

Classical Guitar Pedagogy for College of Music in Thailand

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Abstract

A study entitled “classical guitar pedagogy for college of music in Thailand” is an integrated research aiming at 1) studying the effective teaching style in the classical guitar of the college of music, and 2) investigating the piece of music used in the classical guitar test of the college of music. The findings were as follows: 1) The effective teaching styles taught in the classical guitar were varied depending on the style and musical experience of each student with the teaching style of guitar playing techniques and teaching technique leading to understanding the melody of the piece styles of music. 2) Repertoires used in the classical guitar were divided into two categories: etude, used for instruction to improve the skills, and techniques of the students to enable them to play in the pieces with higher difficult levels. The piece used to get students understand the variety of pieces and can convey the mood of the piece accurately according to the era of Western music.

Keywords: classical guitar instruction, classical guitar piece, college of music

Introduction

Higher education in Thailand focuses on the production of highly qualified personnel in each major field to the labor market. As office of the national education commission, the prime minister's office said about tertiary education, it is a high education aiming at developing people to enter different professions. It is the basis of major country's development including the development of knowledge to enhance academic competencies in various disciplines and as a tool and a base for power, knowledge, ideas and advanced technology for the country (Office of the National Education Commission, 1998: 1).

Development and improvement of teaching and learning quality in higher education is essential and requires a high budget and experienced music specialists with specialized music instruction. Hence, the college of music has been established to provide quality of music education with effective teaching and standard. Teaching music is important for teaching and learning in higher education in Thailand in which the teaching and learning process is organized according to the curriculum approved or accredited by professional organizations or the ministry of education. Higher education in music education, which is the highest level of education in the field of music, is still to be developed as in Thailand; there are few standard music institutes.

The competition for admission in high standard institutions continues to be prominent. The development of higher education institutions that teach music has become increasingly important. Both in curriculum and teaching and learning (Sutthachit, 2012: 158). In order to develop and improve the quality of music teaching in higher education, the standard of teaching and learning should be standardized. The process and management of teaching and transferring of knowledge to students should be focused on.

Teaching science refers to the knowledge of learning and teaching the world has accumulated from the past to the present. The instructor can apply to help students learn in accordance with the target, goals, and objectives of the teaching. This knowledge is derived from study, research, and testing based on the scientific process of psychologists and educators (Khammani, 2009: 474).

In teaching each instrument in musical skills, there are teaching techniques or teaching strategies varied by the specificity of the tool. However, the general principles that should be considered and the principles that can be used as the basis for the development of teaching music skills of each type are said to be the same and instructors can apply this general principle in real teaching or develop it to suit the teaching skills of each instrument. As a result, students will be able to develop their own skills in the teaching of each instrument. The success of teaching lies in the good preparation of the good instructor with capability and experience in teaching (Sutthachit, 2012: 242).

By the nature of classical guitar instruction, the instructor has two functions: instruction refers to the process of teaching making the student understand the songs, problem-solving in music lessons, learning the skills and techniques of the correct play including elements related to musical learning. And another duty is to guide the learner as a musician and exchange music concepts in addition to teaching to properly play the pieces (Glise, 1997: 86-96). Therefore, teaching science is very important because it helps students to learn effectively, meet the goals, and objectives of the course, especially in the classical guitar practice.

Classical guitar is a musical instrument with long history and development of over 3,000 years, and its the ancestors appeared first in the middle east that gave birth to musical instruments in Asia and India. In a few hundred years the guitar has evolved itself from different types of musical instruments to the present (Westbrook & Fuller, 2012: 6).

In the present day, classical guitar is a popular instrument in Thailand. This can be seen by regular classical guitar activities such as the Thailand International Guitar Festival or the Asia International Guitar Festival, in which the event has shown the number of people who are interested in classic guitars. Also, the distinctive classical guitar of Thai people is also recognized by many countries, such as Ekachai Jiarakul, the first Asian when he won the classical guitar contest GFA International Concert Artist Competition 2014, which is considered to be the largest classical guitar competition in the world (Sri Muang, 2015: 62-67).

Classical guitars are now opened to all levels of instruction. Classical guitar instruction in higher education in Thailand, the college of music is considered a standardized music teaching institution as it has the expertise of musicians and music instruction. There are several classical music schools in Thailand that teach classical guitar with different course content and teaching styles depending on the teaching experience of each teacher. So there is no teaching style and that is conducive to students and education standard in the future of Thailand.

With the above reasons, the researcher is interested in studying the effective teaching style in the classical guitar of the college of music in Thailand and the piece of music used to test in the classical guitar of the college of music in Thailand. The researcher sets research title “Classical guitar pedagogy for college of music in Thailand”. The data from the research will be used as a guideline for the much development of teaching classical guitar in higher education in Thailand.

Research Objectives

1. To study the effective teaching style in the classical guitar of the college of music in Thailand

2. To investigate the piece of music used in the classical guitar instruction of the College of Music in Thailand

Research Scope

This research aims at the following research areas.

1. In the content of the study, it is to study the effective teaching style in the classical guitar of the college of music in Thailand and study the song used in the test in the classical guitar of the college of music in Thailand.

2. In the area of the research, the college of music was purposely chosen. It has been teaching music for over 5 years with a Classical guitar lesson course at the undergraduate level instructed by teachers who are specialized in teaching classical guitar, including the College of Music, Mahidol university, College of Music Mahasarakham University, College of Music, Payap University, Music College Rangsit University, and the Faculty of music, Silpakorn University.

3. For population and the sample, they were divided into 2 groups: (i) administrator consisting of 5 informants providing information on management of music education in music college, (ii) the instructor group consisting of 9 informants who provided information on the classical guitar teaching style and the selection of pieces for the classical guitar test.

Research Methodology

The research and methodology used in this research are as follows.

1. Study and research documents related to the classical guitar instructional program of the college of music in Thailand, teaching methods and techniques and pieces used to test the classical guitar of various music test institutes.

2. Fix area for data collection and field data collection.
3. Data analysis is divided into two groups.
 - 3.2 Effective teaching styles in classical guitar.
 - 3.2 Repertoires used in Classical guitar lessons were divided into 4-year levels, and the music was analyzed by 5 classical guitar experts.
4. Analysis of data based on research objectives
5. Summary of research results and discussing research findings and suggestions

Research Results

The study entitled “Classical guitar pedagogy for college of music in Thailand” is the integrated research with two objectives 1) an effective teaching style in the classical guitar of the college of music in Thailand, and 2) the theme piece of the classical guitar of the college of music in Thailand. The details are as follows.

1. Effective teaching style in the classical guitar of the college of music in Thailand is classified into three styles:

1.1 Teaching and techniques: Teaching the classical guitar practice of the college of music in Thailand mostly focuses on teaching students to have knowledge and skills to lead to the specific purpose of the content and students can play the songs correctly. The way of teaching is a demonstration model that allow students have the opportunity to visualize, understand and permit the students to practice thinking, such as how to produce quality of tone, the relationship between the two hands while playing the guitar, correct sentence analysis, the interpretation of the piece correctly according to the period of the pieces, fingering, planning, targeted practice, etc. The good technique of

teaching music in higher education should be developed from the principles or concepts appropriate to the development of individual students.

1.2 Music activities and learning experiences for students are divided into two parts: (i) Activities within the curriculum including activities related to the performance of the students, such as music performances for final exams, general concerts participation in various shows and (ii) two extracurricular activities, such as classical guitar playing competition activities in both domestic and international level and Classical guitar training camp and classical guitar training in various music schools.

Benefits from gained experience, students develop their skills in classical guitar practice and experienced the music, music competition, musical training as well as gaining knowledge, understanding music and gaining aesthetics from listening to different types of music to develop their musical practice corresponding to the concept of teaching on learner- center. It is best for the learner to be well-suited to the learner's needs by encouraging students to play an important role in learning. Learning by experience comes from both in and outside of the classroom. The learning process will truly result in the students' learning.

1.3 The testing and evaluation of the classical guitar instruction of the college of music in Thailand are divided into two types: (i) Formative Evaluation or Evaluation during the course that is a midterm exam. It consists of a quiz exercise based on song practice, specialized training for both left hand and right-hand training, various types of guitar playing, Scale and Arpeggio, and instant reading testing, etc. The objective is to develop a learner to be skillful and expertise and to improve individual's shortcomings and (ii) Summative evaluation. That is the assessment to grade a subject, which demonstrates the learning outcomes of the learner in the level he /she is in. This shows the effectiveness of the study as a whole. In the exam, five or three exam committees were used assigned to assess

the exam. Criteria for evaluation was based on content divided into five parts: (i) accuracy of note piece, (ii) quality of the tone, (iii) rhythm and continuity, (iv) techniques of playing, and (v) conveying the mood of the piece.

2. The classical guitar piece for test used in the classical guitar test of the college of music in Thailand are divided into 2 categories: (i) type of piece of music used in the course of teaching classical guitar of the College of music in Thailand and (ii) pieces of the guitar class of the College of music in Thailand.

2.1 The type of piece of music used in the classical guitar instructional program of the college of music in Thailand is divided into two groups: (i) pieces for practice is given to students to practice the skills of playing the classics of the classical guitar. Most of the exercises will focus on the 1-3 year students. In selecting the pieces for the students, it will be appropriate for the learner to learn pieces to study depending on students' ability and objective of the song to improve skill the student lacks and (ii) piece for test is given to students to make them understand pieces in each period and can analyze and convey the mood of piece correctly according to the style of each period. In piece selection. In the selection of the students, criteria were based on the content of the subject, the suitability of the learner and the advice of the instructor. In the first year, the pieces chosen were short such as minuet and prelude whereas in the second year pieces were prelude, minuet sarabande, and rondo etc. The difficulty level and length of pieces like sonata, suite or variations were selected. Level and length of pieces such as sonata, suite, variations or concerto in the 4th year were more difficult and longer than the 3rd year.

2.2 Classical guitar piece for test of the college of music in Thailand is divided into 4 groups according to grade level, a 1-4 year with details and list of pieces as follows.

2.2.1 Classical guitar piece test for 1st-year students were divided into two groups: (i) group one consisting of pieces for practice and (ii) group two consisting of the piece for the test. In the first semester, students were allowed to choose the piece in the group one or as suggested by their instructor. The piece chosen should be 15 minutes long and students choose the second group of pieces or as suggested by their teacher and a minimum length of the piece is not more than 10 minutes. In the second semester, pieces in the group one were selected by students or as suggested by their teacher, but the level of difficulty is more than the first semester and the length of the piece for the test should not be lesser than 15 minutes. Students choose the 2nd group of a piece or as suggested by their teacher, but the piece must be more difficult the first semester and they (pieces) were not to be used in the 1st semester. The piece for the test should not be 10 minutes in length.

Table 1

1st year student repertoire

Group	Composer	Pieces
1	Sor, F.	- Etudes No. 1-5
	Giuliani, M.	- Etudes Op. 48 No. 2, 3, 4 and 5
	Aguado, D.	- Etudes No. 1-11
	Carcassi, M.	- Etudes Op. 60 No. 1, 2, 3, 4, 6, 8, 12, 18 and 19
	Tárrega, F.	- Etudes No. 1-10
	Brouwer, L.	- Simple Etude No.1-10

Table 1 (cont.)

Group	Composer	Pieces
2	Milán, L.	- Pavan No. 1, 2 and 3
	Sor, F.	- Minuet in C from Sonata Op.22 and 25
	Tárrega, F.	- Prelude in A minor, Rosita and Pepita
	Barrios, A.	- Prelude in C minor or Prelude Op. 5 No. 1
	Brouwer, L.	- Preludios Epigramáticos No. 1-6
	Domeniconi, C.	- 24 Prélude Op.20
	Ponce, M.	- Prelude No. 6 and 8
	Antonio Lauro, A.	- El Negrito or El Marabino
	Torroba, F.M.	- Torija and Romance de los pinos
	Villa-Lobos, H.	- Prelude No. 3 or Mazurka-Choro
	Pernambuco, J.	- Sound of Bell
	Ponce, M.Ponce, M.	- Balletto

2.2.2 Classical guitar piece test for 2nd year students were divided into two groups: (i) group one consisting of pieces for practice and (ii) group two consisting of the piece for the test. In the first semester, students were allowed to choose the piece in the group one or as suggested by their instructor. The piece chosen should not be less than 20 minutes long and students choose the second group of pieces or as suggested by their teacher and a minimum length of the piece for the test is not more than 10 minutes. In the second semester, pieces in the group one were selected by students or as suggested by their teacher, but the level of difficulty is more than the first semester and they (pieces) were not be used in the 1st semester. The length of the piece for the test should not be lesser than 20 minutes. Students choose the 2nd group of a piece or as

suggested by their teacher, but the piece must be more difficult the first semester and they (pieces) were not to be used in the 1st semester. The piece for the test should not be 10 minutes in length.

Table 2

2nd year student repertoire

Group	Composer	Pieces
1	Sor, F.	- Etudes No.6-20
	Aguado, D.	- Etudes No. 1, 2, 3 and 4
	Carcassi, M.	- Etudes Op. 60 No.5, 7, 9, 11, 14, 15, 20, 21 and 24
	Tárrega, F.	- Etudes No.11, 12, 13, 14, 15, 16, 17, 18, 19 and 20
	Pujol, E.	- Etudes No. 1, 2, 3, 4, 5 and 6
	Villa-Lobos, H.	- Etudes No.1, 6 and 8
	Dodgson, S.	- Etudes No.3, 5, 17 and 18
	Brouwer, L.	- Simple Etude No.11-20
	2	Bach, J.S.
Sor, F.		- Minuet in A or Minuet Op.11
Giuliani, M.		- Minuet from Sonatina 1 Op.71
Llobet, M.		- El Testament d'Amelia and El Noi De La Mare
Barrios, A.		- Julia Florida or Villancico de Navidad
Mertz, J.K.		- An Malvina
Tárrega, F.		- Vals in D, Pavana, Preludes, Gran Vals and Tango
Torroba, F.M.		- Madroños and Turégano
Villa-Lobos, H.		- Prelude No.4, 5 and Valsa Choro
Lauro, A.		- Vals Venezolano No.1 and 2

2.2.3 Classical guitar piece test for 3rd-year students were divided into two groups: (i) group one consisting of pieces for practice and (ii) group two consisting of the piece for the test. In the first semester, students were allowed to choose the piece in the group one or as suggested by their instructor. The piece chosen should not be less than 25 minutes long and students choose the second group of pieces or as suggested by their teacher and a minimum length of the piece for the test is not more than 10 minutes. In the second semester, pieces in the group one were selected by students or as suggested by their teacher, but the level of difficulty is more than the first semester and they (pieces) were not be used in the 1st semester. The length of the piece for the test should not be lesser than 25 minutes. Students choose the 2nd group of a piece or as suggested by their teacher, but the piece must be more difficult the first semester and they (pieces) were not to be used in the 1st semester. The piece for the test (Junior Recital) should be around 30 minutes in length.

Table 3

3rd year student repertoire

Group	Composer	Pieces
1	Sor, F.	- Etudes No. 18 and 20
	Coste, N.	- Etudes Op. 38 No. 9, 13, 14, 20, 21 and 22
	Villa-Lobos, H.	- Etudes No. 2, 3, 4, 5, 9, 11 and 12
	Dodgson, S.	- Etudes No. 4, 6, 12 and 13

Table 3 (cont.)

Group	Composer	Pieces
2	Frescobaldi, G.	- Air Con Variaciones
	Bach, J.S.	- Prelude in D (from Prelude, Fugue and Allegro BWV998) and Prelude from Lute Suite BWV997
	Sor, F.	- Variations on theme of Mozart, Op.9
	Giuliani, M.	- Sonata in C, Op.15 and Variations on a theme of Handel, Op.107
	Tárrega, F.	- Recuerdos de la Alhambra and Capricho Arabe
	Barrios, A.	- Vals No. 3, 4 and La Catedral
	Ponce, M.	- Sonata Meridional
	Torroba, F.M.	- Suita Castellana and Nocturno
	Tansman, A.	- Danza Pomposa
	Albéniz, I.	- Suite Españolas
	Granados, E.	- Danza Españolas
	Turina, J.	- Fandanguillo, Homenaje a Tárrega and Sevillana
	Ruiz Pipò, A.	- Cancion Y Danza No.1
	Brouwer, L.	- Elogio de la Danza and Tres Apuntes
	Falla, M.	- Homenaje a Debussy
	Gerhard, R.	- Fantasia

Table 3 (cont.)

Group	Composer	Pieces
	Bennett, R.R.	- Improptus
	Rodrigo, J.	- En Los Trigales
	Harrison, L.	- Serenade
	Tedesco, M.C.	- Tonadilla on the Name "Andres Segovia"
	Villa-Lobos, H.	- Prelude No.1, No.2 and Scottish-Choro
	Lauro, A.	- Vals Venezolano No.3 and 4
	Weiss, S.L.	- Passacaglia in D major
	Milano, F.	- Fantasia
	Dowland, J.	- Fantasia
	Merlín, J.L.	- Suite del Recuerdo

2.2.4 Classical guitar piece test for the 4th year student: In the first semester, students were allowed to choose the piece on the fixed list or as suggested by their instructor. The piece for study chosen should not be less than 30 minutes long and the piece with not more than 10 minutes length was chosen. In the second semester, 45-minute pieces in the fixed list were selected by students or as suggested by their teacher for the test in Senior Recital.

Table 4

4th year student repertoire

Composer	Pieces
Weiss, S.L.	- Fantasia
Bach, J.S.	- Lute Suite BWV1006a, Fugue BWV1000 and BWV1001
Giuliani, M.	- Grand Overture and Gran Sonata Eroica Op.150
Aguado, D.	- Trois Rondo Brillants Op.2
Mertz, J.K.	- Variations Mignonnes
Regondi, G.	- Variations, Sonatas and Rondos
Turina, J.	- Sonata Op.61
Torroba, F.M.	- Sonatina
Granados, E.	- Valses Poéticos
Tedesco, M.C.	- Tarrantela
Koshkin, N.	- Usher Waltz and The Prince's Toy Suite
Rodrigo, J.	- Tres Piezas Españolas
Dyens, R.	- Libre Sonatine
Lauro, A.	- Seis por derecho and Suite Venezolana
Ohana, M.	- Tiento
Walton, W.	- Five Bagatelles
Domeniconi, C.	- Koyunbaba
Mompou, F.	- Suite Compostelana
Tansman, A.	- Suite in Modo Polonico
Villa-Lobos, H.	- Etudes No. 7 and 10
Martin, F.	- Prelude and Comme Une Gigue
Brouwer, L.	- Danza Caracteristica, Tres Apuntes, Elogio de la Danza, Sonata and El Decameron Negro
Sor, F.	- Grand Solo
Tárrega, F.	- Fantasia on "La Traviata" and Gran Jota

Discussion

The study aimed to 1) study an effective teaching style in the classical guitar of the college of music in Thailand and to 2) investigate theme piece of the classical guitar of the college of music in Thailand.

1. An effective teaching style in the classical guitar of the college of music in Thailand

1.1 Teaching and techniques: Teaching the classical guitar practice of the college of music in Thailand mostly emphasizes on training students to gain knowledge and skills conducive to the specific purpose of the content and students can play the songs correctly. The way of teaching is a demonstration model that allow students have the opportunity to visualize, understand and let the students to practice thinking, such as how to produce quality of voice, the relationship between the two hands while playing the guitar, correct sentence analysis, the interpretation of the piece correctly according to the period of the pieces, the use of fingering, planning, targeted practice, etc. The good technique of teaching music in higher education should be developed from the principles or concepts appropriate to the development of individual students. This corresponds with Khammani's study (2009: 330). According to Khaemmanee, teaching by demonstration is the teaching process that make students learn according to the determined objective to give learner's clear-cut understanding of practice and this is also corded with Liamtong (2012 : 29-39) who maintains that important for teaching music practice, music practice for maximum efficiency, directly to the target and achieving the objectives of the training of musicians can be summarized into 3 principles: (i) principles before practicing by splitting target plan, practice site ,short-term and long-term training schedule, (ii) principle while practice by dividing problem into sub-problems to manage the problem solving problem one by one and (iii) principle after practice, the explanation of practice

without musical instrument and preparation in showing including being ready for show. This corresponds with Glise (1997: 86-96) who states that by the nature of classical guitar instruction, the instructor has two functions: instruction refers to the process of teaching making the student understand the repertoire, problem-solving in music lessons, learning the skills and techniques of the correct play including elements related to musical learning. And another duty is to guide the learner as a musician and exchange music concepts in addition to teaching to properly play the piece of the classical guitar.

1.2 Music activities and learning experiences for students are divided into two parts: (i) activities within the curriculum and (ii) extracurricular activities. The experience gained is that the learner develops the skills and experience of the music, music competitions, etc., to develop their musical practice skills in accordance with Khammani's work (2009: 119-120). According to her, the concept of teaching based on the learner as a center of learning is appropriate for the learner and the maximum benefit that the learner should receive by encouraging students to play an important role in learning. Learning by experience comes from both in and outside of the classroom. The learning process will truly result in the learner learning. It is in line with Pratyapruet's work (2012: 427-428) stating that in the context of the higher education institutions, it should promote the learning of students using various experiences, such as organizing learning experiences outside the classroom, in-class classroom management by providing students with a proactive role in classroom activities, field trip Including encouraging students to reflect on their everyday activities.

1.3 Measurement and Evaluation: the evaluation of the classical guitar instruction of the College of music in Thailand is divided into two types: evaluation in the process and evaluation after teaching. This is consistent with Sutthachit (2012: 248-249). According to him, the type of assessment is generally divided into two categories and criteria for testing and assessment are divided into five parts: the accuracy of the noted piece, sound

quality, rhythm and continuity, a technique for playing, and the mood of the piece. Each assessment is divided into four levels: best, good, fair, and improvement.

2. Composition (pieces) used for the test in the classical guitar of the college of music in Thailand are divided into two groups: (i) piece for practice to use for practice the skills of playing classical guitar of the learner. Most of this repertoire are in pieces taught in years one-three and (ii) pieces for the purpose of giving students an understanding of the music of different periods conveying the mood of the piece correctly. Students must have the knowledge and ability to play the composition properly according to the style of each era. This is in line with Yamaha Music School's classical guitar test. The score is based on Grade 7-4. Piece test is divided into two main groups, A and B. Group A consists of the composition for practice and technique development whereas Group B, C, and D test repertoire divided into different musical styles into different periods. The test takers will be required to play these two groups of pieces in the test (Siam Music Yamaha: 2). This corresponds with the piece of the classical guitar test of the Trinity College. In the pieces used for the test for intermediate-level examination (Grade 4-8), pieces are divided into two groups: A group is compositions for practice whereas pieces in Grade 6-8, most of them are a renaissance and baroque. Group B is a variant of the classical music of the 20th century (Trinity College London, 2015 : 8). It is clear that the pieces for practice is essential for classical guitar lessons and they are compulsory pieces for 1-3 year students and also in the pieces for guitar test of the college of music in Thailand to provide students with the skills and techniques to play the guitar so that they can use them (pieces) to play different types of music.

Recommendations

1. The effective teaching style of the classical guitar of the college of music in Thailand give the benefits in terms of knowing the principles and methods of teaching and the factors that contribute to the learner's learning. The evaluation criteria were reviewed by a specialist in classical guitar teaching can be used to teach classical guitar in higher education.

2. Classical guitar pieces of the college of music in Thailand approved by experts in classical guitar instruction can contribute benefits to the classical guitar instruction in higher education.

3. Suggestions for the next research:

3.1 Criteria for classical guitar in higher education in Thailand.

3.2 Criteria for classical guitar pieces at preparatory level in Thailand.

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