

**INCORPORATING THE FEATURES AND STYLE OF THE BAROQUE
PERIOD TO THE 20TH CENTURY INTO A GUITAR PERFORMANCE**

BY

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**BEING A PERFORMANCE AND PRODUCTION NOTES FOR MY GUITAR
PERFORMANCE PROJECT, SUBMITTED TO THE DEPARTMENT OF MUSIC,
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CERTIFICATION

This is to certify that I, Oluwapelumi Tumininu Taiwo completed this project (Performance) on Guitar titled; Incorporating the features and style of the Baroque period to the 20th century into a guitar performance, as a student of the Department of Music, Mountain Top University under the supervision of Dr Bayo Ogunyemi and Mr Olusola Joseph as Instrument coach.

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DEDICATION

I dedicate this work to God Almighty. And I specially want to dedicate this effort to my mother, who has been the driving force behind my success.

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1.0 Background to the Performance

The guitar was classified as an unknown instrument in the early life of the stringed family until the early 16th century when the Spanish regarded the lute as a method of generating a new musical instrument akin to the lute. The lute, *vihuela*, *Guitarra Latina*, and other Renaissance and Middle Ages musical instruments, for example, have the shape and structure of the guitar. “The chordophone category includes the guitar in terms of musical instrument categorization. A chordophone is a musical instrument in which the source of the sound is by string vibrations. The five groups comprise chordophones: bows, harps, zithers, lyres, and lutes. “The category of the guitar is the lute, which is further separated into two types: bowed and plucked instruments” (Júlio, 2015, p. 6). Julio further revealed that: -

“The baroque guitar was born in Spain, grew up in Italy, and flourished in France”. Spain was indeed the place of birth of the Baroque guitar. Not just the first did publications of music for the instrument appear in that country, but the fact that the instrument was referred to as *chitarra spagnuola* Italy as well as France reinforces this notion. (2015, p.46)

The early guitar compared to the modern guitar, it was smaller, deeper, and had a less distinct waist, also the early guitar originally had four paths strings which were tuned C-F-A-D, the tuning of the Centre four paths’ strings of the lute and the *vihuela*, however as evolution evolve, a lot of improvement began on the guitar which generates the five strings guitar (Britannica, 2021, para.1). “The lowest E string was introduced to the guitar in the eighteenth era, converting it to a six string instrument. Spanish luthier, eventually made a breakthrough in the nineteenth era, created the modern classical guitar that we use today. Antonio Torres Jurado made the instrument a bit larger and he also perfected the symmetrical design of the soundboard” (Alper,

2021, para. 4). Completely, each of these supported the growth of the modern six strings guitar with its standard tuning (EBGDAE).

1.1 General Characteristics of Guitar Music

- ❖ Tone: - Some fundamental tone and overtone combinations are shared by all guitars. However, each guitar's basics and overtones will be unique. That is what distinguishes the sound of a guitar.
- ❖ Polyphony: - In guitar music, a contrapuntal division of melody and bass is a common features of polyphony.
- ❖ Notations: - To notate its melodic and harmonic lines, guitar music utilizes a single musical clef or stave (treble clef).
- ❖ Techniques: - The hammer-ons and pull-offs, alternate picking, palm muting, as well as double stops, are some of the most basic and important techniques used in guitar music, regardless of genre or style.
- ❖ Rhythm: - The guitar is mostly utilized as a rhythmic instrument, and its key feature is the melo-rhythmic syndrome, which allows for the simultaneous employment of percussion and melody.
- ❖ Improvisations: - Guitar music is well-known for its inventiveness and ability to improvise

1.2 Types of Guitars

The guitar has developed to the point that there are several varieties. Each of these unusual guitars has a unique sound, appearance, and playing style. Types of guitar available include the following:

- ❖ Acoustic guitar
- ❖ Classical guitar
- ❖ Electric guitar
- ❖ Bass guitar
- ❖ Electro-acoustic guitar
- ❖ Twelve-string guitar
- ❖ Resonator guitar
- ❖ Archtop guitar
- ❖ Semi-hollow guitar
- ❖ Multi-neck guitar
- ❖ Harp guitar
- ❖ Pocket guitar et.al

1.3 Some Notable Guitarists and Their Style of Performance

Robert Leroy Johnson (1911 – 1938)

Robert Johnson, one of the greatest blues musicians of all time and rock's early pioneers of the Delta blues before World War II, is considered the finest best blues guitarist ever. His melancholy and intriguing lyrics have influenced vocalists from all genres.

Charlie Christian

Charlie Christian amplification's and sustain place his guitar on an equal footing with traditional playing solos on trumpet and saxophone, and Christian's participation in early bebop jam sessions alongside luminaries like Thelonius Monk and Dizzy Gillespie makes him one of the genre's founding fathers.

Riley B. King (1925 – 2015)

B.B. King is responsible for every guitarist who vibratoes or bends a string to make it sing. The late guitarist flipped the blues world upside down in 1952 with "3 O'Clock Blues," which drew inspirations from T-Bone Walker, Charlie Christian, and Django Reinhardt. Guitarists hurried to mimic B.B.'s soloing approach, especially in Chicago, and the harmonica was almost overnight superseded as the major solo instrument in blues.

Wesley John Leslie Montgomery (1923 – 1968)

At the age of 19, John Leslie "Wes" Montgomery began playing the guitar. He polished his skills by imitating his idol, Charlie Christian, and landed his first paying job by playing Christian's solos note for note. His finger picking approach is notable for using intervals such as thirds, sixths, octaves, and tenths.

Stephen Ray Vaughan (1954 – 1990)

Stevie Ray Vaughan was a guy possessed when it came to playing the blues. Vaughan and his '59 Fender Stratocaster introduced a new generation of listeners to the blues and, as a result, to Stevie's influences: Albert King, Jimi Hendrix, B.B. King, Otis Rush, and Buddy Guy.

Yngwie J. Malmsteen (1963)

Yngwie J. Malmsteen is a Swedish musician who specializes in "Bach and Roll," or neoclassical rock, a kind of music that contains extremely rapid scalar and arpeggiated sequences evocative of Bach and Paganini's virtuoso organ and violin compositions from the 18th century.

James Patrick Page (1944)

Jimmy Page is regarded a superb example of riff masters, guitarist orchestrators, and studio revolutions in rock history. His work with Led Zeppelin and Yardbirds combines the wild abandon of Jimi Hendrix, the passion and grit of a seasoned bluesman, and the sensitivity of a folk performer into a massive body of work.

1.4 Some of the Most Famous Classical/Contemporary Guitar Composers Across Each Era

1. J.S Bach (1685-1750)
2. Robert devisee (1650-1725)
3. Fernando Sor, (1778-1839)
4. Francisco Tarrega, (1852-1909)
5. Django Reinhardt (1910-1953)
6. Charlie Christian (1916-1942)

1.5 Guitar in the Developing World

The classical guitar's early pieces were initially composed for the lute, *vihuela*, baroque lute/guitar, harpsichord, and piano. Composers like John Sebastian Bach (1685), Robert de Visée (1650), Domenico Scarlatti (1685), John Dowland (1563) and Luis de Narvaez (1500), Sylvius Leopold Weiss (1687), Enrique Granados (1867), Isaac Albeniz (1860), and others wrote for other instruments, but their music was used to transcribe for the early works of classical guitar performances. The earliest notable and influential composers and performers of the classical guitar, such as Fernando Sor (1778), Mauro Giuliani (1781), Francisco Tarrega (1852), and others, standardized music composed with regard to classical guitar during the classical period.

Among the guitar's most recognizable figures when there was a lag between 18th and early 19th centuries was Fernando Sor of Spain. He not only performed a crucial role in the development of guitar technique, but he was also one of those responsible for increasing the guitar's legitimacy as a "concert instrument." The legacy of his pedagogical ideas and the importance of his guitar compositions to modern guitarists are undoubtedly evident in our times (Júlio, 2015, p.76).

Although Adolph Rickenbacker devised the electric guitar in Los Angeles in 1931, the first known electric guitar performance is thought to have occurred in Wichita, Kansas, at the Shadowland Dance Club in 1932. Brewer, a local musician, is recognized as the initial person to ever perform the electric guitar. Brewer's performance ushers the electric guitar into the spotlight (Ashley, 2016, p, 1).

Spark (1997) states that "tablature went extinct because guitar music was always written in treble clef, which makes it sound an octave lower than it is written (p.1). Frequently, non-classical

guitar players often read from tablature or chord symbols while classical guitar players read from the standard music notation. The *capo tasto* is used by the flamenco and folk guitarist, it serves as an imitation of the neck bridge or a movable barre positioned to increase the pitch of each fret's fingerboard strings" (Spark, 1997, p.9).

The guitar may be performed by one person with or without accompaniment, it is used in both melodic and harmonic sections, it is used in both small and big musical ensembles, and it is utilized extensively in folk, classical, and other forms of music. A recital is a term used to describe a classical guitar solo performance. The guitar's capacity is important, and study has revealed that what a guitar can achieve is yet unknown.

1.6 Guitar in Africa

African musicians have developed the instrument's technical and emotional possibilities in a variety of ways. First, they've shown potentials for inventiveness in non-chord-driven techniques like the commonly utilized "two-finger" technique, which interweaves single line sections in cyclical patterns that represent distinctly African musical interaction. Second, they have demonstrated ways the instrument can incorporate the musical and rhythmic expression of an extensive selection of different instruments, including the xylophone (example: *Mande balafon*), spike lute (example: *Mande ngoni*), harp (example: *Akan seperewa*), and the thumb piano (example: *Shona mbira*). Third, African guitarists have created a supporting and melodic approach to soloing, as well as broadened the guitar's sound palette with a variety of approaches such as finger-style, percussive palm-muted, electric lead, and funky chords and riffs (Harper 2015).

1.7 Guitar in West Africa

The guitar has played a significant part in highlife, *jùju*, and afrobeat in coastal West Africa. Collins (2006) a guitarist and ethnomusicologist, recounts how West African Kru seafarers working aboard British and American ships in the 18th and 19th centuries created and spread the two-finger guitar method known as "palm wine" guitar across port cities. This intimate-sounding music was frequently performed in tiny, casual palm wine taverns and followed harmonic progressions influenced by European choir harmonic influences. Certain palm wine guitar progressions, on the other hand, use a transition in the key of C major between the IV and ii chords. The *odonson* progression developed as the guitar gradually supplanted the *seperewa*, an *Akan* two-course harp. Proponents of this style include Ghanaian guitarist Koo Nimo and the *seperewa* maestro Osei Korankye, among others.

Nigerian guitarists, like "King" Sunny Adé, pioneered the two-finger method, creating *jùju*, a complex, layered talking drum and multiple guitar-driven songs (Harper 2015, p.1). Afrobeat, a high-energy combination of highlife, Yoruba music, and American funk pioneered by the larger-than-life performer Fela Kuti throughout the 1960s and 1970s, is likely the most common exterior African guitar of the continent. The guitar parts span from muted single-line patterns to jabbing three-note chord riffs, creating a mesmerizing cycle that interacts with melodic bass lines and crisp kick drum-driven percussion elements.

1.8 Notable Guitarists in Nigeria

Sunday Adeniyi Adegeye (Sunny Ade)

Sunday Adeniyi Adegeye also known as Sunny Ade is a pioneer of modern world music and a prominent performer of Yoruba Nigerian *jùju* song. Sunny Adé was the first Nigerian pop musician to use the pedal steel guitar. He was the first to include synthesizers, clavinetts, vibraphones, and tenor guitar licks into the *jùju* music repertoire, including *dub* and *wah-wah* guitar licks. He was also nominated for a second Grammy Award, making him the first African to get two Grammy nominations. His theatrical act was distinguished by deft dance moves and guitar proficiency. As Trey Anastasio, the leader of Phish and a devout fan of the Nigerian star once said, "If you come to see Sunny Adé live, you must be prepared to groove all night long." (lobero, 1988, p.1). When Adé performed concerts in the United States in the 1980s, Robert Palmer of The New York Times called one of Adé's multiple shows in New York "one of the most significant pop music events of the decade" and Adé "one of the world's great band leaders." *Synchro System*, his second album on the verge of international recognition, drew many new fans to world music and won him a Grammy nomination in the folk/ethnic music category.

Dr Sir Warrior

The Ultimate Dr Sir Warrior, Christogonus Ezebuio Obinna, was the head of the Oriental Brothers International Band, which was well-known in the Nigerian highlife music industry for decades. He usually played in Nigeria, but he also performed worldwide in London and the United States of America. Warrior produced a unique kind of music that is the favorite of many individuals ultimate sound of highlife music, using smooth guitar skills and *Igbo* vocals with a

good rhythm section. He also talked about the *Oyorima* idea, is a term from igbo for a developed sense of equilibrium and rhythmic motion. Oliver De Coque, who is paying homage to Dr Sir Warrior, summed up his legacy when he remarked, "He was a pleasant and pleasant individual. In highlife, we have lost a true genius."

Sir Victor Uwaifo

He was born in 1941 in Benin City, Edo State, Nigeria, he became well known because of his joromi song. "Guitar Boy and Mamiwater, his most famous song quickly became a classic in 1966. It was influenced by a chance meeting with a mami water while lazing on Bar Beach in Lagos (which he has long insisted occurred). When Uwaifo won his first Golden record in West Africa, and Africa presented to him by Philips, for his song "*Joromi*" in 1996, he made history in Nigeria. Victor Uwaifo has toured several nations, with the United States, Russia, Japan, the Germany, United Kingdom, Bulgaria, Hungary, Romania, France, Rome, Ghana, Côte d'Ivoire, Togo, and the Benin Republic, to name a few. His song *Joromi* has become legendary among his followers, and his live performances are distinguished based on his musical talent on the guitar.

Oliver De Coque

Oliver de Coque a talented guitarist who popularized Nigerian highlife's "*Ogene*" dance style and released 73 albums throughout his career. Congolese *soukous* has influenced one of Africa's best guitarists, as seen by albums like "*Nne Bu Oyoyo / Ezigbo Nana*," released in 1985. "*Biri Ka Mbiri*" and "Identity," which his son Safin DeCoque remade in a hip-hop manner, are two of his biggest successes. Oliver also contributed to Prince Nico Mbarga's classic "Sweet Mother" record.

Fiokee

Ifiok Effanga, best known by his stage name Fiokee, a guitarist who hails from Nigerian and has quietly revolutionized African guitar over the past two decades. His playing and distinctive style can be heard on several notable Afrobeats tracks, and he is most known for digitizing the sound of his guitar and the application of effects. Star Quest was won by Fiokee, a Lagos-based reality talent competition, in 2008. In 2010, his greater break was when he played on Scape Goat, a hit song by D'banj, a Zaria-born musician who also included Kanye West. Fiokee has been preparing for next future guitarists in Nigerians, including the globe, since then. Fiokee was named to Fender Next 2021 last year, a list of 25 worldwide musicians who the brand believes are extending the instrument to the world (Deo, 2022, para 2).

2.0 Statement of Problem

The use of the phrase "classical music" appears as a four-sided problem that needed to be resolved. Despite the fact that classical music is an era in music history, all serious music is regarded as classical music. With this performance, the component and traits of each era are highlighted through guitar performance and musical analysis. This erroneous conception about guitar and the wrong notion of all serious music as classical music will be clarified.

3.0 Aim and Objectives

This project's goal is to isolate different characteristic of guitar music in all eras of music through the performance of various guitar pieces as highlighted. Consequently, specifically the objectives are:

1. to analyze selected guitar music
2. to use guitar pieces depicting the main traits of the eras
3. to undertake a guitar performance session in elucidating my findings

4.0 Scope of Performance

The scope of this work will span through eras of music as stated in the table below:

Order of Performance	Era of Performance	Names of Selected Pieces	Names of the Composer
1 st Piece	Baroque	Cello Suite No.1	Johann Sebastian

		(I. Prelude)	Bach
2 nd Piece	Baroque	Canon in D	Johann Pachelbel
3 rd Piece	Classical	Op. 48, Rondo in D major, No.6	Fernando Sor
4 th Piece	Romantic	Gran Vals	Francisco Terraga
5 th Piece	20 Century	Jolanta	Earl Klugh
6 th Piece	20 Century	Joromi	Victor Uwaifo

5.0 The Musical Eras

Baroque Era (1600 - 1750)

Baroque music is characterized for its grandiose, dramatic, Polyphonic, Basso continuo, Emphasis on dynamics, more instrumental music, ornamentation, counterpoint and harmonic complexity was fully embraced during the Baroque era, which was a revolutionary age in music history. A few examples of baroque musical forms are the prelude and fugue, cantata, concerto, oratorio, sonata, and even opera. Two of my selected repertoires were from this era, from the great composers like Johann Sebastian Bach and Johann Pachelbel, these two inculcate the characteristics and features of the era into their musical styles which were appropriate to attest to my aim and objective. Some leaders in the field of composition are: J.S Bach, G.F Handel, Antonio Vivaldi, Henry Purcell and Claudio Monteverdi.

Classical Era (1750-1820)

The Classical period was known as the Age of Enlightenment, or the Age of Reason. The post late Baroque era is followed by the classical period. Much of the Baroque elements were preserved, but a new focus on elegance and simplicity (as opposed to Baroque music's grandiosity and complexity) in both choral music and instrumental music. Classical music features a number of elements which are: objectivity, formality, structure, expression, dynamics, emotion, themes, and tempo.

The foundation of the formal framework uses thematic development and harmonic structure. All music should elicit emotion, yet in classical era, emotions were carefully restrained even though they were crucial. The utilization of dynamics and variations in expressiveness within this control are both obvious in sections or movements of a composition. The use of crescendo and decrescendo in terms of dynamics allowed for this to happen. Some leaders in the field of composition are: Ludwig van Beethoven, Wolfgang Amadeus Mozart, Joseph Haydn, Franz Schubert.

Romantic Era (1830-1900)

Compositions became increasingly expressive, individualistic, emotional, experimental, dramatic, inventive, and programmatic, showing more general themes within the motions of Romantic literature, poetry, art, and philosophy. Music was considered the medium most suited to conveying the whole spectrum of human feeling. The range of emotional content was thus expanded by romantic composers as things also became more complex on a technical level, with increasingly complex chord sequences, chromaticism and longer or less predictable phrases and melodies, pieces might now cadence into unexpected key centers. Some

leaders in the field of composition are: Frederic Chopin, Franz Liszt, Giuseppe Verdi and Pyotr Ilyich Tchaikovsky.

20th and 21st Century Era

Contemporary music is usually accepted to have started in 1945 A.D. until today; it encompasses neoromantic, postmodern, modernism and pluralist music. However, in a larger sense, the phrase might be used to refer to anything in the musical forms such as serial music, electroacoustic music, *musique concrete*, experimental music, atonal music, minimalist music, Spectral music, post-minimalism, sound art, etc. After the Romantic period, music began to differentiate into many varying genres, and as a result contemporary music as a term is used to denote the time period, rather than style.

Contemporary music is general based on originality and also encompasses genres which may not be considered 'classical' by an average person. Many of these are frequently dependent on the Contemporary artist who uses dissonances and made an attempt to defy "the laws" that music had long been governed by, quite recent invention of synthesized sounds or non-traditional scales and chords, such as jazz or electronic music. Some leaders in the field of composition are: Maurice Ravel, Sergei Prokofiev, Arnold Schoenberg and Aaron Copland.

Jazz

Jazz is a musical style with roots in ragtime and blues that emerged in the African-American neighborhoods of New Orleans, Louisiana, during the late 19th and early 20th centuries (credit: Wikipedia). It has been acknowledged as a significant musical expression in both conventional and contemporary music since the Jazz Age in the 1920s. Jazz is distinguished utilizing swing

and blue melodies, intricate chords, call-and-response singers, polyrhythms, and improvisation. African rhythm and European harmony are the foundations of jazz (credit: Wikipedia).

Highlife

Rhythm and dance from West Africa known as highlife started late 19th century in Ghana, headed westward into Nigeria, and thrived in both nations' 1950s (credit: Wikipedia). Brass bands along the Ghanaian coast were the primary performers of the earliest highlife music. Around the beginning of the 20th century, these bands had added a vocal element, a wider variety of instruments (mostly of European origin), and jazz and regional music styles. Consequently, highlife developed as a distinctive combination of African, African American, and European musical tastes (credit: Wikipedia).

6.0 Performance and Production Note

With its combination of both theoretical and practical research, this initiative has significantly added to my knowledge. The study of each era and its traits led to many discoveries for me in terms of peculiarities, forms, and music, in line with the project's goal. The study also increased my understanding of guitar music, which for me was the practical and most challenging component due to the daily practice routine requiring technical skill, dexterity, and emotion. The three key phases covered by the project are the composers, the guitar works, and the periods.

The works on the guitar are the practical aspect that keeps track of its musical pieces, practices, analysis, and attaining recital stage, whereas the periods and the composers are both research works that talked about its musical age, the guitar music, the composer's biography, its musical style, form, and its characteristics features.

6.1 Bach's Cello Suite No.1 (I. Prelude)

Johann Sebastian Bach was a composer and musician from Germany who lived from 31 March 1685 to 28 July 1750. He enhanced established German idioms through his mastery of contrasting, harmonizing, and motivic organization, and the appropriation from a variety of tempos, shapes, and textures in other countries, notably Italy and France. His music is admired for its aesthetic beauty, philosophical depth, and technical mastery.

The Analysis - Bach's Cello Suite No.1 (I. Prelude)

Prelude from Johann Sebastian Bach's Cello Suite No. 1, BWV 1007, adapted for guitar in D Major, originally in G Major for Unaccompanied Cello. Johann Sebastian Bach composed six suites for solo cello, BWV 1007–1012. BWV 1007–1012. The greatest and most well-known cello work ever and the one that has been performed the most often in history is Bach's Cello Suite No. 1, BWV 1007 Prelude, which stands out among all other cello suites.

One of the most well-known examples of using single note lines to denote chord changes and counterpoint is found in his first cello suite's (prelude). Despite the fact that the piece is mostly written in a single voice, a lot of harmonies are implied. This Prelude consists of two sections: Part 1 (mm. 1-22) and Part 2 (mm. 22-42).

Part 1 (mm. 1-22)

The bass begins on the tonic (D) sustained as a pedal point through measure six also in the very first measure is this lovely soaring arpeggio on a D major chord which was voiced root-fifth-tenth, then the bass begins a step-wise descent all the way down to the F# (by implication) in measure thirteen (V/vi) before returning to D in measure sixteen. Another observation was the upper voice which follows along a tenth above the bass through measure ten before veering off

and moving in contrary motion with the bass in measures 11-16. In measures 16-20, we move through several secondary dominants before arriving at the true dominant (A7) in the third inversion in measure twenty-one prolonged through the fermata in measure twenty-two.

Part 2 (mm. 22-42)

The second section consists harmonically of one long dominant seventh chord (A7) eventually resolving to the tonic in measure forty-two. Noticed the G that was in the bass in measure twenty-two is transferred up two octaves in measure twenty-three before resolving as it should to F# in measure twenty-five. Along the way, we got a feel of D minor (parallel minor) with the introduction of the Bb in measure twenty-four as well as another secondary dominant (V/V) in measures 26-27. There were underlying 7-6 suspensions over the A pedal point in measures 29-31 as well as the ascending and descending thirds in measures 31-37. Finally, the dramatic finale incorporates the chromatic ascent in the upper voice, which transfers the C# up an octave, resulting in its final sensation of a tonic enclosure, which provides a closing cadential gesture with an arpeggiation of the tonic chord in measure thirty-nine and resolves to the dominant seventh in measure forty-one, and finally the tonic in measure forty-two.

6.2 Johann Pachelbel Canon in D

Johann Pachelbel was a composer and organist from Germany in the Baroque period, born and died in Nuremberg (baptized September 1, 1653, and died March 3, 1706). His skill, devotion, perseverance, to honing his craft made him the greatest organ-player of his time. For most of his life, He performed on the organ for many churches. He created a significant collection of both religious and secular musical works, both of which created to the growth of the chorale prelude and fugue has earned him a place among the most important composers of the middle Baroque.

Pachelbel composed a six-song compilation named, "*Musicalische Ergotzung*," what it means to say is, "Musical Delight" in English. Though Pachelbel many lovely works of art are chamber pieces, his most famous musical work is "Canon in D," sometimes called "Pachelbel's Canon." This song is at regular intervals in weddings, and it was composed of three violins and a basso continuo. Pachelbel would have liked a clear, simple contrapuntal approach that prioritized harmonic and melodic purity.

The Analysis - Johann Pachelbel Canon in D

Three violins and a bass continuo were used in the composition of the Canon in D major. The Guitar dropped-D tuning is used throughout the composition, and the open sixth string lends richness and depth to several chords. The succession of chords used in the piece may be partially responsible for the canon's fame and its light, playful melody. In many serious compositions of music as well as successful popular tunes, Pachelbel makes use of all the chords familiar to man. Pachelbel delivers a bass that is the perfect possibility for a pleasing combination of major and minor chords of D major/A major/B minor/F# minor or D over F#/G major/D major/G major/A major. This chord progression repeats throughout the piece while the melody receives a bunch of variations. Ending each of the sequence on the dominant or fifth chord reflects the perception about the familiar tonic chord in D major, which also offers the impression of progression.

The structural compositional technique peculiar to this piece is called **canon** which means strictly imitating a tune from the beginning and is replicated by one or more pieces, either at the same point or at a later point in time of unison, perhaps at a different pitch. This is cleverly designed by Pachelbel to create this effect.

6.3 Fernando Sor Op. 48, Rondo in D major, No.6

Fernando Sor was baptized on February 14, 1778, and passed away on 10 July 1839, he was a fine Spanish classical guitarist and Early Romantic composer. He wrote an opera in addition to his best known genre of solo classical guitar works, symphonies, guitar duos, songs, few selected popular ballets, a mass and keyboard music, the play cinderella saw more than a hundred performances. Fernando Sor was a versatile performer and composer who are regarded as one of the greatest names in guitar history. Despite being praised as a talented performer during his lifetime and teacher of the guitar, his known for being among the first in playing the classical guitar as a concert instrument, and for writing one of the earliest books on guitar playing methodology. Sor brings the guitar into a far different light from the simple accompaniment role it had in the 18th century. He was a noted guitar virtuoso.

The Analysis: Fernando Sor Op. 48, Rondo in D major, No.6

Among popular instrumental musical forms introduced during classical era is known as the rondo form, a musical composition typically lively and cheerful character. In music, a rondo consists of a primary subject or refrain that repeats in sections, which includes the different musical segments called episodes. The refrains as well as episodes alternate in a pattern which always returns to the refrain.

The musical composition Op. 48, Rondo in D major, No. 6 was initially written for the guitar on the tonic chord of D major, as the name suggests. The song has three sections, each of which starts with the same basic melody and harmony (refrain). Another observation is the repetition of each of the contrasting materials used in each section, which each section uses *rallentando* to give us a sense of enclosure. However, the last section, which was the third section, did not adhere to this conventional method because of the *rubato* and *accelerando* toward the piece

finale. The progression for this musical form is ABACAD. A stand for the refrain or the principal theme while B, C, D stands for the contrasting sections or episodes.

More detailed

Two of these contrasting sections (B and C) delve into the neighboring keys of D major

The “B” section moves to the dominate key A major while the “C” section move to it related key D harmonic minor which later moved to F major in measure 68 before the “C” section came to close.

6.4 Francisco Terraga Gran Vals

Francisco Tarrega born November 21, 1852 – died December 15, 1909. He was a Spanish composer and classical guitarist of the Romantic era. He is well recognized for works like Capricho Árabe and Recuerdos de la Alhambra, but there is a song that is far more famous than others, for the modern public it was one particular thing that made Tárrega famous without actually making him famous: his composition *Gran Vals*. After the Nokia business utilized a short section of the composition in 1992 for the Nokia theme song, it received international prominence. He is often called "the father of modern classical guitar" and is considered among the greatest guitarists of all time. Francisco Tárrega is regarded as having laid the foundations for the 20th century's wide-spread acceptance of the guitar as a concert-recital instrument.

The Analysis: Francisco Terraga *Gran Vals*

Vals is the word for waltz in many European languages, it was a popular form of music in the romantic era. A waltz is a composition having a three count beats in each bar, whereas two

individuals hold each one another, move around a large room, turning as they go on dance elegantly.

Grand Vals is a harmonious composition that has higher complexity than the average song in terms of chord-bass melody. *Gran vals* take advantage of the technical skills of the guitar, through glissando, through the accompanied melody, dynamics, in arpeggios in way of accompanying that very typical and idiomatic at the same time it keeps different voices without losing the danceable mood. The musical piece is in ABCCDDA form while the dynamics have a very wide range. However, the translations between the dynamics are quick. The dynamics are between p-ff. Majority of the movements are mezzo-forte and forte, fortissimo and piano. The piece changes speed very often but also have a few quick gasps. However, personally, I would classify it as a *bene placito* or *ad libitum* piece, which means that's up to the performer.

Gran Vals started on anacrusis, then moves in circle of fifth to achieve its modulations which later return in a reversed form to the root key A major (A to E to B means going to the dominant key while B to E to A means going to the tonic). Another observation is the mode of transition; the composer set each of these changes of keys, to launch each chapter in the composition. This clearly indicates that this composition was structured and planned before he began the work.

6.5 Earl Klugh Jolanta

Earl Klugh was born September 16, 1954, is an American folk guitarist and composer. He has received thirteen nominations and one Grammy award. His album *Fingerpainting*, Klugh won the 1977 best recording award for performance and sound from the Japanese jazz publication *Swing Journal*. Earl Klugh was a mellow jazz guitarist with a reputation for unhurried acoustic performance which has throughout the 1980s and the 90s, frequently releasing many albums

each year. Now employing the use of Latin and R&B styles in his soft-romantic compositions, Klugh remains a popular jazz/pop performer, even though his output has slowed since the late '90s.

The Analysis: Earl Klugh Jolanta

Jolanta is a smooth jazz music in term of its musical characteristics. The very word "smooth" implies that it must be mellow and soft, which further explains no disturbances on the surface, no undercurrents, nothing challenging or obtrusive. In contrast to traditional jazz, smooth jazz typically depends on grooves and rhythms rather than improvisation.

The composition is more of syncopated melodies in a major key of D chord. This piece was constructed or structured just like a statement and a restatement i.e laying emphasis on the previous statement. The composition has two variations that looks like the second section or part of the music, these two variations have the same chorus that connected the music together and was repeated.

The ability to utilize the guitar like the piano is a great technique called "chord bass melody", whereby the bass line is utilized, and the harmony is present, the melody and the ability to achieve dynamic. From personal view, Earl klugh make usage of arpeggios and intervals of 3rd, 6th, 10th to achieve is harmony while the bass line utilizes more of pedal note. The chord progressions are mainly based on primary chords like the I – vi – IV – V which is very much applicable to most kind of music.

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Appendix



The first known electric guitar performance

Checked