERAKUAN KEASLIAN PENULISAN

Perakuan ini telah dibuat pada 7.....(hari bulan) February (bulan) 2023...

i. Perakuan pelajar :

Saya, Herry Rizal Djahwasi, P20202001811, FACULTY OF MUSIC AND PERFORMING ARTS (SILA NYATAKAN NAMA PELAJAR, NO. MATRIK DAN FAKULTI) dengan ini mengaku bahawa disertasi/tesis yang bertajuk AN ARTISTIC RESEARCH: INTERPRETATION AND PERFORMANCE OF FIVE SELECTED CLASSICAL GUITAR WORKS

adalah hasil kerja saya sendiri. Saya tidak memplagiat dan apa-apa penggunaan mana-mana hasil kerja yang mengandungi hak cipta telah dilakukan secara urusan yang wajar dan bagi maksud yang dibenarkan dan apa-apa petikan, ekstrak, rujukan atau pengeluaran semula daripada atau kepada mana-mana hasil kerja yang mengandungi hak cipta telah dinyatakan dengan se jelasnya dan secukupnya


Tandatangan pelajar

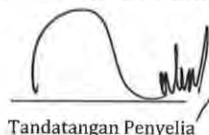
ii. Perakuan Penyelia:

Saya, Profesor Zaharul Lailiddin Bin Saidon (NAMA PENYELIA) dengan ini mengesahkan bahawa hasil kerja pelajar yang bertajuk AN ARTISTIC RESEARCH: INTERPRETATION AND PERFORMANCE OF FIVE SELECTED CLASSICAL GUITAR WORKS

(TAJUK) dihasilkan oleh pelajar seperti nama di atas, dan telah diserahkan kepada Institut Pengajian Siswazah bagi memenuhi sebahagian/sepenuhnya syarat untuk memperoleh Ijazah Doktor Falsafah Pengkhususan Persembahan Muzik (SILA NYATAKAN NAMA IJAZAH).

7-2-2023

Tarikh


Tandatangan Penyelia



UPSI/IPS-3/BO 31
Pind.: 01 m/s. 1/1
**INSTITUT PENGAJIAN SISWAZAH /
INSTITUTE OF GRADUATE STUDIES**
**BORANG PENGESAHAN PENYERAHAN TESIS/DISERTASI/LAPORAN KERTAS PROJEK
DECLARATION OF THESIS/DISSERTATION/PROJECT PAPER FORM**

Tajuk / Title: ARTISTIC RESEARCH OF INTERPRETATION AND PERFORMANCE
ON FIVE SELECTED CLASSICAL GUITAR WORKS

No. Matrik / Matric's No.: P20202001811

Saya / I : HERRY RIZAL DJAHWASI

(Nama pelajar / Student's Name)

mengaku membenarkan Tesis/Disertasi/Laporan Kertas Projek (Kedoktoran/Sarjana)* ini disimpan di Universiti Pendidikan Sultan Idris (Perpustakaan Tuanku Bainun) dengan syarat-syarat kegunaan seperti berikut:-
acknowledged that Universiti Pendidikan Sultan Idris (Tuanku Bainun Library) reserves the right as follows:-

1. Tesis/Disertasi/Laporan Kertas Projek ini adalah hak milik UPSI.
The thesis is the property of Universiti Pendidikan Sultan Idris
2. Perpustakaan Tuanku Bainun dibenarkan membuat salinan untuk tujuan rujukan dan penyelidikan.
Tuanku Bainun Library has the right to make copies for the purpose of reference and research.
3. Perpustakaan dibenarkan membuat salinan Tesis/Disertasi ini sebagai bahan pertukaran antara Institusi Pengajian Tinggi.
The Library has the right to make copies of the thesis for academic exchange.
4. Sila tandakan (✓) bagi pilihan kategori di bawah / Please tick (✓) for category below:-

☐ **SULIT/CONFIDENTIAL**

Mengandungi maklumat yang berdarjah keselamatan atau kepentingan Malaysia seperti yang termaktub dalam Akta Rahsia Rasmi 1972. / Contains confidential information under the Official Secret Act 1972

☐ **TERHAD/RESTRICTED**

Mengandungi maklumat terhad yang telah ditentukan oleh organisasi/badan di mana penyelidikan ini dijalankan. / Contains restricted information as specified by the organization where research was done.

☒ **TIDAK TERHAD / OPEN ACCESS**

(Tandatangan Pelajar/ Signature)

(Tandatangan Penyelidik / Signature of Supervisor
& (Nama & Cop Rasmi / Name & Official Stamp)

Tarikh: 1 SEPTEMBER 2023

Catatan: Jika Tesis/Disertasi ini **SULIT @ TERHAD**, sila lampirkan surat daripada pihak berkuasa/organisasi berkenaan dengan menyatakan sekali sebab dan tempoh laporan ini perlu dikelaskan sebagai **SULIT** dan **TERHAD**.

Notes: If the thesis is **CONFIDENTIAL** or **RESTRICTED**, please attach with the letter from the organization with period and reasons for confidentiality or restriction.

Acknowledgements

Assalamualaikum Warahmatullahi Wabarakatuh,

I am deeply humbled and grateful to Allah SWT for bestowing His blessings and guidance upon me throughout my journey towards the completion of my PhD in Music Performance. This achievement would not have been possible without His divine support and mercy.

I would like to extend my heartfelt gratitude to my beloved parents, Alwi Djahwasi and the late Sity Rogayah Almarhum, for their unwavering love, encouragement, and sacrifices. Your constant prayers and belief in me have been my driving force. To my devoted wife, Baiq Farida, your patience, understanding, and endless support have been the foundation of my success. Your presence has brought solace and motivation to every step of this journey. My daughters, Vidka and Lia, you are my inspiration and motivation. Your innocent smiles remind me of the purpose behind my efforts, and I am committed to setting an example for you to follow your dreams.

I am deeply indebted to my supervisor, Prof. Zaharul Lailiddin Bin Saidon, for his guidance, expertise, and mentorship throughout this arduous journey. Your unwavering commitment to my development has been invaluable.

I would like to express my gratitude to the entire FMSP team, led by Dean Prof. Madya. Dr. Muhammad Fazli Taib bin Saearani, Dr. Christine a/p Augustine, PM. Dr. Nizam Nasrifan, Dr. Tham Hong Kent, and Puan Enn. Your encouragement, insights, and continuous support have been instrumental in shaping my academic and personal growth. To Dr. Bayu Tedjo, your guidance and insights have contributed significantly to my research. Your dedication to knowledge dissemination is truly inspiring.

I am also grateful for the friendship and camaraderie of Mr. Nazimin, Husinil, Syakir, Daniel, Salahuddin, Alvian, Alvian Bhakti, Taufik, Oyok Sapriadi and the entire team. Your collective spirit has made this journey enjoyable and memorable. In conclusion, I am humbled by the support and love I have received from my family, mentors, colleagues, and friends. This achievement is a shared success, and I am honored to have had such incredible individuals by my side.

May Allah SWT reward each and every one of you for your kindness, guidance, and contributions to my journey.

With utmost gratitude,

Herry Rizal Djahwasi



KAJIAN ARTISTIK TENTANG TAFSIRAN DAN PERSEMBAHAN PADA LIMA KARYA GITAR KLASIK TERPILIHAN

ABSTRAK

Kajian ini memberi tumpuan kepada sudut pandangan seorang performer dalam mengeksploitasi lima repertoir gitar klasik terpilih berdasarkan penyelidikan artistik. Matlamat kajian ini adalah untuk mentafsir dan mempersembahkan lima repertoir gitar klasik terpilih dalam bentuk recital. Lima repertoir terpilih termasuk *Chaconne BWV 1004* oleh J.S Bach, *Grand Overture Op. 61* oleh Mauro Giuliani, *Suite española, Op. 47: No.1, 3, 4 dan 5* oleh Isaac Albéniz (1860 – 1909), pergerakan pertama dan kedua *Concierto de Aranjuez* oleh Joaquín Rodrigo dan *Una limosna por el amor de dios* oleh Agustin Barrios Mangoré. Terdapat tiga objektif artistik dalam kajian ini. Yang pertama ialah mentafsir lima repertoir gitar klasik terpilih berdasarkan ciri objektif pada aspek komposisi dalam konteks prestasi gitar klasik. Yang kedua ialah mentafsir lima repertoir gitar klasik terpilih berdasarkan ciri subjektif pada persepsi performer dalam konteks persembahan gitar klasik. Yang ketiga adalah untuk mengintegrasikan ciri subjektif dan objektif lima repertoir gitar klasik terpilih dalam bentuk resital. Metodologi dalam kajian ini telah dijalankan berdasarkan kajian artistik yang dilaporkan dalam bentuk proses dan penemuan artistik. Pentafsiran objektif dan subjektif bagi lima repertoir terpilih telah dijalankan berdasarkan pengenalan simbol, analisis teknikal, kecekapan teknikal, analisis gubahan dan ciri gubahan dan juga ciri bunyi gitar klasik dan intuisi. Saya percaya, kajian ini akan memberi sumbangan yang besar kepada pembangunan kerangka konsep dalam bidang persembahan muzik secara amnya dan persembahan muzik klasik khususnya.



ARTISTIC RESEARCH OF INTERPRETATION AND PERFORMANCE ON FIVE SELECTED CLASSICAL GUITAR WORKS

ABSTRAK

This study focuses on the viewpoint of a performer in exploiting the five selected classical guitar repertoires based on artistic research. The aim of this study is to interpret and to perform the five selected classical guitar repertoires in the form of recital. The five selected repertoires include *Chaconne BWV 1004* by J.S Bach, *Grand Overture Op. 61* by Mauro Giuliani, *Suite española, Op. 47: No.1, 3, 4 and 5* by Isaac Albéniz (1860 – 1909), the first and second movement of *Concierto de Aranjuez* by Joaquín Rodrigo and *Una limosna por el amor de dios* by Agustin Barrios Mangoré. There are three artistic objectives in this study. The first is to interpret the five selected classical guitar repertoires based on objective features of compositional works in the context of classical guitar performance. The second is to interpret of the five selected classical guitar repertoires based on subjective features of performance perspective in the context of classical guitar performance. The third is to integrate objective and subjective interpretation of the five selected classical guitar repertoires in the form of recital. The methodology in this study has been conducted based on artistic research which reported in the form of artistic process and finding. The objective and subjective interpretation of the five selected repertoires have been conducted based on symbol identification, technical analysis, technical competency, compositional analysis and characteristic of composition and also characteristic sound of classical guitar and intuition. I belief, this study will make a significant contribution to the development of a conceptual framework in the field of music performance in general and classical music performance in particular.

TABLE OF CONTENT

DECLARATION OF ORIGINAL WORK	ii
DECLARATION OF DISSERTATION	iii
ACKNOWLEDGMENT	iv
ABSTRAK	v
ABSTRACT	vi
TABLE OF CONTENT	vii
LIST OF FIGURES	xiv
LIST OF TABLES	xxvii
LIST OF ABBREVIATIONS AND SYMBOL IDENTIFICATION	xxviii
CHAPTER 1 INTRODUCTION	
1.0 Introduction	1
1.1 Background of Study	8
1.1.1 The Artistic Overview of Classical Guitar	8
1.1.2 Structure of Knowledge in The Classical Music Performance	21
1.2 Problem Stetement	30
1.3 Research Objectives	32
1.4 Research Questions	35
1.5 Repertoires of Recital	35
1.5.1 First Recital	35
1.5.2 Second Recital	36
1.6 Limitation of Study	38

1.7	Significance of Study	38
1.8	Operational Definition	40
1.8.1	Artistic processes	40
1.8.2	Artistic product	40
1.8.3	Artistic challenge	40
1.8.4	Objective features	40
1.8.5	Subjective features	41
1.8.6	Performative	41
1.8.7	Self-reflection	41
1.8.8	The categorizing movement	14
1.8.9	The natural expression	41
1.8.10	Artificial expression	42
1.8.11	Transcription	42

CHAPTER 2 LITERATURE AND ARTISTIC REVIEW

2.0	Introduction	43
2.1	Music Analysis in Classical Music Performance	44
2.2	The Objective and Subjective Interpretation of Classical Music Performance in The Technical Perspective	49
2.3	The Objective and Subjective Interpretation of Classical Music Performance in The Philosophical Perspective	53
2.4	Historical Perspective of The Five Selected Classical Guitar Works	64
2.4.1	Chaconne	64
2.4.2	Grand Overture	73

2.4.3	Suite Espanola Op.47	78
2.4.4	Una Limosna por el Amor de Dios	79
2.4.5	Concierto de Aranjuez	80
2.5	Artistic Review	83
2.5.1	Chaconne	83
2.5.2	Grand Overture	100
2.5.3	Suite Espanola Op.47	102
2.5.3.1	Granada (<i>Serenade</i>)	102
2.5.3.2	Sevilla (<i>Sevillanas</i>)	104
2.5.3.3	Cadiz	105
2.5.3.4	Asturias (<i>Leyenda</i>)	106
2.5.4	Una Limosna por el Amor de Dios	108
2.5.5	Concierto de Aranjuez	109
2.5.5.1	The First Movement	109
2.5.5.2	The Second Movement	115

CHAPTER 3 CONCEPT OF ARTISTIC PERFORMANCE

3.1	Epistemology	127
3.2	Paradigm in arts research	131
3.3	Artistic Framework	139
3.4	Artistic Design	145

CHAPTER 4 ARTISTIC PROCESS AND FINDINGS

4.0	Introduction	151
4.1	Chaconne	151

4.1.1	Score Editions	151
4.1.2	Left-Hand Fingering Formation	158
4.1.3	Technical Competency	170
4.1.4	Compositional Analysis and Characteristic of Composition	174
4.1.5	Characteristic Sound of Classical Guitar and Intuition	182
4.1.6	Summary	188
4.2	Grand Overture	189
4.2.1	Score Editions	189
4.2.2	Left-Hand Fingering Formation	190
4.2.3	Technical Competency	193
4.2.4	Compositional Analysis and Characteristic of Composition	195
4.2.5	Characteristic Sound of Classical Guitar and Intuition	197
4.2.6	Summary	201
4.3	Suite Espanola Op.47	202
4.3.1	Granada (<i>Serenade</i>)	202
4.3.1.1	Score Editions	202
4.3.1.2	Left-Hand Fingering Formation	203
4.3.1.3	Technical Competency	203
4.3.1.4	Compositional Analysis and Characteristic of Composition	204

4.3.1.5 Characteristic Sound of Classical

Guitar and Intuition 207

4.3.1.6 Summary 209

4.3.2 Sevilla (*Sevillanas*) 210

4.3.2.1 Score Editions 210

4.3.2.2 Left-Hand Fingering Formation 214

4.3.3.3 Technical Competency 218

4.3.3.4 Compositional Analysis and
Characteristic of Composition 219

4.3.3.5 Characteristic Sound of Classical

Guitar and Intuition 220

4.3.3.6 Summary 221

4.3.3 Cadiz 222

4.3.3.1 Score Editions 222

4.3.3.2 Left-Hand Fingering Formation 222

4.3.3.3 Technical Competency 230

4.3.3.4 Compositional Analysis and
Characteristic of Composition 230

4.3.3.5 Characteristic Sound of Classical

Guitar and Intuition 232

4.3.3.6 Summary 233

4.3.4 Asturias (*Leyenda*) 234

4.3.4.1 Score Editions 234

4.3.4.2 Left-Hand Fingering Formation 239

4.3.4.3 Technical Competency 240

4.3.4.4	Compositional Analysis and	
	Characteristic of Composition	241
4.3.4.5	Characteristic Sound of Classical	
	Guitar and Intuition	245
4.3.4.6	Summary	247
4.4	Concierto de Aranjuez	248
4.4.1	The First Movement	248
4.4.1.1	Score Editions	248
4.4.1.2	Left-Hand Fingering Formation	248
4.4.1.3	Technical Competency	253
4.4.1.4	Compositional Analysis and	
	Characteristic of Composition	257
4.4.1.5	Characteristic Sound of Classical	
	Guitar and Intuition	267
4.4.1.6	Summary	273
4.4.2	The Second Movement	274
4.4.2.1	Score Editions	274
4.4.2.2	Left-Hand Fingering Formation	274
4.4.2.3	Technical Competency	276
4.4.2.4	Compositional Analysis and	
	Characteristic of Composition	279
4.4.2.5	Characteristic Sound of Classical	
	Guitar and Intuition	289
4.4.2.6	Summary	295
4.5	Una Limosna por el Amor de Dios	296

4.5.1	Score Editions	296
4.5.2	Left-Hand Fingering Formation	297
4.5.3	Technical Competency	297
4.5.4	Compositional Analysis and Characteristic of Composition	299
4.5.5	Characteristic Sound of Classical Guitar and Intuition	300
4.5.6	Summary	301

CHAPTER 5 CONCLUSION, REFLECTION AND RECOMMENDATION

5.0	Introduction	302
5.1	Conclusion	302
5.1.1	How to Interpret the Five Selected Classical Guitar Works Objectively Based on Artistic Demand of Compositional Aspects?	308
5.1.2	How to Interpret the Five Selected Classical Guitar Works Subjectively Based on Artistic Creativity of Performer Perspective?	312
5.2	Reflection	313
5.3	Recommendations	314
5.4	Final Statement	315

REFERENCES	317
------------	-----

APPENDIX	355
----------	-----



LIST OF FIGURES

No.	Figures.	Page
2.1	The Dahl's map concept of music performance	50
2.2	The dialectic between intuitive and analytical thinking	59
2.3	Artistic framework	62
2.4	Giuliani's Grand Overture on bar 5	73
2.5	Giuliani's Grand Overture on bars 24-27	73
2.6	Giuliani's Grand Overture on bars 62-55.	73
2.7	Giuliani's Grand Overture on bars 70-73	74
2.8	Giuliani's Grand Overture on bars 162-165	74
2.9	Giuliani's Grand Overture on bars 170-172	74
2.10	Giuliani's Grand Overture on bars 188-192	75
2.11	Giuliani's Grand Overture on bars 88- 104	76
2.12	The bass pattern on the Barrios's Una Limosna por el Amor de Dios	8
2.13	The original Braille manuscript of the Concierto de Aranjuez	81
2.14	Andrea Segovia's performance in Bach's Chaconne on bar 32-35	82
2.15	John Williams' performance in Bach's Chaconne on bar 32-35.	83
2.16	Andrea Segovia's performance in Bach's Chaconne on bar 116-119	83
2.17	John Williams' performance in Bach's Chaconne on bar 116-119	83
2.18	Andrea Segovia's performance in Bach's Chaconne on bar 200-207	84
2.19	John Williams' performance in Bach's Chaconne on bar 200-207	85
2.20	Andrea Segovia's performance in Bach's Chaconne on bar 252-256	85
2.21	John Williams' performance in Bach's Chaconne on bar 252-256	86





2.22	Andrea Segovia's performance in Bach's Chaconne on theme at bar 1-7	88
2.23	John Williams' performance in Bach's Chaconne on theme at bar 1-7	88
2.24	Andrea Segovia's performance in Bach's Chaconne on variation A at bar 8-15	90
2.25	John Williams' performance in Bach's Chaconne on variation A at bar 8-15	90
2.26	Andrea Segovia's performance in Bach's Chaconne on variation B at bar 16-23	92
2.27	John Williams' performance in Bach's Chaconne on variation B at bar 16-23.	93
2.28	Andrea Segovia's performance in Bach's Chaconne on variation C at bar 24-31	94
2.29	John Williams' performance in Bach's Chaconne on variation C at bar 24-31	94
2.30	Andrea Segovia's performance in Bach's Chaconne on variation D at bar 32-39	95
2.31	Bach's Chaconne transcribed by <u>Ferruccio Busoni</u> for piano on variation D at bar 32-35	95
2.32	The development of the harmony by Andreas Segovia in Bach's Chaconne on variation D at bar 32-35	96
2.33	John Williams' performance in Bach's Chaconne on variation D at bar 32-39	98
2.34	The Pontichelo and Sul tasto on bars 37-40 on Julian Bream's performance Abeniz's Granada	102
2.35	The Pontichelo and Sul tasto on bars 46-60 on Julian Bream's performance Abeniz's Granada	102
2.36	The Pontichelo and Sul tasto on bars 63-74 on Julian Bream's performance Abeniz's Granada	103
2.37	The fingering comparison between John William and Angel Romero on the bars 82-89 in the first movement's Concierto de Aranjuez	110





2.38	The fingering comparison between John William and Angel Romero on the bars 96-103 in the first movement's Concierto de Aranjuez.	112
2.39	The fingering comparison between John William and Angel Romero on the bars 201-208 in the first movement's Concierto de Aranjuez.	113
2.40	The comparison of notation and fingering among the original notation, John William and Angel Romero on bar 7 in the second movement of Concierto de Aranjuez.	117
2.41	The comparison of notation and fingering among the original notation, John William and Angel Romero on bar 8 in the second movement of Concierto de Aranjuez	118
2.42	The comparison of notation and fingering among the original notation, John William and Angel Romero on bar 9-11 in the second movement of Concierto de Aranjuez	120
2.43	The comparison of notation and fingering among the original notation, John William and Angel Romero on bar 27 in the second movement of Concierto de Aranjuez	121
2.44	The comparison of notation and fingering among the original notation, John William and Angel Romero on bar 30 in the second movement of Concierto de Aranjuez	122
2.45	The flamenco technique on bar 65 in the second movement of Concierto de Aranjuez by Rodrigo	123
2.46	The flamenco technique on bar 66 in the second movement of Concierto de Aranjuez by Rodrigo	123
2.47	The flamenco technique on bars 77-83 in the second movement of Concierto de Aranjuez by Rodrigo	125
3.1	The artistic framework of my research	139
3.2	The artistic design of my research	145
4.1	Bach's Chaconne for solo violin on the bar 8-31	153
4.2	Andrés Segovia's transcription on Chaconne for classical guitar solo on bars 8 to 31	154
4.3	Bach's Chaconne for solo violin on the bar 88-119	155
4.4	Andrés Segovia's transcription on Chaconne for classical guitar solo on bars 88 to 119	155





4.5	Bach's Chaconne for solo violin on the bars 32 to 35	156
4.6	Andrés Segovia's transcription on Chaconne for classical guitar solo on bars 32 to 35	156
4.7	The comparison among Andrea Segovia, John Williams and Herry Djahwasi on the bars 1 to 7 in Chaconne's theme	158
4.8	The comparison among Andrea Segovia, John Williams and Herry Djahwasi on the bars 20 to 23 in Chaconne's Variation B (2)	159
4.9	The comparison among Andrea Segovia, John Williams and Herry Djahwasi on the bars 32 to 35 in Chaconne's Variation D (4)	161
4.10	The comparison among Andrea Segovia, John Williams and Herry Djahwasi on the bars 64 to 65 in Chaconne's Variation H (8)	162
4.11	The comparison among Andrea Segovia, John Williams and Herry Djahwasi on the bars 116 to 119 in Chaconne's Variation O (14)	163
4.12	The comparison among Andrea Segovia, John Williams and Herry Djahwasi on the bars 200 to 207 in Chaconne's Variation Z (25)	165
4.13	The comparison among Andrea Segovia, John Williams and Herry Djahwasi on the bars 228 to 234 in Chaconne's variation Dd (29)	167
4.14	The comparison among Andrea Segovia, John Williams and Herry Djahwasi on the bars 235 to 239	168
4.15	The comparison among Andrea Segovia, John Williams and Herry Djahwasi on the bars 252 to 256	169
4.16	The Chaconne's slur techniques in variation H and variation I	170
4.17	The melody on textures in Chaconne in variation A (1) and variation B (2)	172
4.18	The large sections in Bach's Chaconne	174
4.19	The descending D harmonic-minor tetrachord in Bach's Chaconne	175
4.20	The descending D Phrygian tetrachord in Bach's Chaconne	175
4.21	The descending D major tetrachord in Bach's Chaconne	176





4.22	The ostinato pattern and idea of musical scales in Bach's Chaconne	179
4.23	The ostinato pattern and idea of musical arpeggios in Bach's Chaconne	179
4.24	The ostinato pattern and idea of musical intervals in Bach's Chaconne.	179
4.25	The ostinato pattern and idea of chord progressions in Bach's Chaconne	180
4.26	The independent movement of ostinato pattern and melodic lines in Bach's Chaconne	180
4.27	The ostinato and the other melodic lines meet at a specific note in Bach's Chaconne	181
4.28	The dialogues between ostinato and the other melodic lines in Bach's Chaconne	181
4.29	The two voices phrasing of initial four bars in Chaconne's theme,	182
4.30	The two voices expression of initial four bars in Chaconne's theme	183
4.31	The phrasing patterns in each voice on Chaconne's variation B (2)	184
4.32	The expression of phrasing patterns in each voice on Bach's Chaconne	185
4.33	The right-hand finger formation on bar 16-19 in Bach's Chaconne	185
4.34	The fingering comparison on the oblique bass movements on the bars 8 to 10 in the Grand Overture by Mauro Giuliani	189
4.35	The fingering comparison on the pattern chord movements on the bars 24 to 26, 30 to 32 and 130 to 132 in the Grand Overture by Mauro Giuliani	190
4.36	The fingering comparison on the pattern chord movements on the bars 36 to 37 and 138 to 139 in the Grand Overture by Mauro Giuliani	191
4.37	The fingering comparison on the descending arpeggio movements on the bars 62 to 64 in the Grand Overture by Mauro Giuliani	192
4.38	The fingering comparison on the descending arpeggio movements on the bars 162 to 164 in the Grand Overture by Mauro Giuliani	192
4.39	The Alberti bass on bars 88 to 105 in the <i>Grand Overture</i> by Mauro Giuliani	193
4.40	The sonata scheme in the Grand Overture by Mauro Giuliani	195





Chaconne.

4.41	The organizing right-hand movement on bar 6 to 7 in the Grand Overture by Mauro Giuliani	197
4.42	The organizing right-hand movement on bar 62 to 68 in the Grand Overture by Mauro Giuliani	198
4.43	The staccato on bar 24 to 27 in the Grand Overture by Mauro Giuliani	199
4.44	The staccato on bar 160 to 161 in the Grand Overture by Mauro Giuliani	199
4.45	The fingering comparison on the opening bass melody movements in Albeniz's Granada	202
4.46	The overview of key signature scheme in the Albeniz's Granada in Bach's Chaconne.	204
4.47	The form of the Albeniz's Granada	204
4.48	The comparison of key signature between classical guitar and piano in the Albeniz's Granada	205
4.49	The comparison of textures between classical guitar and piano in the Albeniz's Granada	206
4.50	The repetition on the bars 41 to 60 in the Albeniz's Granada	207
4.51	The right-hand position at the repetition on the bars 41 to 60 in the Albeniz's Granada	207
4.52	The comparison of textures between classical guitar and piano in the Albeniz's Sevilla	209
4.53	The comparison between piano and guitar transcription on bars 1-2 in Albeniz's Sevilla	210
4.54	The comparison between piano and guitar transcription on bars 3-6 in Albeniz's Sevilla	210
4.55	The comparison between piano and guitar transcription on bars 11-14 in Albeniz's Sevilla	210
4.56	The comparison between piano and guitar transcription on bars 15-17 in Albeniz's Sevilla	211





4.57	The comparison between piano and guitar transcription on bars 26-29 in Albeniz's Sevilla	211
4.58	The comparison between piano and guitar transcription on bars 44-45 in Albeniz's Sevilla	211
4.59	The comparison between piano and guitar transcription on bars 141-144 in Albeniz's Sevilla	212
4.60	The comparison among piano, guitar transcription and my alternative score and fingering on the bars 1 to 2	212
4.61	The comparison among piano, guitar transcription and my alternative score and fingering on the bars 3 to 6	213
4.62	The comparison among piano, guitar transcription and my alternative score and fingering on the bars 11 to 14	213
4.63	The comparison among piano, guitar transcription and my alternative score and fingering on the bars 15 to 17	214
4.64	The comparison among piano, guitar transcription and my alternative score and fingering on the bars 26 to 29	214
4.65	The comparison among piano, guitar transcription and my alternative score and fingering on the bars 44 to 45	215
4.66	The comparison of key signature between classical guitar and piano on the bars 144 to 144 in the Albeniz's Sevilla	215
4.67	The chord displacement and the application of the <i>ceja</i> on the bars 44 to 47 in the Albeniz's Sevilla	216
4.68	The overview of key signature scheme in the Albeniz's Sevilla	218
4.69	The form of the Albeniz's Sevilla	218
4.70	The beginning of the two bars in the Albeniz's Sevilla	219
4.71	The comparison among piano, Tarrega's transcription and my transcription and fingering on the bars 1 to 4 in the Albeniz's Cadiz	221
4.72	The comparison among piano, Tarrega's transcription and my transcription and fingering on the bars 5 to 8 in the Albeniz's Cadiz	221
4.73	The comparison among piano, Tarrega's transcription and my transcription and fingering on the bars 13 to 16	





	in the Albeniz's Cadiz	222
4.74	The comparison among piano, Tarrega's transcription and my transcription and fingering on the bars 29 to 30 in the Albeniz's Cadiz	223
4.75	The comparison among piano, Tarrega's transcription and my transcription and fingering on the bars 33 to 36 in the Albeniz's Cadiz	223
4.76	The comparison among piano, Tarrega's transcription and my transcription and fingering on the bars 47 to 48 in the Albeniz's Cadiz	224
4.77	The comparison among piano, Tarrega's transcription and my transcription and fingering on the bars 55 to 56 in the Albeniz's Cadiz	224
4.78	The comparison among piano, Tarrega's transcription and my transcription and fingering on the bars 57 to 60 in the Albeniz's Cadiz	225
4.79	The comparison among piano, Tarrega's transcription and my transcription and fingering on the bars 65 to 66 in the Albeniz's Cadiz	226
4.80	The comparison among piano, Tarrega's transcription and my transcription and fingering on the bars 68 to 71 in the Albeniz's Cadiz	227
4.81	The chord and melody displacement on the bars 7 to 8 in the Albeniz's Cadiz	228
4.82	The overview of key signature scheme in the Albeniz's Cadiz	229
4.83	The form of the Albeniz's Cadiz	230
4.84	The beginning of the four bars in the Albeniz's Cadiz	230
4.85	The <i>i</i> -upstroke strumming at the beginning of the four bars in the Albeniz's Cadiz	231
4.86	The comparison of rhythmic patterns between Albeniz's Asturias on piano, Segovia's transcription and my alternative fingering	233
4.87	The comparison of rhythmic patterns between a semiquaver	





	on a piano and a triplet on the Segovia's guitar transcription, and my alternative fingering	233
4.88	The comparison of strumming model and rhythmic patterns between the piano's score and Segovia's guitar transcription, and my alternative fingering	234
4.89	The comparison on bars 59-62 between the piano's score and Segovia's guitar transcription, as well as my interpretation in the form of my alternative fingering	234
4.90	The comparison on bars 63-66 between the piano's score and Segovia's guitar transcription, as well as my interpretation in the form of my alternative fingering	235
4.91	The comparison on bars 88-92 between the piano's score and Segovia's guitar transcription, as well as my interpretation in the form of alternative fingering	235
4.92	The comparison on bars 100-104 between the piano's score and Segovia's guitar transcription	236
4.93	The comparison on bars 100-104 between the piano's score and Segovia's guitar transcription	236
4.94	The comparison on bars 193-198 between the piano's score and Segovia's guitar transcription	237
4.95	The left-hand fingering in the triplet arpeggio movements on bars 53 to 56 in the Albeniz's <i>Asturias</i>	238
4.96	The position displacement on bars 23 to 24 in the Albeniz's <i>Asturias</i>	238
4.97	The form of the Albeniz's <i>Asturias</i> .	240
4.98	The comparison of articulation between the classical guitar transcription and piano score in the Albeniz's <i>Asturias</i>	241
4.99	The comparison of articulation between classical guitar transcription and piano score on bars 17 to 48 in the Albeniz's <i>Asturias</i>	242
4.100	The comparison of articulation between classical guitar transcription	





and piano score on the bars 59 to 62 in the Albeniz's Asturias	243
4.101 The right-hand finger formation at the triplet notes on bars 26 to 36 in the Albeniz's Asturias	244
4.102 The comparison among Angel Romero, John Williams and Herry Djahwasi on the bars 83 to 89 in the first movement of Concierto de Aranjuez by Rodrigo	247
4.103 The comparison among Angel Romero, John Williams and Herry Djahwasi on the bars 96 to 103 in the first movement of Concierto de Aranjuez by Rodrigo	248
4.104 The comparison among Angel Romero, John Williams and Herry Djahwasi on the bars 201 to 208 in the first movement of Concierto de Aranjuez by Rodrigo	249
4.105 The displacement position of left-hand fingers in the initial 18 bars of the first movement's Concierto de Aranjuez	252
4.106 The right-hand techniques on the initial 18 bars in the first movement's Concierto de Aranjuez	254
4.107 The rhythmic periodicity on the initial 18 bars in the first movement of Concierto de Aranjuez	257
4.108 The dialogue among classical guitar, woodwind and strings on the bars 19-26 in the first movement of Concierto de Aranjuez	258
4.109 The development of rhythmic periodization on section 1 in the form of string instrumentation in the first movement of Concierto de Aranjuez	260
4.110 The development of new melodic ideas in oboe and violin on section 3 in the first movement of Concierto de Aranjuez	261
4.111 The orchestration of the long cadence on section 3 in the first movement of Concierto de Aranjuez	262
4.112 The guitar score on bars 77 to 88 in the first movement of Concierto de Aranjuez	263
4.113 The guitar score on bars 93 to 102 in the first movement of Concierto de Aranjuez	264
4.114 The guitar score on bars 198 to 207 in the first movement of Concierto de Aranjuez	264





4.115	The first interaction model between classical guitar solo and the orchestral accompaniment in the first movement of <i>Concierto de Aranjuez</i>	267
4.116	The second interaction model between classical guitar solo and the orchestral accompaniment in the first movement of <i>Concierto de Aranjuez</i>	267
4.117	The third interaction model between classical guitar solo and the orchestral accompaniment in the first movement of <i>Concierto de Aranjuez</i>	268
4.118	The fourth interaction model between classical guitar solo and the orchestral accompaniment in the first movement of <i>Concierto de Aranjuez</i>	269
4.119	The fifth interaction model between classical guitar solo and the orchestral accompaniment in the first movement of <i>Concierto de Aranjuez</i>	269
4.120	The interlocking section from guitar to orchestral strings in the first movement of <i>Concierto de Aranjuez</i>	270
4.121	The interlocking section from orchestral strings to guitar in the first movement of <i>Concierto de Aranjuez</i>	270
4.122	The comparison my finger formation with the original score on the bars 32 to 33 in the second movement of <i>Concierto de Aranjuez</i>	273
4.123	The comparison my finger formation with the original score on the bars 34 to 35 in the second movement of <i>Concierto de Aranjuez</i>	273
4.124	The sextuplet arpeggio on chord displacement on bars 76 in the second movement of <i>Concierto de Aranjuez</i>	274
4.125	The down stroke strumming on bar 76 in the second movement of <i>Concierto de Aranjuez</i>	275
4.126	The typical of the <i>rasqueado</i> techniques of chord displacement on bars 77-80 in the second movement of <i>Concierto de Aranjuez</i>	276
4.127	The strumming of the <i>rasqueado</i> techniques of chord displacement on bars 77-80 in the second movement of <i>Concierto de Aranjuez</i>	277





4.128	The design tempo of my performance in the second movement of the Concierto de Aranjuez	279
4.129	The classical guitar accompaniment and the orchestral melody on bars 1 to 6 in the second movement of Concierto de Aranjuez	280
4.130	The accompaniment chords of classical guitar and the orchestral melody on bars 12 to 16 in the second movement of Concierto de Aranjuez	280
4.131	The classical guitar melody and the orchestral accompaniment on bars 7 to 11 in the second movement of Concierto de Aranjuez	281
4.132	The classical guitar melody and the orchestral accompaniment on bars 17 to 21 in the second movement of Concierto de Aranjuez	282
4.133	The classical guitar melody scale and the orchestral pedal notes on bars 26 to 27 in the second movement of Concierto de Aranjuez	283
4.134	The classical guitar melody scale and the orchestral pedal notes on bars 29 to 30 in the second movement of Concierto de Aranjuez	284
4.135	The classical guitar melody scale and the orchestral pedal notes on bars 48 to 49 in the second movement of Concierto de Aranjuez	285
4.136	The classical guitar melody scale and the orchestral pedal notes on bars 51 to 52 in the second movement of Concierto de Aranjuez	285
4.137	The classical guitar chord movements and the orchestral pedal notes on bars 34 to 35 in the second movement of Concierto de Aranjuez	286
4.138	The classical guitar chord movements and the orchestral pedal notes on bars 32 to 33 in the second movement of Concierto de Aranjuez	286
4.139	The right-hand plucking on cadenza in bars 37 to 46 in the second movement of the Concierto de Aranjuez	289



4.140	The comparison melody between English horn and classical guitar on theme 1 in the second movement of the Concierto de Aranjuez	290
4.141	The comparison melody between English horn and classical guitar on theme 2 in the second movement of the Concierto de Aranjuez	291
4.142	My fingering on sections 1 in the second movement of the Concierto de Aranjuez	292
4.143	My fingering on sections 3 in the second movement of the Concierto de Aranjuez	293
4.144	The fingering comparison on bars 29 to 31 in the Una Limosna por el Amor de Dios	295
4.145	The position displacement on bars 3 to 4 in the the Una Limosna por el Amor de Dios	296
4.146	The changing first finger position on bars 27 to 28 in the Una Limosna `por el Amor de Dios	296
4.147	The form of the Una Limosna por el Amor de Dios by Agustin Barrios Mangore	298

LIST OF TABLES

No.	Figures.	Page
-----	----------	------

3.1	The artistic design of this study	145
4.1	The Busoni’s expression mark in Bach’s Chaconne.	177
4.2	The Segovia’s expression mark in Bach’s Chaconne	118

LIST OF ABBREVIATIONS AND SYMBOL IDENTIFICATION

I. Right-hand fingers are indicated by the letters p-i-m-a.

p – Thumb (*Pulgar*)

i – Index (*Indice*)

m – Middle (*Medio*)

a – Ring (*Anular*)

II. Left-hand fingers are represented by the numbers 1-2-3-4.

1 – Index

2 – Middle

3 – Ring

4 – Pinkie

III. Strings on the guitar are represented by circled numbers.

① – *E (high)*

② – *B*

③ – *G*

④ – *D*

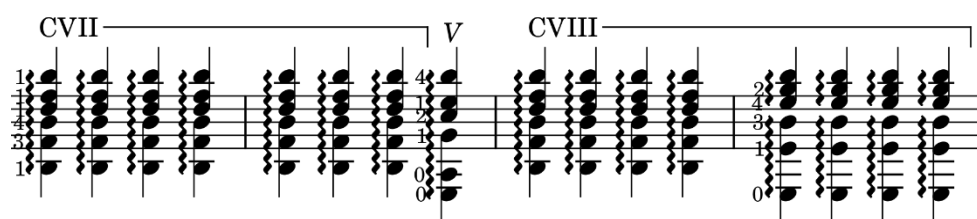
⑤ – *A*

⑥ – *E (low)*

IV. Fingerboard position indicated by Roman numerals



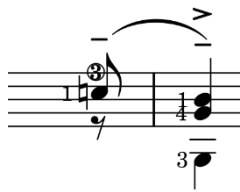
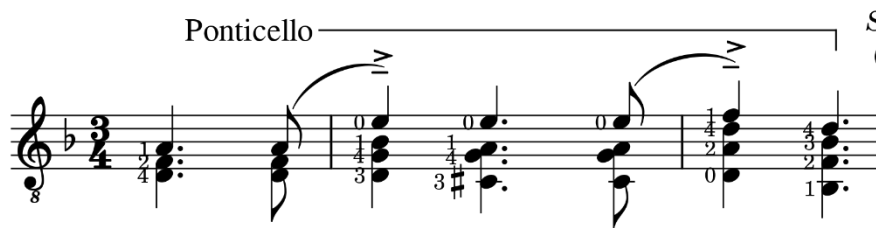
V. Fingerboard blocking position indicated by Roman numerals and Ceja (C)



VI. Fingerboard half-blocking position indicated by Roman numerals and Medio Ceja (MC)



VII. The right-hand playing over the hole is indicated by *sul tasto*

*Sul tasto*VIII. The right-hand playing near the bridge is indicated by *ponticello*

CHAPTER 1

INTRODUCTION

1.0 Introduction

“The profession of the classical performer is one of the most demanding cultural practices. Born of a passion for making music and a love for the artistic possibilities, challenges and pleasures of one’s instrument, a lifetime commitment to it involves a rigorous routine to maintain high- level technical expertise”

Dogantan-Dack, (2017; p.131) stated about the role of classical music performer. The study of classical music performance has a lot of scholarly charm. Philosophically, the charm seems to be the greatness of past history and always providing context for the future (Kramer, 2007). Aesthetically, it acted as imitation of nature and the interpretation of human feelings (Busoni, 1911). Artistically, it acted as the 'magic' of an exceptional performance. All these perspectives give birth to ideas related to research in the field of musical performance. No wonder, Botstein (2004,



2005) affirmed the study of classical music performance has continued to attract considerable scholarly interest.

However, the agenda of performer is not fashionable in the discourse of classical music as stated by Cook (2015; p.243):

“Because of the continuing influence of textualist or more generally ocular centric thinking, aestheticians, musicologists, and music psychologists have rarely theorized the musical work as performance, or indeed recognized that any such thing might exist.”

The lack of appreciation for performers in classical music performances has been echoed centuries ago. John Hawkins’s remark in his book on music history of 1776 as quoted by Haynes (2007; p.3):

“Tradition only whispers, for a short time, the name and abilities of a mere performer, however exquisite the delight which his talents afforded to those who heard him; whereas, a theory once committed to paper and established, lives, at least in libraries, as long as the language in which it was written “

Reflecting on John Hawkins's remark, I had similar insight for over 30 years as a classical guitar performer. My exploration from event to event, renaissance to modern repertoires, and Bach to Tarrega, are just a story that disappears after the stage curtain closed. Haynes (2007; p.3) emphasize that a text-fetishism does not allow performers to change any detail of the “masterpieces” of the past. Therefore, Benson (2003; p.29) stated that there is a prominent view that the conception of the role of classical



musicians is much closer to that of self-effacing servant who faithfully serves the score of the composer.

In my opinion, in an effort to gain a more comprehensive understanding of classical music performance from the perspective of the performer, a new approach in the research of classical music performance is needed. If a performer wants to raise an issue in the form of academic research, the issue must meet a scholarly context. In other word, performers activity in research of classical music performance must to be distinguished from traditional model of practicing classical music performance.

In the context of study in music performance, I agree which what was stated by Richard Taruskin (1997) that a study in practice of performance, ideally, is an attempt, on the basis of documentary or statistical evidence, to bridge the gap between what is written in the old musical texts that survive and what was actually heard in typical contemporary performances. Taruskin's scholarly discourse underscores the imperative recognition of two distinct gaps that necessitate thoughtful contemplation within the realm of research pertaining to practitioners within the classical music context.

One significant distinction exists between written texts, represented by scores, and auditory sounds. There exists a distinct divide between the compositional works produced by composers and the contemporary performances executed by performers. The second gap serves as an implicit representation of the divergence in perspectives between composers and performers. From the standpoint of performer-based research, it is commonly posited that the composer's perspective is regarded as objective, while



the performer's perspective is considered subjective. From a broader standpoint, it can be argued that when a performer engages in the rendition of classical repertoires, they are inevitably confronted with the artistic demand and artistic creativity that, within the framework of my research, are delineated as objective and subjective interpretation.

The five selected classical guitar works in my study consist of *Chaconne BWV 1004* by J.S Bach, *Grand Overture Op. 61* by Mauro Giuliani, *Suite española, Op. 47: No.1, 3, 4 and 5* by Isaac Albéniz (1860 – 1909), the first and second movement of *Concierto de Aranjuez* by Joaquín Rodrigo and *Una limosna por el amor de dios* by Agustin Barrios Mangoré.



The previous scholarly study in classical guitar performance showed the writing dissertation is more associated to musicology (Fisher, 2012; Caboverde 2012; Rispoli, 2017; Alshibli, 2018) and instrumentation techniques (Leeson, 2016) rather than artistic processes. This motivates me to contribute to the development of artistic study in classical guitar music performance that integrates artistic process and artistic product.

Comparing research in other fields of arts with music performance, the views of Kerman (1985; P.17) are worth pondering more deeply:

“In the circumstances it is idle to complain or lament that critical thought in music lags conceptually far behind that in the other arts..... Semiotics, hermeneutics, and phenomenology are being drawn upon only by some of the





boldest of musical studies today. Post-structuralism, deconstruction, and serious feminism have yet to make their debuts in musicology or music theory”.

My interpretation on the five selected classical guitar repertoires is an attempt to respond to Kerman's anxieties. The interpretation which is built on the basis of objective and subjective perspectives by a performer is a form of intellectual and artistic expression in a study of classical music performance.

The discussion in the chapter one of my artistic creative work dissertation includes artistic overview of classical guitar and theoretical and practice in classical music performance. There are two objectives in discussing the artistic overview. The first is to find out what distinguishes the characteristics of the classical guitar and other instruments based on historical perspective based on relevant references. The second is to provide consideration in determining the performance material or repertoires. Meanwhile, the objectives in discussing the theoretical and practice in classical music performance is to understand model of interpretation in repertoires works and performances.

The discussion in the chapter two of my artistic creative work dissertation is related to musical analysis, the dialectical objective and subjective interpretation, the historical and theoretical of compositional works as well as the artistic review. The discussion of music analysis and the dialectical objective and subjective interpretation includes two aspects. The first is to provide essential knowledge about the conceptual lag in classical music performance. The second is to determine model of interpretation





in repertoires works and performances based on score-based and sound-based interpretation. Meanwhile, the discussion on artistic review provides essential information about five selected repertoires in the terms of compositional understanding and practical understanding based on the previous score edition and performer.

The chapter three of my artistic creative work dissertation is defined as concept of artistic performance. The discussion concept of artistic performance encompass epistemology in my study, the research paradigm in art, the artistic design in my study, the artistic framework and design of my recital.

There are two objectives in the discussion of epistemology in my study. The first is relate to the relationship between a researcher and the subject(s) of research. The second is relate to how phenomena can come to be known. Regarding the relationship between a researcher and the subject(s) of research, the epistemic stances of my study is defined as constructivist. Epistemologically, the concept of constructivist does not assume a separation of subject and object (Borgdorff, 2006). In this sense, the emergence of a researcher and a researched become one entity (Smith and Dean, 2009; Sullivan, 2009; Barone & Eisner, 2012) which the investigation model consists of the dialectical interplay between practice, reflection and learning (McNiff and Whitehead, 2002).

In discussing the research paradigm in art, I examined a number of perspectives about research paradigm in arts based on related references. The discussion of research paradigm in art aims to determine a conceptual basis that merges structure of knowledge in classical guitar performance. Regarding the research paradigm in art, I agree which



was state by Borgdorff (2006) that not all practice is considered research and which criteria must be met if practice is to be defined as academic research? In this perspective, the investigation of my study on five selected compositional works have to provide knowledge about artistic proses and artistic product of classical guitar music performance.

The objective of the artistic framework in my study is to establish the relevant variables and to map out how all variables relate to each other. The development of the artistic framework in my study is guided by two principles. First, each stage is performative. Secondly, from one stage to the next are mutually reinforcing.

The chapter four of artistic creative work dissertation is defined as the artistic process and findings. This chapter provided the artistic process and findings in each repertoire which expressed based on my artistic framework. The interpretation model in on my artistic framework include symbol identification, technical analysis, technical competence, composition analysis, compositional characteristics, compositional characteristics on classical guitar, and intuition.

Explicitly, my study can be interpreted as follows:

- 1) Representation of classical music performance studies in the context of performers.

- 2) Provide the balance of objective and subjective perspectives of the five selected repertoires.
- 3) Provides information about artistic proses and artistic product of classical guitar music performance
- 4) Investigation of the five selected repertoires is conducted based on first hand inquiries.

1.1 Background of study

My discussion on the background of study includes two aspects, namely:

- 1) The first relates to the artistic overview of classical guitar performances
- 2) The second relates to the theoretical and practice in the classical music performance.

1.1.1 The Artistic Overview of Classical Guitar

My first discussion in the background of study is related to the artistic overview of classical guitar. In the context of my research, the discussion of artistic overview focuses on two objectives. The first is to find out what distinguishes the characteristics of the classical guitar and other instruments based on historical perspective. The second is to provide consideration in determining the performance material or repertoires. In order to get an artistic overview of the classical guitar, I will begin with the relevant history of the classical guitar.

Classical guitar has a different story when compared to the primary instruments in classical music such as the violin and the piano. History recorded that a number of instrumental repertoires have flourished since the mid-18th century. This was legitimized by the presence of the masterpiece by great composers such as *Chaconne* (1720) by J. S. Bach, *Four seasons* (1720) by Vivaldi, and *Rondo Alla Turca* (1783) by Mozart and many other great works. Ironically, at the same time, the classical guitar construction has just evolved from five strings to six strings (Liew,1983; Tyler and Sparks,2002; Moolman,2010).

Written notation on a number of instruments began in the twelfth or thirteenth century (Hamilton, 2011) and the industrial revolution in the mid-18th century triggered scores to be mass-produced and gave access to the public. The guitar was more prominent as a vocal accompaniment instrument (Heck 1970: 1) and in 18th century classical guitar did not receive serious attention due to the lack of composers and new pedagogues at that time (Moolman, 2010).

The rise of classical guitar began in the mid-19th century. Three figures contributed greatly to the rise of Classical Guitar in the 19th-21st century. The first figure is Antonio de Torres Jurado (1817-1892). He has huge contribution to renew classical guitar construction, which makes classical guitar produces powerful sound, with distinct character, richness of timbres and directed projections (Alves, 2015).

The second figure is Francisco Tárrega (November 21, 1852 - December 15, 1909), who had an important role in exploring the sound and tone colours on classical guitar (Purcell 1989: iv). Francisco Tárrega provided a lot of contribution to the



renewal of the guitar repertory and to raise the status of the instrument was via transcriptions more than 100 works of great composers from the previous period such as Bach, Beethoven, Schumann, Chopin, Verdi, and Mendelssohn and Spanish composers of his contemporaries such as Isaac Albéniz (1860-1909) and Enrique Granados.

Tarrega and Alves lived in the same era and region in Spain. In this era, the guitar was closely related to the flamenco style to accompany dances such as *Bulerias*, *Alegrías*, *Fandango*, *Farruca* and the like. Flamenco was considered created by the fusion of the *cante gitano* with Andalusian folk music which practice mainly in *Gypsy* community (Conversi & Machin-Autenrieth, 2019; Leeson, 2016). Although Tarrega adopted many flamenco techniques in his transcription and composition such as *apoyando* or *picado*, *rasgueado* dan *tremolo*, but he did lay a demarcation line between classical guitar and flamenco repertoires.

Tarrega's most monumental work is the 'tremolo study' de la Alhambra which device portraying a legato melodic line in classical guitar (Miller, 1994). His expression to enthusiasts of classical music that classical guitar is able to handle the discourse of classical music more broadly consistently (Alves, 2015). The contribution from Tarrega was described by Adrián Rius (2006; p.12):

“The history of the guitar is closely associated with the development of this instrument and this is the reason that the influence of Tárrega is monumental “



However, at the beginning of the twentieth century, the classical guitar was still not considered an instrument worthy of serious study (Miller, 1994). Indeed, Tarrega had developed a new repertoire and interest in the guitar, but he did not believe the guitar was appropriate music instrument for the large concert hall (Alves, 2015). Andreas Segovia (21 February 1893 – 2 June 1987) is an important figure who has contributed to bringing classical guitar performances to enliven the orchestra hall and expanding the appreciation for the guitar among the public of philharmonic works (Tosone, 2001). In his hands, the classical guitar gained wide exposure, both in the form of live concerts, recordings, and live TV. Clinton (1978; p.40) described the role of Segovia in classical guitar:

“The influence of Segovia’s technique and sound production, and his opinion on the guitar itself, changed the future of the classical guitar. Segovia made it possible for guitarists to have a professional career”

Segal (1994) describes Segovia's big names on classical guitar as Pablo Casals on cello, Wanda Landowska on harpsichord, and Ravi Shankar on sitar. In his opinion, Segovia's major contributions to classical guitar include technical innovation, repertoire development, audience ambient, and even improved construction methods for building their instruments. Henahan (1987; p.3) describes four of Andreas Segovia's major obsessions with the classical guitar. First, to redeem my guitar from the flamenco and all those other things. Second, to create a repertoire. Third, to create a public for the guitar. Fourth, I was determined to win the guitar a respected place in the great music schools.



The history of classical guitar has an important role in providing an overview of the artistic side in classical guitar performance. Antonio de Torres Jurado (1817-1892) had a major role in the renewed quality of classical guitar instruments. Francisco Tárrega contributed technical innovation, repertoire development and Andreas Segovia complemented it by building an ambient audience, and improved construction methods for building their instruments. These three big names contributed four things: repertoires, technique, quality of instrument and characteristic sound. It should be noted, these three figures are Spanish. It seems right that Spain became the place for the rebirth of the classical guitar (Alves, 2015). Not surprisingly, although Tarrega managed to make a demarcation line between classical guitar and flamenco repertoire, the influence of Andalusian music on contemporary works such as Rodrigo, Manuel de Falla, Turina and others are still very strong.



Referring to the history of classical guitar, I conclude that the artistic picture of the classical guitar can be seen from four sides. The first is in terms of performance material which is commonly called repertoires. The second of the ways to play is known as technique. The third is in terms of instrument quality. The fourth is in terms of the characteristics of the sound produced. All of these artistic sides have their own parameters or standards. In this case, standard repertoires, standard techniques, standard of quality instrument and standard of the sound characteristic. In other words, the artistic standard of classical guitar performance is shaped by the standards of repertoire, technique, instrument quality, and sound characteristics.

Regarding classical guitar repertoires, there is an interesting view when referring to the historical cross between classical music and classical guitar. As





explained earlier, classical music began its golden age in the mid-18th century, while classical guitar discovered its identity and character at the end of the 20th century. Both historical realities illustrate the vast span of time and paradoxes. So, there is no doubt until the 19th century, why the guitar repertoire was so limited (Wade, 2001). In this respect, Maia Nogueira, (2017), described that the disconnection between music history and guitar history is an issue that causes most guitar students and teachers who want to explore guitar literature have difficulty in determining standard repertoires.

Responding to the above statement, in my opinion, there are four basic assumptions to determine the standard repertoire. The first, standard repertoire refer on international graded examination syllabus such as ABRSM, LCM, and Trinity. In this case, the standard grade is associated with the level of technical difficulty. The second, standard repertoires are based on periodization of music such as baroque, classic, romantic and modern contemporary. The third, standard repertoires are based on the type of composition, in this case, transcriptions and original compositions of classical guitars. The four, standard repertoires are based compositional characteristics such as classical style and traditional music style such as *flamenco* or *Andalusian* style.

Taking into account a number of the assumptions above, I designate the final movement of Bach's *Partita II D minor BWV 1004* known as *Chaconne*, the second movements of Joaquín Rodrigo's *Concierto de Aranjuez*, *Grand Overture Op. 61* by Mauro Giuliani, Suite Espanola Op.47 No. 2 Granada (*Serenade*) No.3 *Sevilla (Sevillanas)*, No. 4 *Cadiz* and No.5 *Asturias (Leyenda)* Isaac Albéniz, and *Una limosna*





por el amor de dios by Agustin Barrios Mangoré. as selected repertoires in my research and recitals.

In terms of level of competency, a number of international graded examination syllabus such as ABRSM, The London College of Music and Trinity College London is placed Bach's Chaconne BWV 1004 in D minor, Joaquín Rodrigo's Concierto de Aranjuez, Mauro Giuliani's Grand Overture Op. 61, Isaac Albeniz's Suite Espanola Op.47 No. 1 Granada (Serenade) No.3 Sevilla (Sevillanas), No. 4 Cadiz, No.5 Asturias (Leyenda) and Agustin Barrios Mangoré's Una limosna por el amor de dios in the high-grade exam repertoires. Referring to the competency level of a number of international standard exam syllabus above, there is no doubt that these five compositions show the virtuoso level of a classical guitar performance.



In the context of periodization in music history, the aforementioned five repertoires serve as exemplifications of distinct epochs. However, the periodization of music history in this study does not adequately encompass the early music and Renaissance period. This due to the introduction of notation in 1763 by the classical guitar marked a significant shift in writing standards (Turnbull, 1974, p. 60).

Johann Sebastian Bach is widely regarded as a highly esteemed composer who made significant contributions during the Baroque era. Mauro Giuliani is a renowned composer of classical guitar music during the classical era. The musical compositions of Isaac Albeniz, specifically Suite Espanola Op.47, encompass several notable pieces such as No. 1 Granada (Serenade), No. 3 Sevilla (Sevillanas), No. 4 Cadiz, and No. 5





Asturias (Leyenda). These compositions are indicative of the artistic style and characteristics associated with the romantic period era. In the realm of contemporary modern music, Agustin Barrios Mangoré and Joaquín Rodrigo emerge as exceptional composers.

These five compositions are masterpieces in their respective eras and show the artistic sides of classical guitar in different eras. According to Little and Jenne (1991) Partita II in D minor, BWV 1004 illustrates Bach's complete mastery of the technical and structural features of *Baroque* dance music, as well as his impeccable genius in bringing *Baroque* musical forms to profound levels of expression. Regarding the *Grand Overture* Op. 61, Frederick Noad (1976) state that the *Grand Overture* Op. 61 is one of Giuliani's most dramatic and brilliant composition in classical era. Albéniz composed Suite Espanola Op.47 No. 1 *Granada (Serenade)* No.4 *Sevilla*

(*Sevillanas*), No. 4 *Cadiz* and No.5 *Asturias (Leyenda)* in the romantic era, precisely during the early 1890. It was first published in Barcelona as the opening *Preludio* of a three-movement set of *Chants d'Espagne*, Op. 232 (Clark, 1998). “An Alm for the Love of God”, or “*Una Limosna Por El Amor De Dios*” has become synonymous with the guitar repertoire museum composed by Agustine Barrios Mangore in modern era (Swets, 2016). Meanwhile, Wade's (2015) article on classical guitar magazine states that Joaquín Rodrigo's *Concierto de Aranjuez* is one of the miraculous compositions of the 20th century and remains the immortal final statement of the great traditions of Spanish romanticism.





In terms of the type of composition, Bach's *Chaconne BWV 1004* is a composition written for violin. Bach's *Chaconne BWV 1004* was first transcribed into classical guitar by Andres Segovia. Albeniz's *Suite Espanola Op.47 No. 1 Granada (Serenade)* No.3 *Sevilla (Sevillanas)*, No. 4 *Cadiz* and No.5 *Asturias (Leyenda)* are the composition written for piano which was first transcribed into classical guitar by Francisco Tarrega and Andres Segovia. Meanwhile, Giuliani's *Grand Overture Op. 61*, Barrios's *Una Limosna Por El Amor De Dios* and Joaquín Rodrigo's *Concierto de Aranjuez* are the compositions written for classical guitar. Particularly, Joaquín Rodrigo's *Concierto de Aranjuez* was composed for classical guitar and orchestra. The finger formation on Joaquín Rodrigo's *Concierto de Aranjuez* was written by Spanish guitarist Regino Sáinz de la Maza (1896-1981).



In terms of the compositional characteristics, The *Chaconne* denotes the musical form (Kennedy and Kennedy, 2012; p.14). The structure of the composition is shaped by the principle of *ostinato*, or repetition of a single short harmonic phrase (Park, 2003). The *Chaconne* has many similar sections and has a large structure with much harmonic repetition (Chang, 2019). Reflection from this understanding, the *Chaconne* represent traditional form and structure classical music in *Baroque* era.

As for the compositional characteristics Giuliani's *Grand Overture Op. 61* is shaped by the sonata-allegro form (Moolman, 2010) with two distinctive themes expose in their respective tonal areas, in this case, tonic and dominant (Heck, 1970; p.215). Albéniz is Spanish, some of the passages in the middle section of *Suite*





Espanola Op.47 No. 1 Granada (Serenade) No.3 Sevilla (Sevillanas), and No.5 Asturias (Leyenda) include dance-like elements in Andalusian music (YI-YIN CHIEN, 2016). This composition was the result of the inspiration of the Andalusia region—the home of flamenco and of the Moorish invasion (Clark, 1998).

Regarding *Una limosna por el amor de Dios* by Augustine Barrios, the technique is known by guitarists simply as “tremolo” but what will be regarded in compositional characteristic as polyphonic tremolo. The name is made because the nature of the technique intrinsically is produced by two or three-voices polyphonic texture (Godfrey, 2013).



Meanwhile, The *Concerto de Aranjuez* is a compositional work of nationalist language which melodically Rodrigo’s themes derive from the *Andalusian* tradition (Saeb, 2017, Vicente, 2012). In Rodrigo's *Concierto de Aranjuez*, there are many Spanish folkloric elements such as flamenco-style rhythms and melodies in the score (Koh, 2020). Particularly, the main theme of the *Adagio* movement is strongly associated with the *saeta*, which is typical an improvisatory melody sung during the religious processions in celebration of Easter in the south of Spain (Saeb, 2017). According to Rodrigo’s wife Victoria Kamhi (1993; p.325) in *Hand in Hand with the Composer: My Life at the maestro’s Side* state that

“It is true that the chords of the guitar are deeply imbedded in the soul of Spanish music, and that the guitar merges the classical tradition with the flamenco touch”.



The various aspects have been discussed in the previous study of Bach's *Chaconne BWV 1004*. In the musicological aspects, Thomas Walker (1968) and Richard Hudson (1970), provide remarks on origin and early history of *Chaconne*. Alexander Silbiger (1999) provides musical analysis and historical perspective. Sandra Eun Joo Kyung (1999) provides compositional information based on linear analysis. Penelope Ruth Reiss, (2016) investigate the validity of the manuscript Bach's Partita BWV 1004 based on the science of forensic document examination methodology. Meredith Little and Natalie Jenne (2009) discuss *Chaconne* in the context of dance.

In the violin performance, Wei-yu Chang (2019), Abraham, Immanuel Tzemach (2019), Margarida Araújo Edlund, (2011), Carmelo De los Santos (2004) Investigate practice issues and Interpretation. Margarida Araújo Edlund, (2011) provide experimental study in Violin practice. In Piano Performance, Marina Fabrikant (2006), investigate Piano transcription analysis of *Chaconne* by Busoni. In the classical guitar, Bin Hu (2019) investigates *scordatura* tuning and Rodolfo J. Betancourt (1999) particularly focuses in the process of transcription.

The previous study of Bach's *Chaconne BWV 1004 in D minor* above provides substantial insight related to musicological perspective, interpretation and technique of violin, *scordatura* tuning, analytical transcription. However, in the context of classical guitar performance study, there are missing points that need to be addressed regarding problem solving of technical issues, achieving a level of competence and producing sound characterization based on practice investigations.



The previous study of Giuliani's *Grand Overture* Op. 61 provides substantial insight related to thematic catalogue of Giuliani's compositional works (Heck, 1995) and compositional characteristic of the classical guitar repertoires (Moolman, 2010). However, in the context of classical guitar performance study, there are missing points that need to be addressed regarding problem solving of technical issues, achieving a level of competence and producing sound characterization based on practice investigations.

The previous study of Albeniz's *Suite Espanolla Op.47* provides substantial insight related to musicological approaches (Clark, 1998), a comparison of the piano and guitar versions (YI-YIN CHIEN, 2016), and compositional characteristic (Yoon Soo Cho 2006). However, in the context of classical guitar performance study, there are missing points that need to be addressed regarding problem solving of technical issues, achieving a level of competence and producing sound characterization based on practice investigations.

Concierto de Aranjuez by Joaquín Rodrigo has been discussed with many aspects in previous studies. In interpretation aspect, Tiago Miguel de Carvalho Vicente (2012) explores interpretive issues in rhythmic passages, section melodies and specific musical motifs based on repertoire analysis and performance reviews of a number of classical guitarists.

In the technical aspect, Matthew Clayton Palmer (2012) focuses on specific fingering systems to effectively coordinate and synchronize the left and right hands.





Silviu Octavian Ciulei (2013) investigates various techniques of classical guitar borrowed from the flamenco guitar tradition in Rodrigo's music. Carlos Garcia Mera (2017) review to Narciso Yepes's performance interpretation based on the technical aspects and applications of the 10-string classical guitar, including comparisons of fingering formations between Narciso Yepes, Renata Tarrago, and Angel Romero. Ricardo Saeb, (2017) particularly focuses on the cadenzas in order to understand how the composer's demanded virtuosity beyond the preconceived technical limitations of the guitar.

In compositional aspect, Graham Wade (1985) provides the concise musical analysis in the form of Tonal perspective in each movement. In conducting aspect Young Joon (François) Koh (2020), provides conductor's guide to *Concierto de Aranjuez* and theoretical analysis include structural analysis, study of the solo guitar part orchestration, texture, folkloric elements.

The previous study of *Concierto de Aranjuez* above provides insight related to technical aspects, interpretation, implementation and composition. However, in the context of classical guitar performance study, there are missing points that need to be addressed regarding problem solving of technical issues, achieving a level of competence and producing sound characterization based on practice investigations.

Reflecting review of the five selected repertoires, the area of technical issues, a level of competence and producing sound characterization based on practice investigations have not been addressed in the previous study. Furthermore, the



discussion related to technical issues, a level of competence and producing sound characterization of the five selected repertoires would be further explored on the problem statement in which I term as the artistic challenge.

1.1.2 Structure of Knowledge in The Classical Music Performance

In the context of my study, the discussion of the structure of knowledge in classical music performances has two objectives. The first is to understand the field of discipline in classical music performance. The second is to understand the perspective of philosophy in music performance.

The establishment of knowledge in the field of classical music performance has traditionally been influenced by the conservatory model, as endorsed by historical perspectives (Perkins et al., 2017; Kingsbury, 1988, p. 51; Schön, 1987, p. 13). It is necessary to acknowledge, to some extent, that the current situation suggests that classical music performers tend to prioritize practical aspects when addressing mapping issues. Undoubtedly, the concentration on specific practice areas does not pose a challenge within the realm of classical music performance. However, within an academic setting, this approach carries consequences for scholarly communication and a claim of knowledge contribution.

To gain insight into the organizational framework of knowledge within the area of classical music performance, I conducted a comprehensive examination of several dissertations pertaining to artistic research in this field. The present study was

undertaken to examine the correlation between artistic endeavours, specifically classical music performance referred to as recitals, and artistic process in the form of dissertation.

In the classical piano performance category, I found the dissertation boils down to elements of the musicology discipline (Grinberg, 2016; Cho, 2020; Tindall-Gibson, 2020). In terms of violin performance in classical music, I found that the dissertation raised the theme of theory and music history, which are elements of the discipline of musicology and instrument technique (Roxburgh, 2013). As for the classical guitar performance category, I found the same thing as the classical violin performance, which the dissertation is addressed the discipline of musicology and instrument technique (Alshibli, 2018; Rispoli, 2017; Caboverde, 2012, *Leeson, 2016*; Fisher, 2012).

In the context of scholarly communication, I am questioning about the relationship between recitals and dissertations in previous study of classical music above. However, having cultivated a profound understanding of the intricacies and nuances of classical guitar performance over the course of three decades, I find myself deeply attuned to the sentiment expressed in your statement. As a classical guitar performer, I have learned from experience that the pressure to be flawless onstage is seen as a result rather than an accomplishment. It is evident that the comprehensive understanding of my personal experience is not explicitly nor implicitly communed with all practitioners of classical music.

I found two references that support my experience and empathy above. Firstly, related to the demand for classical music performance is obviously connected to the

important notion of the *virtuoso* or level of perfection (Frisk, 2017). Secondly, referred to the nature of classical music performance is built based on the product rather than the process, and achieved the result rather than the activity of achieving it (Levinson, 2011).

The choice to specify musicology in the dissertation is a secure approach. The musicology has a well-established platform for explaining music from an academic perspective. This is an indisputable argument as for the analysis model of musicology is based on verifiable facts and documents, and typical of investigations are retrospective (Cook and Clarke, 2004). Therefore, it is not surprising that the musicological approaches in the view of philosophy is labelled positivist (Kerman, 1985; Beard & Gloag, 2016). However, musicology requires the appropriate proportions to be placed in a classical music performance dissertation. Without appropriate proportions, the involvement of musicology in a dissertation is nothing more than a concert or opera guide (Carl Dahlhaus, 1983).

There are three main arguments regarding the incompatibility of views of the artistic research in music performance with the musicological approaches. The first, the manner of musicology is not the manner of music performance (Beard and Gloag, 2005; Gramit, 2002). Secondly, the musicological perspective is at odds with the nature reality of music performance as musical behaviour (Timmers and Honing, 2002). The third, classical music performance itself is not a sub-discipline that is affiliated with musicology (Cook, 2014).

In contrast to musicology, the parameter of classical music performance is individual achievement. Specifically, related to the skills of musical performance which define as instrumental techniques. Expertise in instrumental techniques may be more appropriately recognized than expertise in practice (Jorgenson, 2002). The expert level of instrumental techniques offers a unique and valuable contribution in terms of new styles, techniques, or interpretations (Krampe & Ericsson, 1995; p. 97).

Many aspects of instrumental techniques are nonverbal. This may be somewhat clumsy for empirical researchers in the classical music performance to articulate it in the form of verbal theory. Even so, this does not mean that instrumental techniques do not have a theory. In this respect, I agree with Burwell (2016) view that although the practice of instrumentation does not consist in the application of theory, we cannot wisely assume that expert players do not have theories about their own skills. Professional skill has a core of artistry, that artistry is itself a form of knowledge (Schön, 1987).

Researchers have different roles in musicology and instrumental technique. Musicology makes the object as the centre of investigation, Meanwhile, musical performance requires subjective sensitivity which is intuitively adopts the dual roles of the researcher and the researched (Smith & Dean, 2009; Sullivan, 2009). Juxtaposing musicology and instrumental techniques are the same as juxtaposing artistic theory and artistic practice. In a broader sense, objectivist and subjectivist perspective.



In the context of instrument techniques, artistic gap is a certainty and theoretical gap is an optional. Ideally, instrument techniques are presented in music performance research with an artistic agenda. Specifically, an artistic intention can be expressed in the form of instrument techniques. The artistic intentions concern about creating meaning from the fundamental relationship between ideas and musical construction.

Meanwhile, in the context of musicology, theoretical gap is a certainty and there is no certainty for the artistic gap. Ideally, musicology is presented in music performance research with a formal theory agenda. Particularly, the analysis of music theory and history are directly related to artistic production. Since, an investigation model of classical music performance should ideally relate to the original circumstances of its artistic production (Levinson, 2011; Goers, 1992). The relationship between musicology and artistic practice is not something foreign to musicology, as stated by Paul Lang (1997) that musicology is involved in the basic artistic questions of music.

The conclusion that can be drawn is based on the description above, both musicology and instrumental techniques have their respective advantages. I took the initiative to bring together the two disciplines in my research in the form of artistic agenda. The scheme of classical music performance is conducted by two internal principles, namely musicology and instrumental techniques. Musicology is useful for enriching our understanding of a repertoire. Meanwhile, instrumental techniques are operated to actualize the repertoires. In other word, musicology is discipline about knowledge of music, while instrumental technique is a discipline to produce music.





In the context of my study, musicology is useful for enriching my understanding of repertoires. Meanwhile, instrumental techniques are operated to actualize the repertoires. The next question, how to design a research model that brings together musicology with positivist characteristics and instrumental techniques with subjectivist characteristics? The discussion on the problem statement or artistic challenge will further identify the appropriate scheme to be implemented in my research.

The second discussion in the theoretical and practice in classical music performance is related to ontological assumption in classical music performance. In the context of music performance, interpreting music performance in a philosophical perspective is the representation of philosophical thought in music. In philosophical of music, there are two opposing currents of thought. The first is called as formalist, which state that the meaning of classical music performance is relying heavily on structure of content which is appreciated as pure form (McClary 2016, and Young 2014). The second is called as anti-formalist, which state that the meaning in music must be understood by the one who understands the music (Scruton, 2019). These discourses are very strong in philosopher circles but very unpopular with practitioner circles.

The identity and "mode of existence" of works and performances are the most difficult questions to answer related to ontological question in classical music performance (Pryer, 2013). Like other performing arts, the reality of classical music performance is within the scope of the event. Not surprisingly, the assumptions of ontology or the nature of reality in classical music performances are described as inhabiting many ontological realms (Doğantan-Dack, 2014), mutant (Goehrs, 1992)





and the puzzlement in a broad sense (Morris, 2010). In this regard, Benson (2003) describes ontology of music performances as "untouchable" by the performer.

In my opinion, a number of views above are influenced by the pseudo-reality of classical music performances, in this sense, from one event to another the performance material is not the same. This view can be accepted if the reality of classical music performances is understood in terms of the performance material or scores. However, naturally, classical music performance is the actualization of sound that combines score and performer. In this case, not all performers, including myself, feel uncomfortable with the reality of classical music performances that are understood only from the perspective of scores.



performance material (scores) is not the only one reality when it is related to the ontology position. If performers only deal with the score, nothing more and nothing less can be assumed as objectivists. When performers only deal the ideas, it is called subjectivist. In case, performers who integrate scores and ideas of performer are called constructivists.

Referring to interpretation of the ontological position, the reality of classical music performances in my study is considered as the constructivist. Constructivist interpreted reality based on related references which union symbolizes freedom of subjectivity is completely taken up into the objectivity which accords with it' (Heidegger 1980; p. 109). Constructivist generates capacities of subjectivity via objective mechanisms (Bowie, 2009; p.33).





Relating constructivist view in practice research, Jean McNiff and Jack Whitehead (2002) state that action in research is more than just carrying out activities, and its basic reality is creating their own identities by accommodating various perspectives of values. Lincoln and Guba (2006) express constructivists as relativist, transactional and subjectivist. According to Maggi Savin-Baden and Katherine Wimpenny, (2014; p.3):

“Constructivists doing research seek to understand the way meanings are constructed and to capture how such meanings are presented and used through language and action. They use a range of approaches to seek individuals’ reconstructions of their realities.”



on the score in the form of sound which described by Roman Ingarden (1986) as an encounter between identification of objectively and subjectification of experiences. As for in the context of my study, identification of objectively is defined as five selected repertoires. Meanwhile, subjectification of experiences is defined as characterization of my classical guitar sounds.

In the perspective of philosophy, the role of interpretation in music performance can be seen from various perspectives. Artistically, character of performer serves to facilitate classical music performance to free approaches from the “tyranny” of the pre-existing works (Prayer, 2013). Hermeneutically, character of performer relates to the formation of perceptual judgments about musical structure (Palmer, 1989; Sloboda, 1983). Meanwhile, phenomenologically, the philosophical perspective places



performer character is a series of individual involvement that produces a context of expression (Doffman, 2019; Palmer, 1996; Sundin, 1984). Reflecting on this understanding, the nature of reality or the title of my research is interpretation and performance of five selected classical guitar repertoires. As for the meaning of interpretation is defined by Swanwick (2016) as the concept of multi-layer knowledge.

According to Swanwick (2016), there are two forms of the concept of multi-layer knowledge. The first is called as intuitive knowledge which is knowledge obtained through the imagination and individual. The second is called as logical knowledge which is knowledge obtained through analytical and universal. As for the relation between them is encounter between analysis and intuitive which is in my study I define as interpretation.

In connection with research in the field of arts, I assume a constructivist view in line with what is described by David Graves (2002), as an artistic endeavour, which he stated: “how do the objective (analytical) features of works of arts "fit" their subjective (intuitive) features?” The constructivist is in line with the typology of my study, due to constructivists make it possible to build meaning with discovery (objective) and creating (subjective). Furthermore, the discussion on the artistic challenges will determine areas of objectivity and subjectivity in my study.



1.2 Problem Statements

There are three arguments regarding the importance of interpretation aspects in classical music performances. The first, the musical interpretation refers to the understanding of a piece of music (Carl Holmgren, 2020) which is related to conventions, styles, practices, and personal taste by performer. The second, the score has a constant tempo, a constant intensity and a constant intonation. But the performer interprets it which is defined as in deviation from the score (Timmers, and Honing 2002). The third, a performer should strive to the feeling of “concertness” from the very first minute of his practice and pay much attention to details of interpretation (Kurmanaev, 2016). Jerrold Levinson, (2011; p.63) has an interesting analogy about this:

“Beethoven composed a quintet for piano and winds (oboe, clarinet, horn, bassoon) in E-flat, op. 16, in 1797. But what sort of thing is it, this quintet which was the outcome of Beethoven's creative activity? What does it consist in or of? Shall we say that Beethoven composed actual sounds? No, for sounds die out, but the quintet has endured.”

Terminologically, the process of realising a compositional work in sound is generally called ‘interpretation (Walls, 2002). Meanwhile, Auslander, (2004) emphasized that the discussion of how to interpret classical music as performance should begin with the question of what will count as performance. Naturally, interpretation in the classical music performance is a representation of the perspective and actualization by the performer based on the compositional works.





Therefore, Schuller (1968) stated that the interpretation means definitive version of scores that was never meant to be definitive in the form of performance. The composers, however, they written their compositions with their intention but in the performing is still involves the discovery of a musical sound by performers in the form of interpretation (Danto, 1987; Rudinow, 2000). However, even though, the score represents a composer's original conception of how a work should be done (Jackson, 1997; Kivy, 2008), but naturally, the characteristic of the performer consciously or unconsciously has his own sense (Katz, 2013). The different performances of the same work will have different properties as a result of being generated in different interpretation (Theodore, 2017).



However, to be implemented in the perspective research in an academic context, the terminology of interpretation as described above requires a more substantive meaning. The definitions, virtues and purposes of the interpretation above have not touched the aspect of the methodology. There is no wonder, the contradictions surrounding the discourses of classical music performances leading up to the issue of score and performance (Pryer, 2013; Cook, 2014; Timmers and Honing, 2002); representational and non-representational (Walton, 2015); performative and critical interpretation (Levinson 1993); and a new musical work into being, or a 'version' of the old one (Scruton, 2019).

In context of classical music performance, there is no specific approach to interpret characteristic of composition and performer. Benson, (2003) state that the boundary between performer's perspective and composer's score in classical music is



not voiced out loud. Scores are harder to define as instrumentation instruction rather than the artistic gap between text and sound.

As the previously state in the background of study, the five selected classical guitar repertoires represent various of the technical difficulty level, periods, styles and characteristic composition. Reflecting on this understanding, the criteria for performing the five classical guitar works in this study do not refer to scores solely. The explanation on the background of the study also emphasizes that there are missing points of the five selected classical guitar works that need to be addressed regarding problem solving of technical issues, achieving a level of competence and producing sound characterization based on practice investigations.

In relation to the discussion in the background of study, there is strong argument to justify that establishing the basic concept of interpretation in the five selected classical guitar works is an issue to be addressed in the context of this study. Particularly, the basic concept of interpretation in classical music performance that point out partiality to two aspects. The first is related to interpretation in the five selected classical guitar works that accommodates the characteristics of composers and performer which specifically in this study defined as the artistic demand and the artistic creativity. The second is related to interpretation in classical music performance that create a demarcation line between artistic process and artistic product.

1.3 Research Objectives

Responding about the issue of interpretation in the classical music performance, Benson, (2003) suggested “composing” and “performing” better understood as two



facets of one activity. Stublely (1995) has an interesting view on this matter, he asserts that the performer must reach out and give a part of him or herself in the performing of classical music. The performance is heard not only as a musical sound which referred to by a particular score, but also represents the overall performance by a particular player. Goehr (1992) proposed that the view of performer may personality as manifested outside his work be relevant, since it is the same person who acts in both contexts in the form of score and sounds. As a result, a performer is not only able to actualize artistic demands on the score but must also demonstrate artistic creativity of the performance.

David Graves (2002) in his article Art as a Rational Activity has a sophisticated theory to reconcile the artistic demands and artistic creativity in art.

“Analysis can be conceptualized but intuition is non-conceptual. Analysis yields objective knowledge; Intuition yields subjective knowledge. A work of art, both body and meaning, is a composite of objective and subjective features. The body of a work of art presents itself to both analysis and intuition, and its meaning rests within the interrelation between the intellectual content of its logic and the sensate content of its aesthetics. Good a work of art is one which succeeds in establishing an appropriate relationship between its objective and subjective features, which is another way of saying that it embodies its meaning well.”

The main aspects that can be concluded from the above understanding that a work of art can be interpreted objectively which is initiated by analysis and interpreted





subjectively which is motivated by intuition. Related to this study, the interpretation of performer should be started based on the understanding that the classical music performer is a circumstance of how music works individually in sense of analysis and intuition. This due to score is definitive of works in the classical music performance, the objective features of the five selected classical guitar repertoires are related to compositional aspects. Meanwhile, this due to actual sounds is related to the discovery of a musical sound by performers, the subjective features of the five selected classical guitar repertoires are related to performer's intuition. In performing the five selected classical guitar repertoires.

Particularly in my study, objective interpretation of the compositional works is intended to solve problems in the artistic demands of the five selected classical guitar repertoires. Meanwhile, subjective interpretation of the compositional works is intended to solve problems in the artistic creativity of the five selected classical guitar repertoires. Finally, the recital of the five selected classical guitar repertoires is intended to solve problems in the integrating of the artistic demands and the artistic creativity. The artistic objectives in my study are as follows:

- 1) To interpret the five selected classical guitar works objectively based on artistic demand of compositional aspects
- 2) To interpret the five selected classical guitar works subjectively based on artistic creativity of performers perspective.
- 3) To integrate objective and subjective interpretation of the five selected classical guitar works in the form of recital.



1.4 Research Question

The research questions in my study are as follows:

- 1) How to interpret the five selected classical guitar works objectively based on artistic demand of compositional aspects?
- 2) How interpret the five selected classical guitar works subjectively based on artistic creativity of performers perspective?
- 3) How to integrate the subjective and objective interpretation of the five selected classical guitar works in the form of recital?

1.5 Repertoires of Recital

There are two recitals in my study.

1.5.1 First Recital

No.	Repertoire	Performance	Duration
1	<i>Chaconne BWV 1004</i> by Johann Sebastian Bach (1685-1750)	Classical guitar solo	16 minutes
2	<i>Grand Overture Op. 61</i> by Mauro Giuliani (1781 – 1829)	Classical guitar solo	8 minutes



3	<i>Suite Española Op. 47</i> No.1(<i>Granada</i>) by Isaac Manuel Francisco Albéniz	Classical guitar solo	6 minutes
4	<i>Suite Española Op. 47</i> No.3(<i>Sevilla</i>) by Isaac Manuel Francisco Albéniz	Classical guitar solo	6 minutes
5	<i>Suite Española Op. 47</i> No.3(<i>Asturias</i>) by Isaac Manuel Francisco Albéniz	Classical guitar solo	6 minutes
6	The first movement of <i>Concierto de Aranjuez</i> by Joaquín Rodrigo (1901-1999)	Classical guitar solo accompanies with orchestral music program	7 minutes
7	The second movement of <i>Concierto de</i> <i>Aranjuez</i> by Joaquín Rodrigo (1901-1999)	Classical guitar solo accompanies with orchestral music program	10 minutes
8	Una limosna por el amor de dios by Agustin Barrios Mangoré (1885 –1944)	Classical guitar solo	4 minutes

1.5.2 Second Recital

No.	Repertoire	Performance	Duration
1	<i>Chaconne BWV 1004</i> by Johann Sebastian Bach (1685-1750)	Classical guitar solo	16 minutes





2	<i>Grand Overture Op. 61</i> by Mauro Giuliani (1781 – 1829)	Classical guitar solo	8 minutes
3	<i>Suite Española Op. 47</i> No.1(<i>Granada</i>) by Isaac Manuel Francisco Albéniz	Classical guitar solo	6 minutes
4	<i>Suite Española Op. 47</i> No.3(<i>Sevilla</i>) by Isaac Manuel Francisco Albéniz	Classical guitar solo	6 minutes
5	<i>Suite Española Op. 47</i> No.3(<i>Cadiz</i>) by Isaac Manuel Francisco Albéniz	Classical guitar solo	6 minutes
6	<i>Suite Española Op. 47</i> No.3(<i>Asturias</i>) by Isaac Manuel Francisco Albéniz	Classical guitar solo	6 minutes
7	The first movement of <i>Concierto de Aranjuez</i> by Joaquín Rodrigo (1901-1999)	Classical guitar solo accompanies with orchestral music program	7 minutes
8	The second movement of <i>Concierto de</i> <i>Aranjuez</i> by Joaquín Rodrigo (1901-1999)	Classical guitar solo accompanies with orchestral music program	10 minutes
9	Una limosna por el amor de dios by Agustin Barrios Mangoré (1885 –1944)	Classical guitar solo	4 minutes



1.6 Limitation of Study

The interpretation of objective and subjective features in my study is only limited to the selected literature, including:

- 1) Johann Sebastian Bach (1685 –1750), *Chaconne BWV 1004*
- 2) Mauro Giuliani (1781 – 1829), *Grand Overture Op. 61*
- 3) Isaac Manuel Francisco Albéniz y Pascua (1860 – 1909), *Suite Española*, Op. 47: No.1, 3,4 and 5.
- 4) Joaquín Rodrigo, (1901-1999), The first and second movement of *Concierto de Aranjuez*.
- 5) Agustín Barrios Mangoré (1885 –1944), *Una limosna por el amor de dios*.

1.7 Significance of Study

Within the scope of this study, the philosophical point of view has presented scholarly communication as well as the concept of knowledge claim within the domain of classical music performance. This approach has the potential to make a significant contribution to the progression of paradigm research in the areas of art.

My research focuses more on the viewpoint of a performer in exploiting a number of selected repertoires based on artistic research. The design of artistic process provides understanding in mapping problems and meeting needs in classical music performance. I believe this approach will make a significant contribution to the

development of a conceptual framework in the field of music performance in general and classical music performance in particular.

The theoretical and investigation approach in my study provide new knowledge or theory to the body of knowledge in classical music performances, especially in the field of classical guitar. I belief, my study will make a significant contribution in in the field of music performance in general and classical music performance in particular.

What I introduce as the objective and subjective features in this study are related to building a paradigm on justification knowledge in research in arts. This paradigm provides theoretical significance to researchers in the arts in order to formulate a theoretical framework and conceptual framework proportionally.

I initiated the objective features as a platform for investigating content analysis in a holistic manner in both theory and practice. I have quite an adequate argument to state systematics of the objective features have a significant contribution not only in the learning and development of classical guitar skills but also in the mastery of music instruments extensively.

The interpretation of subjective features on the five selected classical repertoires is a platform for placing individual perspectives or authority of classical guitar performers. Characterizing subjective features is a documentation of a number of my notions on the selected repertoires. I belief this documentation will inspire a number of

classical music performance researchers to expand further research on other instrumental classical repertoires.

1.8 Operational Definition

1.8.1 Artistic processes

The stages or ways of shaping a classical composition into a classical music performance. Particularly In the context of my research, artistic process represented in the form of artistic objectives.

1.8.2 Artistic Product

In the context of classical music performance, artistic product can be understood from two things. The first is related to compositional works in the form of scores. The second is related to the staging of compositional work. In the context of my research, the artistic product is intended to the performance of compositional works.

1.8.3 Artistic challenge

Problems related to the execution of compositional works. The problem in question includes the actualization of technical and interpretive on the compositional work that will be performed.

1.8.4 Objective features

Composition elements that must be actualized in the performance. The elements in question include intonation, rhythm, tempo and expression contained in the score.



1.8.5 Subjective features

The sound elements based the performer's perspective on compositional works. The sound elements in question here is related to dynamics, accentuation, articulation, and tone colour.

1.8.6 Performative

Progress in the artistic process. Justification of progress refers to a comparison between one research phase and the previous research phase.

1.8.7 Self -reflection

Self-reflections are my assessment and criticism based on video-audio recordings of my practice. The objective of self-reflections is to gather understanding and to build creativity of music performance based on self-observation.



1.8.8 The categorizing movement

Grouping of sounds based on musical structure of a compositional work. These grouping refers to motive, phrasing and form.

1.8.9 The natural expression

Expression resulting from the musical structure of a compositional work. The natural expressions are interpretive expressions based on compositional work. In the case of the natural expressions, the score does not instruct the expression specifically. The intended expression here is related to dynamics, accentuation, articulation, and tone colour.



1.8.10 Artificial expression

The basic understanding of artificial expression is a conditioned expression. Artificial expressions can be formed in two ways. The first is based on the instructions on the score. The second is based on the intuition of the performer.

1.8.11 Transcription

Transcription is basically the transformation of a compositional work in the form of notation. Transcription can be interpreted in two ways. The first, the transformation of notation from one musical instrument to another. The second, the transformation of sound into written notation.