

Bachelor's thesis

Performing Arts/ Music

2022

Takuto Kadowaki

The meaning of contemporary music on guitar pedagogy from performer's perspective



Bachelor's Thesis | Abstract

Turku University of Applied Sciences

Performing Arts/ Music

2022| 22 pages

Takuto Kadowaki

The meaning of contemporary music on guitar pedagogy from performer's perspective

The thesis consists of two parts.

The artistic section is a trio piece for the classical guitar by Japanese composer Takashi Tokunaga called How to embroider IV. It is commissioned by the author of this thesis. Both the guitar student and the guitar teacher are intended to play the composition.

The written section is a report on the analysis of the composition and the process of working on it.

The main objective of the thesis was to acquaint the author and guitar students with contemporary music at an early age and to increase the creativity and openness of mind to various musical approaches as an artist.

The whole thesis project was a very workful, worthwhile, useful and challenging experience that both thesis author and guitar students can utilize in the future as musical pedagogues and musicians.

Keywords:

contemporary music, music pedagogue, guitar ensemble, creativity

Opinnäytetyö (AMK) | Tiivistelmä

Turun ammattikorkeakoulu

Esittävä taide/ Musiikki

2022 | 22 sivua

Takuto Kadowaki

Nyky musiikin merkitys kitarapedagogiikassa esiintyjän näkökulmasta

Opinnäytetyö koostuu kahdesta osasta. Taiteellinen osa on tekijän tilaama, japanilaisen säveltäjän Takashi Tokunagan triokappale klassiselle kitaralle nimeltään How to embroider IV. Sekä kitaraopiskelijoiden että kitaraopettajan on tarkoitus soittaa tämä sävellys.

Opinnäytetyön kirjallinen osa on raportti kyseisen sävellyksen analysoinnista ja työskentelyprosessista.

Opinnäytetyön päätavoitteena oli tutustuttaa sekä opinnäytetyön tekijä että kitaraopiskelijat nykymusiikkiin jo varhaisessa iässä ja lisätä mielen luovuutta ja avoimuutta erilaisiin musiikillisiin lähestymistapoihin taiteilijana.

Koko opinnäytetyö prosessi oli erittäin työteliäs, arvokas, hyödyllinen ja haastava kokemus, josta sekä opinnäytetyön tekijä että kitaraopiskelijat voivat hyötyä tulevaisuudessa musiikkipedagogeina että muusikkoina.

Asiasanat:

nykymusiikki, musiikkipedagogi, kitaraensemble, luovuus

Content

| | |
|--|-----------|
| 1 Introduction | 6 |
| 2 Analysis and working process of the piece | 7 |
| 2.1 About the piece | 8 |
| 2.2 Playing technical aspects | 9 |
| 2.3 Musical aspect | 14 |
| 3 Practicing the piece | 18 |
| 4 Conclusions | 20 |
| References | 22 |

Appendices

Appendix 1. Contemporary music for guitar students

Appendix 2. The score of How to embroider IV

Pictures

| | |
|---|----|
| Picture 1. How to embroider IV: measures19–22. | 8 |
| Picture 2. How to embroider IV: measures24–25. | 9 |
| Picture 3. How to embroider IV: measure 27. | 9 |
| Picture 4. How to embroider IV: measures 39–42. | 10 |
| Picture 5. How to embroider IV: measures19–22. | 10 |
| Picture 6. How to embroider IV: measures79–84. | 11 |
| Picture 7. How to embroider IV: measures115–20. | 12 |
| Picture 8. Tempo changes in How to embroider IV. | 12 |
| Picture 9. How to embroider IV: measures15–17. | 13 |
| Picture 10. How to embroider IV: measures128–133. | 14 |
| Picture 11. How to embroider IV: measures102–104. | 14 |

| | |
|---|----|
| Picture 12. How to embroider IV: measures149–151. | 14 |
| Picture 13. How to embroider IV: measures102–104. | 15 |

[Click here to enter text.](#)

1 Introduction

The situation of performing contemporary music is very active in Finland compared with many countries. I found it interesting that there are even young guitar students in Finland playing new music. For example, in 2016 my guitar teacher Timo Korhonen organized a composition competition for young guitar players. In addition, Avonia Guitar Orchestra, formed by young students, performed new works. Petri Kumela released a CD, *The Little Creatures*. This CD contains a small booklet with 35 small pieces compiled from various composers. Those miniatures are play-technically difficult. Nevertheless, they can be good pedagogy material to introduce the idea of modern piece.

On the other hand, Japan also has high quality contemporary music. But I think there is a huge gap between classical music players and contemporary music experts. I think the biggest reason for that is that classical music students often don't play new music while they study, at least not guitarists. In Japan, the teaching methods of guitar playing as well as the playing repertoire and composers are quite traditional and conventional, such as Carcassi, Sor, Villa Lobos. There are not a lot new and fresh repertoire in use. In addition, there are not many guitar departments in music institutions, so students in the composition class do not have many opportunities and focus groups to whom to write guitar compositions.

I think the above projects in Finland are very good options for choice from the point of view of pedagogy because they offer guitar students creativity and an open mind to different approaches as an artist.

My aim in the thesis is, as a music pedagogue and a guitar teacher, to look for more creativity and new possibilities in music education.

For my thesis, I commissioned a piece for guitar trio from Takashi Tokunaga, a Japanese composer. In my thesis I write about my experiences in the rehearsal process for that piece.

2 Analysis and working process of the piece

Contemporary music is often complex, as well from a playing technical point of view as on the basis of interpretation. My idea of that guitar trio piece was to have a new modern pedagogical repertoire piece, which would be a technically simple piece for guitar students from beginner to the mid-level guitar player.

My intention was that the piece would be aimed at young guitar players and that it would be easy enough music to understand. I did not ask the composer for a solo piece, but a modern music piece for a guitar ensemble where the more difficult part would be played by the guitar teacher and the easier parts would be played by guitar pupils. Pupils' contributions could be very simple, but because the teacher's contribution is more complex, the ensemble of a piece could stay qualitatively a high standard. From a pedagogical point of view, such a piece would encourage guitar pupils to communicate with modern music and change views from it with each other of it.

As a result of my commission, a Japanese composer Takashi Tokunaga wrote a guitar trio piece in March 2021. The title of the work is "How to Embroider IV". It is quite a dynamic and bold composition and has guitar-like but many unusual sounds. Although the composer mainly used idiomatic guitar playing technique, as a result, this composition contains quite a few different elements. I noticed that this piece is not suitable for beginners in guitar playing, but requires professional student's level guitarists to play it.

The guitar teacher was supposed to play the part written for the first guitar. Guitar pupils were to play those written sections, that were meant for the second as well as for the third guitar.

Since the guitar trio piece turned out to be more difficult than expected, I did not have this level guitar pupils as it demanded, and I did not have so much time for practicing either, I decided to rehearse this piece with my classmates, first-year students Arttu Rappu and Joose Mustonen. For Joose, the guitar was a minor

subject (not a main subject). We started working in April 2021 and made the video recording in September 2021.

In this chapter, I made a brief interview about the work with the composer and I write my observations about the difficulties and solutions associated with playing technique and the implementation of music that we came to. In addition, I share my experiences as the leader and the conductor of the guitar trio process.

2.1 About the piece

The profile of the composer

Takashi Tokunaga was born in Hiroshima in 1973. He completed the Graduate School of Education, Hiroshima University, the Department of Music, the Tokyo University of the Arts, and the doctoral course at the Graduate School of Music, the Aichi Prefectural University of the Arts. He was selected for ISCM World Music Days (2002 / Hong Kong, 2014 / Wroclaw). Tokunaga won the Takefu Composition Award (2005) and received the 9th “Keizo Saji Award” from the Suntory Foundation for Arts as a member of the composer group “Kronoi Protoy” (2010). Currently he is working as an associate professor at the Graduate School of Education, Hiroshima University.

The concept or idea of the guitar piece

This guitar composition was inspired by the method of embroidery on the fabric. Tokunaga used the method of laying some kind of groundwork and arranging and transforming the figure so that various “embroider” are drawn on it. In the mechanical pulsation reminiscent of weaving, the guitar players knit organic shapes which are then superimposed or replaced with other shapes in order to constantly transform. As a result, the music may be closer to life activities such as cell division and metabolism. “I always wants to write that kind of music”, says Tokunaga.

I asked the next questions to the composer:

What did you consider when composing for 'guitar'?

Unlike the original string version, this guitar piece is an ensemble with the plucked instruments, so I expected that the sharp rise of the sound would be characteristic, especially in places where the plectrums are used. By doing so, the contrast between the groundwork and the embroidery will become clear. In addition, more delicate expressions have become possible in areas with pianissimo sounds. The challenging issue was how to incorporate the melody of the string bows in the string version into the plucking figure of the guitars. But the sequence of non-sustaining sound of the guitar was also interesting. I did not need to care at all.

What did you want the guitar students to learn?

This composition represents a style in which sound patterns are added to the mechanical basic beat, as in embroidery, so first of all, it is necessary to prepare the groundwork with an accurate beat. This requires sharing the common groove feeling between three guitarists, which is one of the difficult points of this piece. I think this is actually difficult for a guitar player. In other words, it is necessary to share the instantaneous 'dots' produced by the plucked instruments with other players.

2.2 Playing technical aspects

The playing technique of this composition is mainly idiomatic, such as the use of open notes, a simple barre grips, and so on. However, there are also some problems that make the song much harder for the guitar players.

The image shows a musical score for guitar, specifically measures 19-22. The score is in B-flat major, 4/4 time, with a tempo of quarter note = 96. It features complex strumming patterns with dynamic markings like *p*, *sf*, *fz*, and *sim.* The notation includes slurs, glissando markings, and first endings. The score is presented in two systems, each with three staves (treble, bass, and a lower bass staff).

Picture 1. How to embroider IV: measures 19-22

One of the problems is the use of plectrum. The composer wants to get a clear and crispy sound with the use of the plectrum. Me as a classical guitarist, I was not used to play the guitar with it. Usually beginner students start learning alternate plucking by index and middle finger. Although the composer wrote mainly simple alternative strumming like the measures 9-12, some extracts are quite difficult for a beginner or intermediate level guitarist. For example, the measures 19 and 22 (Picture 1), the composer wrote a dotted sixteen and thirty second note with a glissando just before or after the chord.

The problem with this was that it was difficult to control with the plectrum the variation of movements large and small very quickly and vice versa. In addition, the use of glissando made it difficult to keep the rhythm, which didn't materialize effectively in our performance, so we played it practically with the slurs (hammer-on).

Musical score for three guitars (Gtr. 1, 2, 3) showing measures 24-25. The score includes dynamic markings like *f* and *fz*, and a section marked **C**.

Picture 2. How to embroider IV: measures 24–25.

Alternate extracts in the measures number 24–25 (Picture 2) are complicated for second and third guitar parts because it is not idiomatic and the guitarist's hand must jump over two strings.

Musical score for three guitars (Gtr. 1, 2, 3) showing measure 27. The score includes dynamic markings like *p*, *ppp*, and *f*, and a section marked **C**.

Picture 3. How to embroider IV: measure 27.

Musical score for three guitars (Gtr. 1, 2, 3) showing measures 39-42. The score includes dynamic markings like *fz*, *pp*, *mp*, and *f*, and a section marked **C**.

Picture 4. How to embroider IV: measures 39-42.

In the measures 27 (Picture 3) and 39–42 (Picture 4), it is required tremolo technique and shifting. In the measures 39-42 there is a particularly extremely difficulty: the hand extract which has a big jump with glissando. That is why I discussed this with the composer, and he decided to take away took some tremolos.

The next problem was a large shifting when moving the hand from one end of the fingerboard to the other end. The shifting is one of the difficulties of classical guitar playing. The one of the main motif of this piece is many shiftings with glissando. The measures number 27 (Picture 3) and 39-42 (Pictures 4) also have transitions combined with glissando and that makes the part even more complicated to play.

Picture 5. How to embroider IV: measures 144–145.

We also agreed with the composer that the double stop of the first guitar in the parts 144-145 (Picture 5) would be carried out by playing only the top note from measure 144 to maintain the rhythm of the first beat in bar number 145.

The image displays two systems of musical notation for measures 79-84. The first system (measures 79-82) consists of three staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with fingerings 6, 5, 6, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5. Dynamics include *mf*, *mp*, *mf*, *pp*, and *f*. The middle staff is in treble clef with fingerings 6, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5. Dynamics include *mp*, *mf*, *pp*, and *f*. The bottom staff is in bass clef with fingerings 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5. Dynamics include *pp*, *f*, and *mf sempre*. The second system (measures 83-84) consists of three staves. The top staff is in treble clef with fingerings 4, 5, 1, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5. Dynamics include *mf*. The middle staff is in treble clef with fingerings 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5. Dynamics include *mf*. The bottom staff is in bass clef with fingerings 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5. Dynamics include *sempre*.

Picture 6. How to embroider IV: measures 79-84.

An extreme example of this technique is in the measures 79-84 (Picture 6). To play according to the notes requires a fairly large movement at a fast tempo according to the fingering indicated at these points. The composer wanted to bring out a wide movement visually as well, but in glissando it is hard to play the right note accurately and the glissando at this point emphasizes the finger too much. So I suggested easier fingering for students.



Picture 7. How to Embroider IV: measures 115–118.

The slurs (pull-off and hammer-on) in the measures 115-120 (Picture 7), look simple but the tempo of the music is very fast for guitar pupils here, so we played a little slower than the composer had written in this passage.

2.3 Musical aspect

| | | | | | | | |
|-------|---------------------------------|---|-------------------|---|---------------------------------------|---|------|
| Intro | ♩=96 | G | ♩=64→♩=168→♩=84 | H | ♩=126 | I | ♩=96 |
| -F | ♩=50→96→ 30 (measures 16–18) | | | | | | |
| J | ♩=64→♩.168→ ♩=168 | K | ♩=168→♩=126→♩=576 | L | half note=96→half note=192→♩=96 | M | ♩=96 |

Picture 8. Tempo changes in How to embroider IV.

In this piece, there are a lot of different elements which is a key idea of the piece. Organizing these elements to be one wholeness, is quite challenging for students, otherwise the music could become choppy. One of the important things to achieve it is keeping the tempo as the composer said. The tempo often changes in this piece particularly from part G to part L (Picture 8), so it is important that the teacher understands the relationship between each part well

and is able to show it to the students. In practical manner, general tempo could have been too fast to the students so that we played it slower.

The image shows a musical score for measures 15-18. It consists of three staves. The first part (measures 15-18) starts with a tempo of 50 and includes markings for *ppp*, *ff*, *rit.*, and *accel.*. The second part (measures 17-18) starts with a tempo of 96 and includes markings for *p*, *ff*, *rit.*, and *accel.*. The score is marked with 'ord.' and 'pont.' for ordering and pointing.

Picture 9. How to embroider IV: measures 15–18.

The image shows a musical score for measures 128-133. It consists of three staves. The first part (measures 128-133) starts with a tempo of 192 (quarter note = 576) and includes markings for *accel.*, *p*, and *mp*. The score is marked with 'accel.' and 'p'.

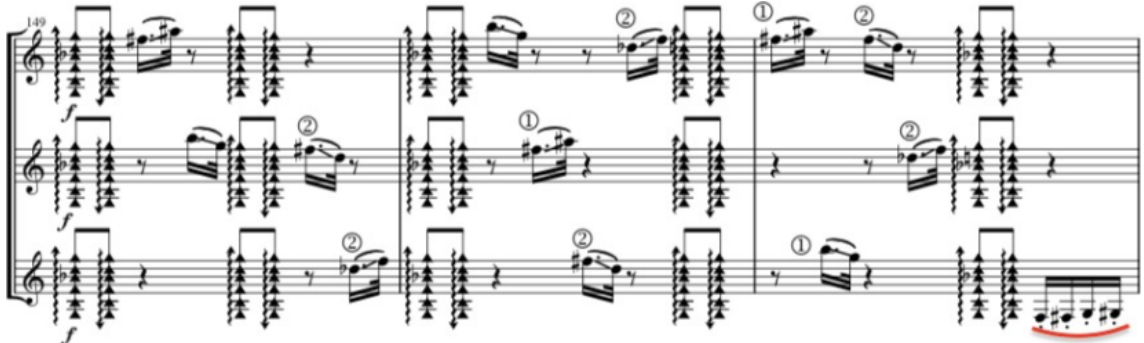
Picture 10 How to embroider IV: measures 128-133.

The parts in which we spent the most time were extreme ritardando or accelerando, such as in measures 15-18 (A), 73-77 (G), 110-114 (J) and 128-133 (K), as well as 141-144 (L) (Picture 9 and 10). At these points, it was very difficult to play together. For example, in the measures 15-18, at first, we practiced each pace 15, 16, 17 and 18 separately. We tried to count eighth notes as one beat instead of counting quarter notes. We practiced them first without tempo exchanges (without ritardando and accelerando). Then we practiced changing the tempo step by step. The teacher/ conductor really needs to know how to conduct the tempo clearly with gestures. (Frankly, it would have been much easier to play those points if someone had shown a model for this.) It should be remembered that each change of tempo often has a logical relationship. I made the

videos of my playing part as a model for the other players so that students could follow it, and then learn more easily as well. If a guitar teacher is not sure about how the tempo changes, he can also write them down on music notation software such as Muse score, Sibelius and Finale.



Picture 11. How to embroider IV: measures 34-35.



Picture 12. How to embroider IV: measures 149-151.

The next problem was rhythm. In some places, it was difficult to play together because of the complex rhythm. For example, there was a lot of challenges for students in measures 34 and 35 (Picture 11) and 149-155 and (Picture 12). The interplay between small dotted motifs got easily mixed.

First of all, it is important for each guitar player to practice it accurately first by himself and then practiced together in slow tempo. I would like to point out that

we played in the third guitar section, in the measure number 151 (Picture 12). the fourth beat with a slur, and not as a staccato because the tempo is fast.



Picture 13. How to embroider IV: measures 102-104.

In the sections H and I (Picture 13), a canon-like motif appears. These motives were rhythmically confusing for students because motives are rhythmically similar, but they move rhythmically forward in the middle half of the beats. In the I section, we replaced the second guitar with the first guitar because it was difficult for the student to play this rhythm. I myself used an app called “Amazing Slow Downer” to practice playing of this point myself. With that app, the guitar player can record other parts and change any tempo, so the guitar students can play with it in a training sense. What is important in this point is, that the guitar player in whose notes the motif begins on a strong beat of the measure, must play accurately and try to lead the playing of the others. We spent a lot of time practicing this. As a result, the outcome has quite effective and unique sound like an echo.

Because there are so many different elements in this composition that continue from the previous section to the next part as well, the guitar students can easily get lost. It would be practical for the performance if the players would agree on a common meeting place at some appropriate point in the composition, such as the beginning of the section.

3 Practicing the piece

We started rehearsing the piece at the end of March 2021. Our goal was to make a video of our playing, which could be edited later, because we wanted to complete this project during the spring semester, if possible, but the piece proved so challenging that it was difficult to perform in a live concert.

From the beginning, there was a rush with the completion of the piece and the schedules. We started checking the sheet music and playing the piece together without an adequate prefabrication of each part. To get an idea of the work, we listened to three different versions of this guitar trio piece composed by Tokunaga with different instrumentation.

There are several points in the piece that require unconventional playing techniques. I asked the composer how to practice according to the videos. We had our joint playing rehearsals mostly once a week. We failed to prepare the piece by the end of the spring semester, so we decided to continue training during the summer break as well.

Our playing rehearsals began for us as a kind of experimental project because the piece was completely new to all of us. Although my classmates prepared each part themselves pretty well except for some difficult places, I think that sometimes we couldn't get organized enough rehearsals. We spent too much time for one rehearsal because the deadline was too close as well as the lack of a clear picture of this work. Luckily, my classmates seemed to enjoy the modernist atmosphere of the piece, even though this piece was far from what they had played before.

I had a plan in mind to show our playing to the composer to get more ideas. Before that, I asked a friend of mine to listen to our playing and give advice. It worked pretty well because his advice was both related to the interpretation of music and playing technique. This had a good effect, it served as a spice for our practice atmosphere.

I have to mention that we also had trouble keeping our motivation because some places of the piece are surprisingly demanding. The progress of our playing had stalled in place and we had stayed in those difficult parts too long to achieve any improvement any more. From then on, one of the classmates often skipped our rehearsals, and we could not hold joint rehearsals regularly.

We had rehearsals with the composer at the end of July, but only two of us attended it. We couldn't play the piece through as a whole for him, but we played section by section. For me, this rehearsal with the composer was a good opportunity to have a conversation with the composer and learn to understand the thinking involved in this piece more deeply. It expanded my musical vision to this composition and after that I was able to organize the rehearsals more effectively.

We made our recording in early September. I wanted to show a video once to a composer before the main recording to get some advice, but we failed to implement it because of our schedules.

4 Conclusions

According to the above mentioned experiences, I can say that I should have taken more time to study the piece before starting our rehearsal to get clearer image although the schedule was limited.

When an instrument teacher plays together with his instrument students, he must understand not only his own part but also other parts very well. The teacher should take main role to lead others. But when making music together, at the same time, it is very important that the teacher should help the student's imagination and involves them in the creative process.

The teacher should make a plan towards the performance in the concert. It would be considered with longer term than usual but according to the piece. It could be divided into three parts. In first part, we practice own parts just by ourselves. The teacher should spend some time to check the student's progress at private lesson. In second part, we practice together and check each section of the piece carefully. This part took most of rehearsal time. And in last part, we practice whole piece and brush up small details.

It is very good to have some small goals in the middle. For example, I invited my classmate as a guest teacher and the composer to show our practice. Particularly, meeting with the composer is important for this project because we wouldn't meet the composer when we play only classical repertoire, and it is very good opportunity to understand the composer's thought. Each rehearsal also should be organized well.

One of my mistakes was that we stuck with some of difficult part and the rehearsal often took too long time unexpectedly almost without break. As a result, the rehearsal got stagnant. The teacher should consider the points which we work beforehand and focus one or two things at one rehearsal. It is very important to give up when one practice hard, otherwise it doesn't work. Then the performer should ask the composer and discuss about the solution.

Recording the video is good way to check how the performers practiced. They should also share the video to those who cannot come to the rehearsal. The students can practice with it like karaoke.

In general, the whole project was a worthwhile experience but at the same time it was quite challenging for us. The composer wrote a fantastic piece for guitar trio but the level of the piece was beyond our ability. We couldn't play the whole piece through so that we decided to play section by section and edit them into one video. We had to compromise at some points in the recording. Despite those difficulties, I want to point out that it would be very possible situation in general, because the composer usually does not know about the guitar as well as guitarists and what they think as simple does not correspond to what we think.

Overall, in general the rehearsal process is not very far from when we played classical music. But the most significant difference and what I found fascinating, is that we can share the idea and create music together with the composer. On our rehearsal with the composer, in the ending of the piece, we have the chord which is played with vibration caused by shaking the body of the instrument. The composer wanted more stereognostic sound, so we discussed together about the sitting position and how to shake the guitar to get the vibration more effectively. This process is so special for the students that it can involve them into real creative music making, not just following what teacher say and what the music score shows.

The whole thesis project was, despite all, a very workful, worthwhile, useful and challenging experience that both I as the thesis author, and my guitar students can utilize in the future as musical pedagogues and musicians.

References

石野, 裕子. 2017. 物語 フィンランドの歴史 北欧先進国 バルト海の乙女の
800 年. 東京、日本 中央公論新社.

Klickstein, Gerald. 2009. *The Musician's Way: A Guide to Practice,
Performance, and Wellness*. Oxford,U.K. Oxford University Press.

Korhonen, Kimmo. 2007. *Inventing Finnish music: Contemporary composer
from medieval to modern*. Helsinki, Finland. Finnish Music Information Centre.

沼野, 雄二. 2021. 現代音楽史 闘争しつづける芸術のゆくえ. 東京、日本 中央
公論新社.

Taninaka, Suguru. 2010. *About music education by a contemporary musical
way –Practice and consideration in a compulsory education course
–*. Kanazawa,Japan. Kanazawa Seiryō.

Contemporary music for guitar students

Leo Brouwer (1939-)

Estudios Sencillos 1-10 (1972) 11-20 (1983)

Nuevos Estudios Sencillos 1-10 (2001)

Leo Brouwer is Cuban guitarist and composer. His series of the etudes are probably the most famous etudes to introduce contemporary music elements for guitarist. According to him, his motivation to write the series is to write etudes for beginners. As he mentioned, the etudes are quite idiomatic. But it will become more and more difficult in later etude. Each etude has clear technical purpose like playing by thumb, arpeggio and slurs. The music contains a lot of elements such as Afro Cuban rhythm, Rock and Minimal music. Overall, it is great material for students but even professional guitarist as a concert repertoire.

Reginald Smith Brindle (1913-2003)

Guitar Cosmos 1,2 (1976) 3 (1977)

Ten Simple preludes for guitar (1978)

Reginald Smith British is British composer. He also trained the guitar. Probably his most famous guitar work is El Porifemo de Oro which was written for Julian Bream. But he also wrote a lot of pedagogy work for guitar in his late career. Guitar Cosmos has similar ideas with Microcosmos for piano by Bartok, as you see in the name. The series of Guitar Cosmos includes a wide range of music styles and playing technique from medieval playing song to the most aleatory music at that time. Book I begins with very simple studies for beginner guitarists, and by the third and final book the pieces are mostly full-scale concert works that explore a range of modern forms and techniques. Ten simple preludes were commissioned by British composer and guitarist, John W Duarte to prepare the guitarist for 20th-music at early stage. It has a variety of musical styles like Guitar Cosmos. The playing technique is idiomatic and relatively easy.

Adam Vilagi (1977-)

Garden of etudes for guitar (2011)

Adam Vilagi is Hungarian-born composer living in Finland. He composed a set of nine etudes as commissioned by Finnish guitarist Markku Laakso. Each etude has characteristic atmosphere like dream, sometime humorous. The technical difficulty level is not high, intermediate play can play.

Markku Klami (1979-)

Etudes for guitar (2021)

Finnish composer Markku Klami wrote a set of 10 etudes for guitar with help of his long-time collaborator, guitarist, Patrik Kleemola. Their goal of the etude is to contribute to the availability of contemporary music in the repertoire of students because usually it doesn't take main role in the student's guitar repertoire. In the etude, besides music, the playing technique also covered today's demands such as the use of left hand thumb, the one finger tremolo. In etude 9, a prominent feature is the use of a glass slide which is often used in the contemporary guitar music repertoire.

Juan Antonio Muro(1945-)

Basic chamber music 1 and 2 (2007)

Juan Antonio Muro is a Spanish-born classical guitarist living in Finland, a guitar educator, a composer, and a painter. His two volume of Basic chamber music is a collection of 40 short chamber music works for students of all ages in their first of study. All work can be played either as a duo as a trio, or as a quartet. The music is mainly simple but often has colorful effect typical of contemporary music such as percussive blows, rubbing etc. This book is quite valuable because we have some of etude for contemporary music played by solo guitar, but the chamber music is rare and the music is very accessible for any age.

