

แนวทางการศึกษาของค้ประกอบทางดนตรีและเทคนิคการบรรเลงกีตาร์คลาสสิกในบทเพลงสอบเทียบเกรด

ณัฐวัฒน์ โขษิตดิษยนันท์

มหาวิทยาลัยราชภัฏบุรีรัมย์

เฉลิมชัย เจริญเกียรติกานต์¹

มหาวิทยาลัยราชภัฏบุรีรัมย์

ชัยษพนธ์ จันวงศ์เดือน

มหาวิทยาลัยราชภัฏบุรีรัมย์

บทความวิจัย

รับต้นฉบับ: 14 กุมภาพันธ์ 2566

รับตีพิมพ์: 6 มิถุนายน 2566

งานวิจัยเชิงคุณภาพนี้มีวัตถุประสงค์ ดังนี้ 1) เพื่อศึกษาองค์ประกอบทางด้านดนตรีและเทคนิคการบรรเลงกีตาร์คลาสสิกของบทเพลงสอบกีตาร์คลาสสิกที่ใช้ในการสอบเทียบเกรดของหลักสูตรสถาบันทดสอบดนตรี ABRSM และสถาบัน Trinity College London และ 2) เพื่อจัดทำหนังสือบทเพลงกีตาร์คลาสสิกระดับ ชั้นต้น - ชั้นสูง จากแนวทางการวิเคราะห์บทเพลงสอบเทียบเกรดของสถาบันดนตรี ABRSM และ Trinity College London ระดับอุดมศึกษา โดยศึกษาข้อมูลจากเอกสาร หลักการ ทฤษฎี และเกณฑ์การทดสอบดนตรี ABRSM และสถาบัน Trinity College London

ผลการวิจัยพบว่า

1. องค์ประกอบทางด้านดนตรีและเทคนิคการบรรเลงกีตาร์คลาสสิกของบทเพลงสอบแบ่งออกเป็น 3 ระดับ คือ ชั้นต้น ชั้นกลาง และชั้นสูง แต่ละระดับมีความแตกต่างกันซึ่งแยกออกเป็น 2 ส่วน ได้แก่ บทเพลงและเทคนิค
2. แนวทางการจัดทำหนังสือบทเพลงกีตาร์คลาสสิกระดับชั้นต้น - ชั้นสูง จากแนวทางการวิเคราะห์บทเพลงสอบเกรดของทั้ง 2 สถาบัน สามารถจัดแบ่งบทเพลงเป็น 3 ระดับ คือ บทเพลงระดับชั้นต้น บทเพลงระดับชั้นกลาง และบทเพลงระดับชั้นสูง ซึ่งแต่ละระดับได้คัดเลือกบทเพลงระดับละจำนวน 10 บทเพลง และแต่ละกลุ่มเพลงจะประกอบไปด้วยบทเพลงหลากหลายสไตล์รวมเป็นบทเพลงทั้งสิ้น 30 บทเพลง

คำสำคัญ: กีตาร์คลาสสิก, บทเพลงกีตาร์คลาสสิก, สถาบันทดสอบดนตรี

² การติดต่อและการร้องขอบทความนี้ กรุณาส่งถึง เฉลิมชัย เจริญเกียรติกานต์ มหาวิทยาลัยราชภัฏบุรีรัมย์

A STUDY OF MUSICAL COMPONENTS AND TECHNIQUES OF CLASSICAL GUITAR IN
CALIBRATION FOR SCORING TEST

Natthawat Kositditsayanan

Buriram Rajabhat University, Thailand

Chaloemchai Charoenkiatkan¹

Buriram Rajabhat University, Thailand

Chatsaphon Chanwongduen

Buriram Rajabhat University, Thailand

Research Article

Received: 14 February 2022

Accepted: 6 June 2023

The objectives of this qualitative research were to 1) analyze the musical components and techniques of classical guitar in calibration for scoring test in the curriculum of the musical institute of ABRSM and Trinity College London and 2) create a classical guitar pieces book for the beginner to advanced levels from the guidelines for the analysis of music calibration for scoring test of the musical institute of ABRSM and Trinity College London, at higher education. A researcher studied data from documents, principles, theories and criteria for the music test of ABRSM and Trinity College London.

The findings revealed as follows.

1. The musical elements and techniques of classical guitar playing of the exam pieces were divided into 3 levels, which are beginner, Intermediate and advanced. Each level was different and divided into pieces and techniques.

2. According to the guidelines for preparing a classical guitar pieces book for the beginner to advanced levels from the analysis of the piece for grade calibration test of both institutes. The piece book could be divided into 3 levels, which are beginner, intermediate

² Correspondence concerning this article and requests for reprints should be addressed to Chaloemchai Charoenkiatkan

E-mail : chaloemchai.cr@bru.ac.th

and advanced level. Each level was selected for 10 pieces and each group consists of various styles for 30 pieces in total.

Keywords: Classical Guitar, pieces, Institute of Musical Test

1. Introduction

Classical guitar is a type of string instrument that is widely popular around the world. The ancestors of the first guitar appeared in the Middle East and were the birthplace of the instrument in Asia and India. The earliest musical instrument liked guitar was found more than 3,300 years old, a stone carved by the ancient Hittite poet (Westbrook & Fuller, 2012). During the 15th century, the guitar was a very popular musical instrument in Spain until the 19th century, the classical guitar was developed its shape, techniques of playing by Antonio de Torres in 1817 – 1892, a Spanish guitarist. The design of Torres' classical guitars has become the standard to this day. There have also been efforts to come up with new ways to make guitars sound better and louder. The choice of wood for guitars, various tips that guitar makers have come up with reflects the endless development of the classical guitar (Parkening, 1999). In addition to the development of classical guitar shape, classical guitarists also had an important role in devising methods to make its own unique ways of playing, they wrote and composed pieces for many generations, including Fernando Sor in 1778 – 1839, Mauro Giuliani in 1781 – 1829 and Matteo Carcassi in 1792 – 1853, Ferdinando Carulli in 1770 – 1841, Francisco Tarrega in 1852 – 1909, Andres Segovia in 1893 – 1987 and John William in 1958 – present time, etc. Tarreka was one of the important people who had an important role in the development of classical guitar music (Westbrook & Fuller, 2012)

Pieces analysis was of great importance in understanding the pieces. Musicians should not only analyze for external aspects such as the history of pieces but should analyze the composition or structure of the pieces. The components of classical music consisted of musical notes which arranged in different volume levels, leading to the formation of a melody. The melody was a component of the first stage of the pieces. Melodies were the easiest parts of pieces for people to touch. Melodiousness and attractiveness of the melodies were often parts of the popular pieces (Kamien & Kamien, 2018). These melodies consisted of both phrases and a verses of pieces in which each phrase was composed of several notes that used intervals of one breath to play. A large amount of music at the same time leads to harmonization. Harmonics had both shallow and deep and vertical and horizontal dimensions.

These melodies and harmonies were the result of the scale that used in the pieces. Rhythm and melody were essential components of music that were linked together inseparably. Rhythm was often indicated to be able to find important notes. Rhythm was the percussion part of pieces and the tempo to combine the percussion parts of pieces into a rhythmic group (Burrows & Wiffin, 2005). These musical elements are the basic elements that are found in every piece. If the player had a good understanding of the music elements then it would help players to understand and interpret the pieces better.

Pieces were intended to be used to improve the playing technique of each instrument, it has been written and published for many years for example, "Lesson" or "Study" and later called "Etude" such as John Dowland in 1563 – 1626 wrote a practice for Lute called "Varietie of Lute Lessons" or Johann Sebastian Bach in 1685 – 1750) wrote a keyboard practice called "Four volumes of Clavier-Übung". The tutorial was used for developing techniques from the foundation to applying them to a scale of large pieces (Lewis, 2016). The techniques of classical guitar playing come in many forms, depending on the pieces and compositions of each composer. Different playing techniques were an important part of a piece because each piece consisted of different playing techniques to make the piece more beautiful and interesting. Moreover, each type of playing technique also helped to convey the mood of the pieces as well. The technique of playing the guitar could be divided into two major techniques according to the nature of the practice, classical guitar playing techniques for a left hand and a right hand, such techniques were important learners should practice in the right way, practiced to become proficient in classical guitar practice skills (Glise, 1997). Most of the problems in learning guitar were caused by learners who were unable to practice classical guitar playing techniques of that piece.

To measure the level of proficiency in playing classical guitar or the calibration of grades in Thailand, there were music institutions in foreign countries to calibrate music grades to measure the level of musical proficiency which educational institutes in foreign countries had a famous music grade calibration were 1) The Associated Board of The Royal Schools of

Music (ABRSM) and 2) Trinity College London, The Associated Board of The Royal Schools of Music (ABRSM). The Associated Board of The Royal Schools of Music (ABRSM) was the largest music academy in England. It was established in 1889 with the aim of promoting educational standards and international music assessment. More than 600,000 applicants took the musical proficiency test in 90 countries every year. Trinity College London was the international board of the British music test. Music grades were aligned with curriculum of teaching music at many music institutions in the UK and Europe. This grade calibration covered all classical instruments including classical guitar practice exams. The exam was currently being conducted in more than 70 countries around the world. The Trinity College London Music Examination was initiated by the University of Music, Trinity College of Music, London, England in 1877 with the aim to open a standardized test of musical proficiency for outsiders. This was compared to the standard level of music curriculum of music teaching at Trinity College London Music University.

From the foregoing, the researchers were interested in conducting a research of a study of musical components and techniques of classical guitar playing in grade calibration pieces test from the approach to the study of musical components and techniques of classical guitar playing in grade – calibrated pieces of the ABRSM Institute of Music and Trinity College London to review the musical components and techniques of classical guitar playing of classical guitar pieces test and prepare a classical guitar piece book at the foundation – advanced level based on grade calibration synthesis guidelines of the ABRSM Music Institute and Trinity College London.

2. The purpose

2.1 To analyze the musical components and techniques of classical guitar playing by using the grade calibration in curriculum of the musical institute of ABRSM and Trinity College London.

2.2 To create a classical guitar pieces book at the foundation - advanced level from the guidelines for the analysis of music grade calibration of the musical institute of ABRSM and Trinity College London.

3. Procedure

The research entitled a study of musical components and techniques of classical guitar playing in grade calibration pieces test was a qualitative research which presented in descriptive format by the researchers with the research procedure as follows.

3.1 To analyze grade calibration pieces test of institute of ABRSM and synthesize musical components and techniques of classical guitar playing from grades 1 – 8 calibration pieces on various topics:

3.1.1 Pieces were used in the grade calibration pieces test of each level.

3.1.2 Techniques of playing classical guitar (Technical Work) were used in the grade calibration pieces test of each level.

3.2 To analyze grade calibration pieces test of institute of Trinity College London and synthesize musical components and techniques of classical guitar playing from grades 1 – 8 calibration pieces on various topics:

3.2.1 Pieces were used in the grade calibration pieces test of each level.

3.2.2 Techniques of playing classical guitar (Technical Work) were used in the grade calibration pieces test of each level.

3.3 To compare grade calibration pieces test of institute of ABRSM and Trinity College London from grades 1 – 8 calibration pieces on various topics:

3.3.1 Pieces were used in the grade calibration pieces test of each level.

3.3.2 Techniques of playing classical guitar (Technical Work) were used in the grade calibration pieces test of each level.

3.4 To select pieces to guide the preparation of a classical guitar pieces book from foundation – advanced level from the guidelines for the synthesis of the grade calibration pieces test of institute of ABRSM and Trinity College London, divided into 3 levels:

3.4.1 Foundation

3.4.2 Intermediate

3.4.3 Advanced

3.5 To check out pieces from a classical guitar pieces book from foundation – advanced level from the guidelines for the synthesis of the grade calibration pieces test of music institute of ABRSM and Trinity College London from 5 experts in music and classical guitar, consisted of 3 musical experts and 2 classical experts.

4. Research Result

4.1 Components of music and classical guitar playing technique of pieces test

The component so music and classical guitar technique of classical guitar pieces test used in the grade calibration of ABRSM and Trinity College London were analyzed from 2 topics : 1) piece was a piece test and 2) technical work was scales and arpeggio, it was divided into 3 levels which were foundation, intermediate and advanced level.

4.1.1 Components of music and classical guitar playing techniques in foundation classical guitar pieces test

4.1.1.1 Pieces, ABRSM music academy foundation grade pieces test were divided into 2 subs – levels, grades 1 – 2, but Trinity College London's music academy was divided into 3 subs – levels, which were grades 1 – 3. There were 3 groups, namely A, B and C, each piece was different in terms of music eras or musical styles and has been re – edited to be suitable for grade pieces test at the foundation level. Piece was a short lyric and has been re – arranged for classical guitar to provide a level of difficulty to suit the entry – level test. As for the entry – level pieces of Trinity College London, the grades 1 – 3 pieces test,

test takers must select 3 pieces from the list of pieces given. The pieces were not grouped into groups like the ABRSM preliminary pieces test, Trinity College London preliminary grade pieces. There were differences in music eras or musical styles. Most of the pieces were short pieces.

4.1.1.2 Techniques of ABRSM music academy foundation grade pieces test for graded 1 – 2 consisted of 3 parts : 1) Scales consisting of G Major, F Major, A Minor, E Minor, D Major, A Minor, D Minor and C Major, length for 1 octave long. 2) Arpeggios consisting of G Major, E Minor, C Major, D Major, A Minor and D Minor, length for 1 octave long and 3) chromatic scale started with the note A of 5th string, length for 1 octave and of the Trinity Music Academy. College London Grades 1 – 3 content consists of 4 parts : 1) Scale consisted of C Major, F Major, F Major, D Melodic Minor, A Harmonic Minor, length for 1 octave length and C Major, A Major, B Natural Minor, E Harmonic Minor, length for 2 octaves long. 2) Arpeggios consisted of E Natural Minor, F Major, D Melodic Minor, A Harmonic Minor, length for 1 octave long and C Major, A Major, B Natural Minor, E Harmonic Minor, length 2 octave long 3) chromatic scale started of the note G on the 3rd string, length 1 octave long, and 4) interval scale consisted of a C Major in Thirds, length for 1 octave long.

4.1.2 Components of music and classical guitar playing techniques in intermediate classical guitar pieces test

4.1.2.1 Pieces, ABRSM music academy foundation grade pieces test stated from grade 3 – 5 and Trinity College London Music Institute started from grade 4 – 5. The ABRSM intermediate grade test was divided into 3 groups: Groups A, B and C. Each group's pieces was different in terms of music eras or musical styles and has been re – edited to suit the intermediate grades. Each piece was a short lyric or parts of the suite theme pieces and has been re – arranged for classical guitar to provide a level of difficulty for the pieces to suit the intermediate grade test level. For the Trinity College London Intermediate grade pieces, grades 4 – 5 pieces test, test takers must select 3 pieces from the list of pieces provided. The pieces were not grouped into groups like the ABRSM intermediate grades, Trinity College

London intermediate grades. There were differences in music eras or musical styles. Most of the pieces were short pieces.

4.1.2.2 Techniques of ABRSM music academy foundation grade pieces test for 3 – 5 consisted of 7 parts : 1) Scales consisted of A Major, B Minor Harmonic, G Major, E Minor Melodic, Bb Major, B Minor Melodic, F Major, F# Minor Harmonic, D Major, A Minor Harmonic, E Major and G Minor Melodic, length for 2 octaves long. 2) Arpeggios consisted of G Major, A Major, E Minor, B Minor, F Major, Bb Major, B Minor, F# Minor, D Major, E Major, A Minor and G Minor, length for 2 octaves long. 3) Chromatic Scale consisted of starting from a note of D in 4th string, length for 1 octave, starting from a note of G in 3rd string, length for 2 octave and starting from a note of B in 2nd string, length for 2 octaves. 4) Interval Scale consisted of F Major in Sixths, G Major in Tenths, A Minor Harmonic in Sixths, A Major in Sixths, F Major in Octaves and A Minor Melodic in Tenths, length for 1 octave. 5) Broken Chord consisted G Major, C Major and E Minor, length for 1 octave. 6) Dominant Seventh consisted of in the key of G and D, length for 1 octave and 7) Diminished Seventh consisted of starting from the note of A in 5th string, length for 2 octaves. Trinity College London Music Institute, grades 4 – 5. The content consisted of 6 parts : 1) Scales consisted of E Major, Bb Major, G Melodic Minor, D Harmonic Minor, Eb Major, F Major, A Natural Minor and C Melodic Minor, length for 2 octaves long. Arpeggios consisted of E Major, Bb Major, G Melodic Minor, D Harmonic Minor, Eb Major, F Major, A Natural Minor and C Melodic Minor, length for 2 octaves. 3) Chromatic Scale consisted of starting from the note of F, length for 2 octaves. 4) Interval scales consisted of G Major Scale in Broken Thirds and C Major Scale in Sixths, length for 1 octave. 5) Dominant 7th consisted of Arpeggios on the D Major scale and an Arpeggio, on the A Major scale, length for 2 octaves long. and 6) 7th Diminished consisted of an Arpeggio starting from the note of E, length for 2 octaves.

4.1.3 Components of music and classical guitar playing techniques in advanced classical guitar pieces test

4.1.3.1 Pieces, ABRSM music academy advanced grade pieces test stated from grade 6 – 8 liked Trinity College London Music Institute. ABRSM's advanced grade pieces test are divided into 3 groups: A, B, and C. Each group's pieces was different in terms of music eras or musical styles and has been re – edited to be suitable for advanced grade pieces test for example, group A pieces were pre – classical, group B pieces were between classical and romantic or etude and group C pieces were post – romantic. Most of the pieces were solo pieces or it was a piece in the suite theme piece and may be re – arranged for classical guitar to provide a level of difficulty for the piece to suit the advanced grade level. For the Trinity College London advanced grade pieces test, takers must select three pieces from the list of pieces assigned from two groups, Group A and Group B were various. There were differences in music eras or musical styles. Most of the pieces were singles. For example, Group A's pieces were from the Renaissance Period to the Classical Period, and Group B's pieces were from the Romance period onwards until the present time.

4.1.3.2 Techniques of ABRSM music academy foundation grade pieces test for 6 – 8 consisted of 7 parts : 1) Scales consisted of Eb Major, C Minor (Harmonic and Melodic), C# Minor (Harmonic and Melodic) E Major Ab Major, B Major D Minor (Harmonic and Melodic), G# Minor (Harmonic and Melodic), Db Major, Bb Minor (Harmonic and Melodic), Eb Minors (Harmonic and Melodic), length for 2 octaves, F Major F Minor (Harmonic and Melodic) G Major, F# Major and F Minor (Harmonic and Melodic), length for 3 octaves. 2) Arpeggios consisted of Eb Major, C Minor and C# Minor, Ab Major, B Major, D Minor, G# Minor, Db Major, Bb Minor and Eb Minors, length for 2 octaves, E Major, F Major, F Minor, G Major, F# Major and E Minor, length for 3 octaves. 3) Chromatic Scale consisted of starting from the note of C and E in 6th string, length for 2 octaves and starting from the note of F, length for 3 octaves. 4) Interval Scale consisted of C Major in Thirds, F Major in Tenths, B Minor Harmonic in Sixths, G Minor Melodic in octaves, D Minor Harmonic in octaves, Minor Harmonic in Tenths and D Major in Tenths, length for 1 octave and C Major in Sixths, G Major in Thirds, A Major in Thirds, G Minor Melodic in Sixths, F# Minor Harmonic in Octaves and Chromatic Starting on E in octaves, length for 2 octaves. 5) Broken Chord consisted of Bb Major, length for 1 octave,

G Minor, A Major and G# Minor, length for 2 octaves. 6) Dominant 7th consisted of in the key of F, length for 2 octaves and in the key of A and in the key of C and Bb, length for 3 octaves. 7) Diminished 7th consisted of starting from the note of D in 3rd string, length for 2 octaves and starting from the note of E 6th string and starting from the note of G and F, length for 3 octaves. Trinity College London Music Institute, grades 4 – 5. The content consisted of 6 parts : 1) Scales consisted of G Major, G Minor, Db Major, C# Minor, Bb Major, Bb Minor (Harmonic and Melodic), C Major, C Minor (Harmonic and Melodic), D Major, D Minor (Harmonic and Melodic), A Major, A Minor, Eb Major and Eb Minor, length for 2 octaves, E Major, E Minor, F Major, F Minor (Harmonic and Melodic), F# Major, F# Minor, Ab Major and G# Minor, length for 3 octaves. 2) Arpeggios consisted of G Major, G Minor, Db Major, C# Minor, Bb Major, Bb Minor (Harmonic and Melodic), C Major, C Minor (Harmonic and Melodic), D Major, D Minor (Harmonic and Melodic), A Major, A Minor, Eb Major and Eb Minor, length for 2 octaves, E Major, E Minor, F Major, F Minor (Harmonic and Melodic), F# Major, F# Minor, Ab Major and G# Minor, length for 3 octaves. 3) Chromatic Scale consisted of starting from the note of Db and Eb, length for 2 octaves, starting from the note of F and G#, length for 3 octaves. 4) Interval Scales consisted of E Major Scale in Thirds, G Harmonic Minor Scale in Sixths, G Major Scale in Octaves and E Harmonic Minor Scale in Tenths, C Melodic Minor Scale in Octaves, Bb Major Scale in Tenths and A Melodic Minor Scale in Tenth, length for 1 octave and D Harmonic Minor Scale in Thirds, D Major Scale in Sixths, A Major Scale in Thirds, Eb Major Scale in Sixths and Chromatic Scale in octaves, starting from the note of F#, length for 2 Octaves. 5) Dominant 7th consisted of Arpeggio in the scale C Major and Arpeggio in the scale F Major, length for 2 octaves. 6) Diminished 7th consisted of Arpeggio starting from the note of C# and Ab, length for 2 octaves and Arpeggio starting from the note of F and F#, length for 3 octaves.

Table 1 Comparison of classical guitar playing in grade calibration pieces test at the foundation – advanced level in curriculum of the musical institute of ABRSM and Trinity College London

Pieces Test	Musical Institute	
	ABRSM	Trinity College London
Foundation	Starting from grades 1 – 2, the pieces test was divided into 3 groups : A, B, and C, each group of pieces were different in terms of the music era or musical style and has been re – edited to be suitable for calibration pieces test at the foundation level. Each piece was a short lyric and has been re – arranged for classical guitar to provide a level of difficulty to suit the foundation – level test.	Starting from Grades 1 – 3, test takers must select three pieces from the list of pieces given. The pieces were not divided into groups. Therefore, test takers must choose a variety of songs for the exam. There were differences in music eras or musical styles. Most of the pieces were short pieces.
Intermediate	Starting from grades 3 – 5. Grade calibration pieces test were divided into 3 groups: A, B, and C. Each group's pieces were different in terms of music eras or musical styles and has been re – edited to suit the intermediate grades. Each piece was a short lyric or part of the suite theme pieces, and has been re – arranged for classical guitar to provide a level of difficulty for the pieces to suit the Intermediate grade calibration pieces test.	Starting in grades 4 – 5, test takers must select three pieces from the list of pieces given. Therefore, test takers must choose a variety of pieces for the test. There were differences in music eras or musical styles. Most of the pieces are short pieces.
Advanced	Starting from grades 6 – 8, the pieces were divided into 3 groups : A, B, and C. Each group's music differs in terms of music eras or musical styles and has been re – edited to be suitable for advanced of grade	Starting in grades 6 – 8, test takers would select 3 pieces from the list of pieces that assigned from 2 groups, the A piece and the B piece. There

calibration pieces test. For example, groups were differences in music eras pieces were pre – classical, group B pieces or musical styles. Most of the were between classical and romantic pieces pieces were singles or as a or it was a practice type piece (Etude), and piece of music in a piece of Group C's pieces were post – romantic suite types, for example, group pieces. Most of the pieces were single piece A's pieces were from the type or it was a piece in the suite theme Renaissance Period to the piece and may be re – arranged for classical Classical Period and Group B's guitar to provide a level of difficulty for the pieces were from the Romantic piece to suit the advanced grade level. Period onward until the present time.

4.2 Guidelines for producing a classical guitar pieces book for foundation – advanced level

Guidelines for producing a classical guitar pieces book in which the researchers selected pieces to be used as a guideline for the preparation of the classical guitar pieces book from the guidelines for the analysis of the pieces for the grade calibration pieces test of both institutions, namely the musical institute of ABRSM and Trinity College London. The data was divided into 3 pieces that had foundation, intermediate and advanced level. Each level has selected 10 pieces of and each group would consist of various styles of pieces. All 30 pieces were taken to 5 experts in music and classical guitar to review and evaluate the pieces so that the selected pieces were correct according to the criteria for the difficulty level of the pieces from the pieces analysis guidelines. The grades of the two institutions, results from music audits and assessments. The result came out as follows.

Table 2 The 10 pieces of the foundation level and composers

No.	Piece	Composer
1	Mr Dowland's Midnight	Dowland
2	Spring (from The Four Seasons)	Vivaldi

3	Orlando Sleepeth	Dowland
4	Andantino (No. 2 from 24 Exercices Très Faciles)	Sor
5	Andante (No. 6 from Schule für die Guitare)	Mertz
6	Study in C	Coste
7	A Little Russian Tale	Downs
8	Fly Me to the Moon	Howard
9	Stanton Moor	Wrieden
10	Soñando (No. 3 from Epigramme)	Zenamón

Table 3 The 10 pieces of the intermediate level and composers

No.	Piece	Composer
1	Sonata for a Musical Clock	Handel
2	Rondeau (from Abdelazar)	Purcell
3	Bourrée I (from Suite No. 3 in G, BWV 1009)	J.S. Bach
4	Lágrima	Tárrega
5	Andantino (No. 4 from Bagatelle)	Giuliani
6	Allegretto (from Sonata, No. 6)	Paganini
7	Étude No. 8	Brouwer
8	Vuelvo Al Sur	Piazzolla
9	Maria Luisa: Mazurka (from Tres Piezas Fáciles, Op. 19)	Sagreras
10	El Negrito	Lauro

Table 4 The 10 pieces of the advanced level and composers

No.	Piece	Composer
1	Sonata in A, K 208	Scarlatti
2	The Frog Galliard	Dowland
3	Bourrée (from Lute Suite in E major, BWV 1006a)	J.S. Bach
4	El Colibrí	Sagreras
5	Gran Vals	Tárrega
6	Étude No. 24	Carcassi

7	Vals Venezolano No. 3	Lauro
8	Soleares	Turina
9	Prélude No. 5	Villa-Lobos
10	Tango En Skaï	Dyens

5. Discussion

The research of a study of musical components and techniques of classical guitar playing in grade calibration pieces test had 2 purposes were 1) to study the musical components and techniques of classical guitar playing by using the grade calibration in curriculum of the musical institute of ABRSM and Trinity College London and 2) to produce a classical guitar pieces book at the foundation – advanced level from the guidelines for the analysis of music grade calibration of the musical institute of ABRSM and Trinity College London, at the higher education level.

Classical guitar playing in grade calibration pieces test by both institutions, the content of the test consisted of 3 main topics : 1) pieces 2) techniques (Technical Work) i.e. scales and arpeggios and 3) supporting tests such as sight – reading or aural test which corresponded to Suttachitt (1988) said that The Musical Aptitude Profile (MAP) was developed by Edwin Gordon, published in 1965 for grades 4 – 12 and corresponded to grades 1 – 8 of both institutions which were the equivalent of a grade before studying music in higher education. This test divided into 3 parts: part 1) tone imagery consisted of melody and harmony, 2) rhythm imagery consisted of tempo and meter and 3) music sensitivity consisted of phrasing, balance and style. The content of the music achievement test was reliable in the music standard and it was in accordance with Banawitayakit (2002) said about effective music teaching practices must cover all 4 areas of teaching content, namely : 1) machine specific skills such as playing techniques, musicianship, skills in pieces interpretation, audio skills and sight reading 2) general knowledge of music related playing and pieces interpretation such as music terms, concepts and styles of playing in each period, music theories, harmonics and music history 3) repertoire which the teachers must choose according to learners' levels or

learners' skills and 4) practice of performing music in public which the teachers should provide opportunities by organizing small concerts or sending students for grade calibrations.

The pieces used to calibrate the grades of both institutions consisted of 2 main types of pieces, which are general pieces and etudes which corresponded to Kositditsayanan (2018). said that from research on teaching classical guitar at a music college in Thailand, the criteria for classical guitar examination of music college could be divided to 2 main groups: 1) etudes, the purpose of piece was to practice the learners' skills in playing the classical guitar. It could develop of left and right hand techniques. The selection of the pieces for learners would look at the learners' suitability for which pieces should be studied, depended of the learners ability level and the purpose of the pieces to be used to improve which skills of the learners that were still lacking and 2) repertoires, the purpose of piece was to enable learners to understand pieces of different eras that could be analyzed, accurately conveyed the mood of pieces. Therefore, in the contents of the classical guitar teaching curriculum, it was imperative that the learners learned the pieces variously. Selection of pieces for learners to look at from the contents of the subject that if studying music in this era learners should choose to play the pieces of any composer that would be appropriate or what this composer had important pieces, which the pieces used in studying for the examination of the college of music be appropriate and consistent with international standardized classical guitar testing such as diplomas classical guitar test of Trinity College of Music which measures the musical ability of the auditors against international standard level. There were 3 levels 1) Associate (ATCL or AMus), 2) Licentiate (LTCL or LMus) and 3) Fellowship (FTCL or FMus).

6. Recommendation

6.1 Recommendation for utilizing the research results

6.1.1 It could be utilized in teaching classical guitar.

6.1.2 It could be a guideline for pieces selection for the development of classical guitar teaching.

6.2 Recommendation for the next research

6.2.1 It could analysis of pieces for different types of instruments.

6.2.2 It could analysis of pieces for various types of musical instruments for use in teaching and learning in the course of music practice.

7. References

- ABRSM. (2018). Guitar Syllabus from 2019. London: Associated Board of the Royal Schools of Music.
- Banawitayakit, D. (2002). Teaching Guidelines for Effective Practical Music : Music Education. Bangkok: Chulalongkorn University Press.
- Burrows, J. and Wiffin, C. (2005). Eyewitness Companions: Classical Music. United Kingdom: DK.
- Glise, A. (1997). Classical guitar pedagogy a handbook for teachers. United States of America: Mel Bay Publications.
- Kamien, R. & Kamien, A (2018). Music: An appreciation. New York: McGraw – Hill Education.
- Kositditsayanan, N. (2018). Classical Guitar Pedagogy for College of Music in Thailand. (Doctoral thesis, Mahasarakham University).
- Lewis, A. (2016). Baroque Guitar. Retrieved 20 July 2016, from <http://www.maestros-of-the-guitar.com/>
- Parkening, C. (1999). The Christopher Parkening Guitar Method, Vol.1 (Rev. ed.). Milwaukee: Hal Leonard Corporation.
- Suttachitt, N. (1998). Psychology for Music Teaching. (4th ed.). Bangkok: Chulalongkorn University Press.

Trinity College London. (2013). Guitar Syllabus Classical & Plectrum 2013 - 2014. London:
Trinity College London.

Westbrook, J. and Fuller, T. (2012). The Complete Illustrated book of The Acoustic Guitar.
London. United Kingdome: Anness Publishing Ltd.