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Research Article

Interpretation of technical and expression aspects on Mauro Giuliani's "Grand Overture, Op.61"

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Abstract

The Mauro Giuliani's "Grand Overture, Op. 61" poses a diverse and intricate task for classical guitar musicians, as it involves a complex interweaving of technical elements, profound emotional expression, and intricate structural components. The significant of this study is to acquire a more profound comprehension of the dynamic correlation between composition and artistic interpretation within the framework of this renowned classical guitar composition. There are two research objectives in this study. The first is to interpret the various elements of "Grand Overture, Op. 61" in terms of its composition, encompassing its challenging technical aspects, profound emotional depth, and intricate structural intricacies. The second is to interpret how these facets impose specific artistic expectations on the performer. This study was conducted within the paradigm of artistic research. The data collection technique employed in this study will involve a combination of library research, personal experience, direct observation, and self-reflection. The artistic processes and revelations in this study emphasize the resolution of technical challenges, the development of an approach to achieve a high level of technical proficiency, the analytical examination of compositional elements, and the crafting of sound profiles. These aspects were thoroughly explored through theoretical and practical investigations of "The Grand Overture" by Mauro Giuliani. This ultimately results in the development of distinctive and captivating interpretive decisions that successfully encapsulate the fundamental nature of Giuliani's composition. The beneficial features of the basic interpretive concepts in this study are highly recommended for future studies to be applied in the form of various classical repertoires and other fields of musical instrumentation.

Keywords

classical guitar composition, Grand Overture Op. 61, interpretation, Mauro Giuliani

Introduction

Giuliani's Grand Overture op.61 encompasses the intricate nuances of articulation, dynamics, timbre, and even ventures into the special effects such as harmonics. This system was rooted in the mastery of the instrument itself, as well as the precise execution of its unique characteristics. However, scores are harder to define as instrumentation instruction rather than the artistic gap between text and sound. In the context of classical guitar performance, the main problem is, there is no specific approach to distinguish and integrate characteristic of composition and performer. In this respect, John Rink (Rink, 2003, p.217) states:

> "Some research into 'historical performance' studies the past at the expense of the present, aiming

> to discover what was done' in bygone eras rather than to guide the modern performer. Past forays into this domain have typically concentrated on 'factual' matters like editions and instruments, virtually ignoring such issues as how composers conveyed 'meaning' (defined in any number of ways) in the score and how contemporary performers translated it into sound".

The composition known as Grand Overture exemplifies the characteristics of the Italian musical style and serves as a prime illustration of the dramatic sonata form prevalent during the latter part of the eighteenth century, specifically when adapted for the solo guitar. The Grand Overture is supposed to replicate a classic compositional overture that would normally have been played before an opera (Moolman, 2010). This composition is Giuliani's (Figure 1) artistic legacy which represent the movement for solo guitar cast in sonata-allegro form (Heck, 1970).

Figure 1. Mauro Giuliani's (Jeffery, n.d. retrieved October 20, 2023)

The domain of performer perspective, specifically in the context of music performance, the comprehensive interpretation of the diverse themes and techniques present in Mauro Giuliani's Grand Overture, Op. 61 extends beyond a mere comprehension of the musical score. Since, the score is like a blueprint for the music, providing the basic framework of notes, rhythms, and dynamics. The score doesn't capture all the nuances, emotions, and performance practices of the time. Interpreting the score allows the performer to breathe life into the music and go beyond the notes on the page (Cook, 2014).

The interpretation of Mauro Giuliani's "Grand Overture, Op. 61" presents a multifaceted challenge for classical guitar performers, as it encompasses a rich interplay of technical intricacies, emotional depth, and structural complexities. This study seeks to examine how the compositional facets of "Grand Overture, Op. 61," including its demanding technical requirements, profound emotional content, and intricate structural nuances, shape specific artistic demands for the performer. Additionally, it aims to explore how the performer's artistic creativity is not only stimulated but also thoughtfully channelled by these compositional aspects, ultimately leading to the creation of unique and compelling interpretive choices that effectively capture the essence of Giuliani's composition. Through this investigation, this study aim to gain a deeper understanding of the dynamic relationship between composition and artistic interpretation in the context of this celebrated classical guitar piece.

According to Richard Taruskin (1995) that a study in practice of performance, ideally, is an attempt, on the basis of documentary or statistical evidence, to bridge the gap between what is written in the old musical texts that survive and what was actually heard in typical contemporary performances. The concept of interpretation of this study is central to the research inquiry in the form of artistic process and finding.

It acknowledges that interpretation involves navigating technical challenges (technical aspects), understanding the compositional intricacies (compositional aspects), and conveying the emotional depth (expression aspects) of Giuliani's "Grand Overture, Op. 61" within the context of music performance research. The study seeks to uncover

how these three interconnected aspects collectively shape the artistic demands placed on the performer and the resulting creative choices made during interpretation.

Problem of Study

The study is structured around two interrelated components, which are expressed in the form of research questions.

- How to interpret the Giuliani's Grand Overture Op.61 based on artistic demand of compositional aspects?
- How to interpret he Giuliani's Grand Overture Op.61 based on artistic creativity of performers perspective?

By examining the research questions and objectives, one can acquire a thorough comprehension of how the compositional elements and structures present in "Grand Overture, Op. 61" influence the artistic requirements imposed on the performer, as well as how the performer's artistic creativity influences the interpretation of this classical guitar composition. In this regard, it is imperative to interpret musical scores within the context of notational conventions and performance practices (Davies, 2001).

Within the framework of art research, performance practice is defined as an artistic practice that is elucidated through the lens of the "performative turn" or the artistic process, as well as artistic inquiry, with the aim of comprehending and realizing musical performances (Dogantan-Dack, 2015). The artistic process of interpreting classical music performances holds significant value from multiple perspectives. The examination of variety and individuality in classical music performance reveals that the artistic practice involved in interpreting such performances serves as a significant point of reference for discerning the distinct expressions of various musicians as they bring their own perspectives and sensitivities to a musical composition (McCormick, 2006; Shove & Repp, 2009). From the perspective of performers, engaging in artistic practice within the realm of classical music interpretation offers a tangible demonstration of the valuable learning experience that aids in the development of technical proficiency, musicality, and interpretive capabilities. Consequently, this process serves to foster the growth and maturation of these performers as artists.

Giuliani's Grand Overture Op.61

According to (Muscarella, n.d.), the Grand Overture, Op. 61 by Mauro Giuliani encompasses a wide range of themes and techniques commonly observed in the classical sonatas of renowned composers such as Mozart and Haydn. These include the French Overture, Mannheim crescendo, gallant melodies, ombra style, aria, hunting style, Alberti bass, and Sturm und Drang, among others. Giuliani's composition intended at replicating the characteristics of piano notation throughout the field of guitar music, introducing a departure from the traditionally sustained lines to instead incorporate a distinct sense of expiration. Giuliani advocated for the implementation of a compositional approach that facilitated the audibility of multiple melodic lines occurring concurrently, commencing and concluding in accordance with the cessation or introduction of subsequent voices (Moore, 2008).

Hector Berlioz's (1882) statement in his Treatise on Modern Instrumentation and Orchestration also highlights the inherent challenge associated with composing for the guitar. The task of composing effectively for the guitar is exceedingly arduous unless one possesses proficiency as a player of the instrument. However, many composers who utilize this technique often lack a comprehensive understanding of its potential. Consequently, they often assign it musical passages that are excessively challenging, lacking in sonority, and ultimately have minimal impact.

Heck (1970) places significant emphasis on

Giuliani's Grand overture op.61 contributions to the classical guitar performance repertoire. Specifically, Giuliani's composition delves into various aspects of technique, including both left- and right-hand execution. Additionally, Giuliani's exploration encompasses the intricate nuances of articulation, dynamics, timbre, and even ventures into the special effects such as harmonics. Similar to the piano and violin sonatas composed by Mozart and C.P.E. Bach, Giuliani's contributions to the world of classical guitar repertoires music encompassed the development of a distinct system for guitar performance. This system was rooted in the mastery of the instrument itself, as well as the precise execution of its unique characteristics as showed in andante movement figure 2, chord movements at figure 3 and Alberti's bass at figure 4.

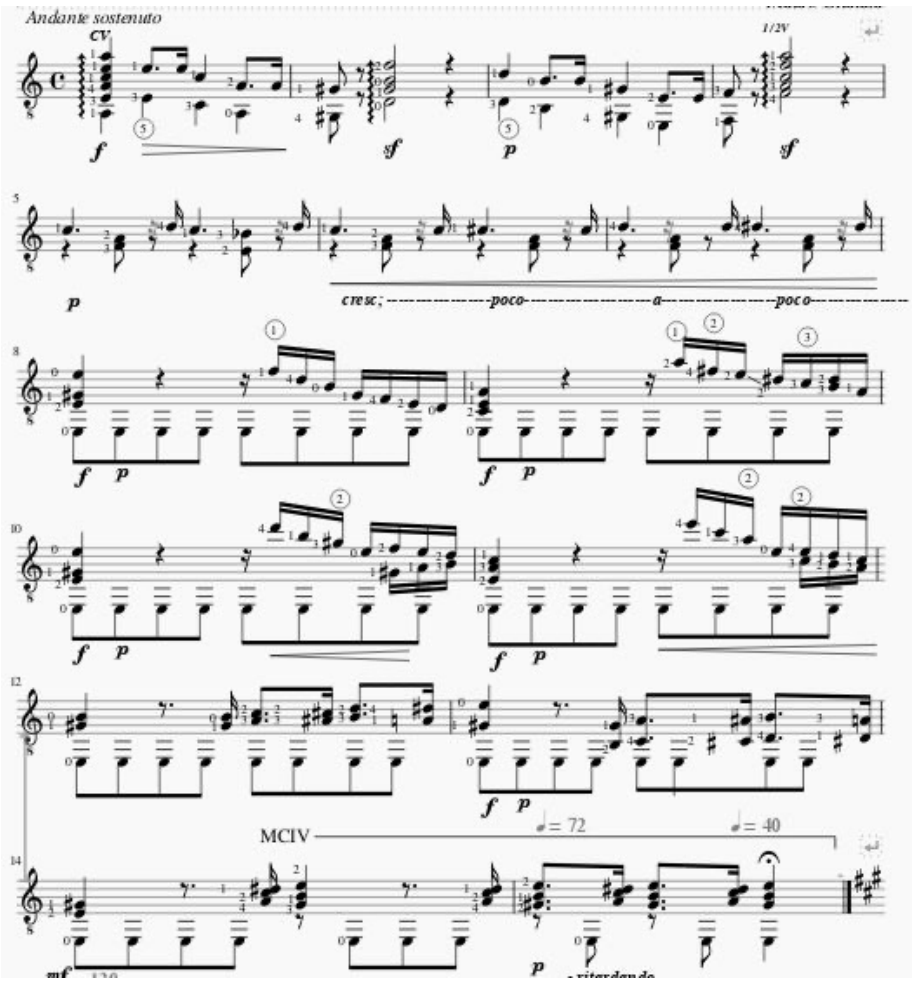

Figure 2. The Andante Sostenuto movement in Opening Section

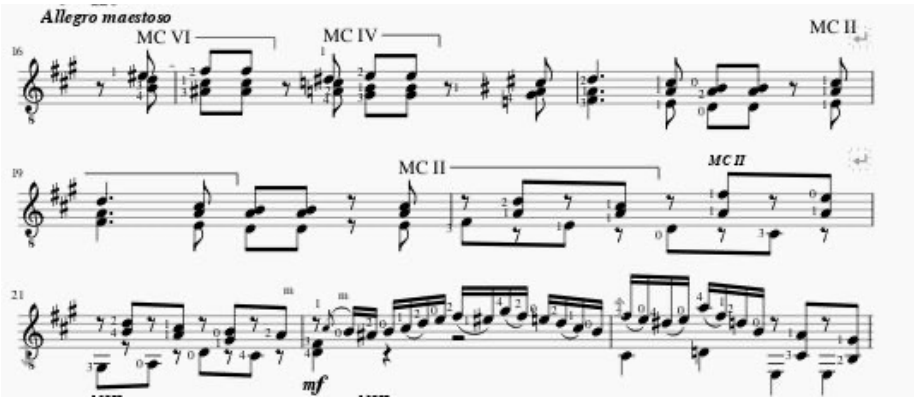

Figure 3. The chord movements on Allegro maestoso

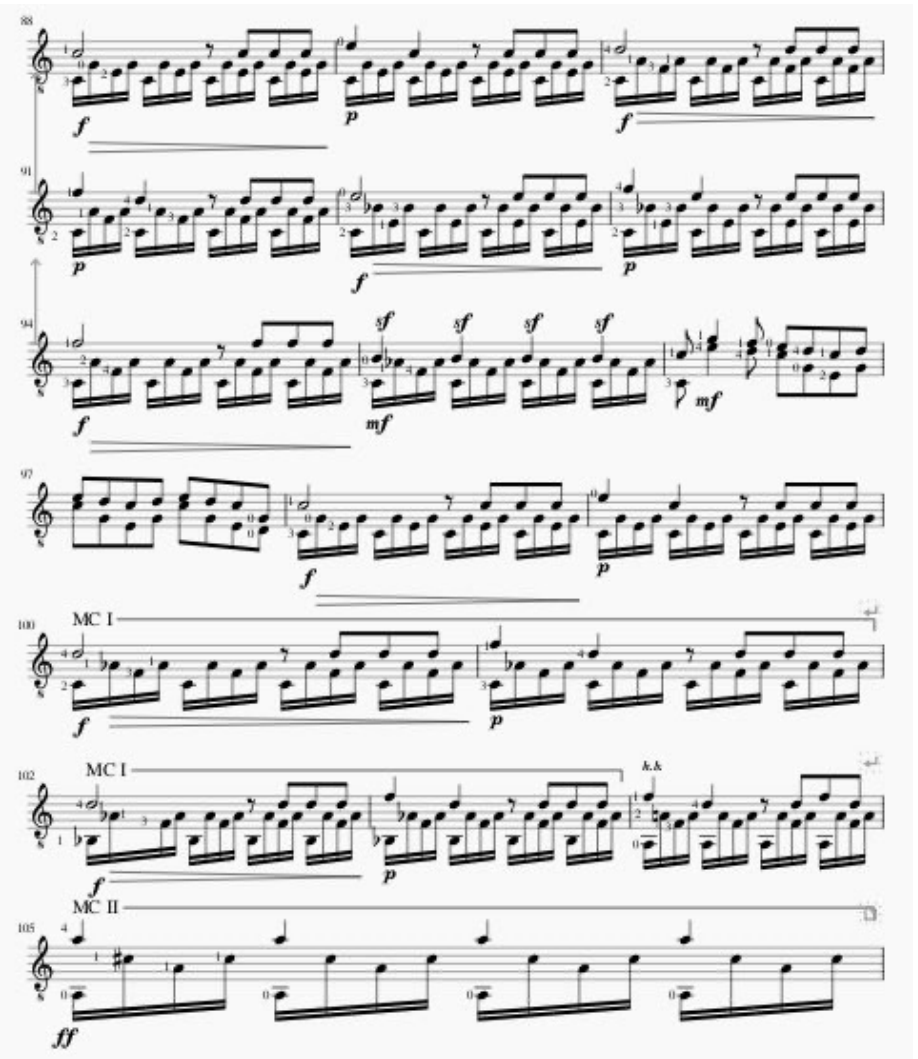

Figure 4. Alberti's bass

Reflecting figure 2,3 and 4 above, the composition by Giuliani is renowned for its intricate technical demands. This composition is widely recognized for its complex technical requirements, necessitating advanced finger techniques and meticulous execution. The composition necessitates a comprehensive and meticulous approach to the articulation and dynamics, demanding specific musical skills to effectively convey the composer's artistic intention. Furthermore, the attainment of a comprehensive array of tonal characteristics holds significance in the interpretation of Giuliani's musical compositions, necessitating a deep comprehension of techniques for manipulating timbre on the classical guitar.

Nevertheless, it is important to note that the expressive capacities of the classical guitar within a dynamic range are quite restricted. The limited expression capabilities of classical guitar encompass four critical aspects. The initial aspect pertains to the level of intensity, whereby the classical guitar is categorized as an acoustic musical instrument. In this context, the sound intensity of the guitar is primarily influenced by the magnitude of force applied to the strings through the right hand (specifically, the plucking hand) and the positioning of the right-hand fingers on said strings. The guitar's inherent volume limitations in comparison to other instruments, such as the piano or violin, present a challenge in achieving a wide range of dynamics (Abbott, 2001; Kachian, 2010).

The second aspect pertains to the preserving of tone quality during dynamic changes, emphasizing the significance of upholding the integrity of the sound. Occasionally, abrupt fluctuations in volume may lead to a decrease in the clarity of tone or the occurrence of undesirable string noise. According to Šali and Kopač (2000), guitarists are required to develop proficiency in techniques that enable them to effectively manipulate both volume and tone in a simultaneous manner.

The third aspect pertains to the preservation of sound intensity consistency throughout the fretboard. It can be a challenging endeavour to achieve uniform dynamics across all strings and frets. The acoustic properties of strings can vary in terms of volume, with factors such as thickness and tension influencing the sound produced. Additionally, the ease of control over specific frets may differ. According to Heijink and Meulenbroek (2002), it is imperative for guitarists to engage in regular practice sessions in order to cultivate and enhance their proficiency in uniformly controlling dynamics throughout the entirety of the fretboard.

The fourth aspect pertains to the concept of balancing voices. In the realm of classical guitar music, it is common to encounter chord textures that encompass the presence of multiple voices or melodic lines occurring concurrently. Achieving a harmonious equilibrium among these vocal elements while upholding lucidity and melodic quality poses a notable obstacle (Özaslan et al., 2010).

Artistic Review

Regarding the performance of the Giuliani's Grand Overture, I did a review on two virtuoso classical guitars, namely Julian Bream (web 1) and Ana Vidovic (web 2). The aim of this artistic review is to assess and compare the extent of artistic creativity in the interpretations of Mauro Giuliani's "Grand Overture, Op. 61" by two virtuosos, Julian Bream and Ana Vidovic, in relation to the original composition. This review seeks to understand and analyse the unique artistic choices and creative expressions made by each guitarist as they interpret and perform the original repertoire. By examining their interpretations through the lens of artistic creativity, we can gain insights into the diverse approaches and individuality that virtuosos bring to classical guitar performance, ultimately contributing to a deeper appreciation of this renowned composition.

Table 1. Artistic review of Julian Bream and Ana Vidovic on Mauro Giuliani's "Grand Overture, Op. 61

Julian Bream (web 1)	Ana Vidovic (web 2)
	
Tempo	
Andante Sostenuto bar 1-15 ➢ 0:19-0:30 Bars 1-7 at a tempo of 80 BPM (*Andante*) ➢ 0:31-1:15 Bars 8-15 at a tempo of 50 BPM (*Lento*).	***Andante Sostenuto bar 1-15*** ➢ 0:08-0:41 Bars 1-7 at a tempo of 80 BPM (*Andante*) ➢ 0:42-1:19 Bars 8-15 at a tempo of 62 BPM (*Larghetto*).
Allegro maestoso ➢ 1:17-7:25 The tempo consistently demonstrated on 116 BPM (*Allegro*)	***Allegro maestoso*** ➢ 1:21-2:42 Bars 16-61 at a tempo of 116 BPM (*Allegro*) ➢ 2:43-3:47 Bars 62-87 at a tempo of 104 BPM (*Andante moderato*) ➢ 3:48-4:24 Bars 88-105 at a tempo of 112 BPM (*Moderato*) ➢ 4:25-5:04 Bars 106-124 at a tempo of 104 BPM (*Andantino*) ➢ 5:05-6:16 Bars 125-161at a tempo of 116 BPM (*Allegro*) ➢ 6:17-7:15 Bars 162-187 at a tempo of 104 BPM (*Andante moderato*) ➢ 7:16-6:26 Bars 188-219 at a tempo of 112 BPM (*Moderato*)
Dynamic, articulation and Timbre	
➢ 0:19-1:15 Julian Bream created the variation of timbre or tone colours in the form of *sul tasto* and *ponthicello* in *Andante Sostenuto* bar 1-15	➢ 0:42-1:19 The bass *staccato* articulation in *Andante Sostenuto* bars 8-15

In conclusion, this comparative analysis elucidates the varied interpretive decisions undertaken by Julian Bream and Ana Vidovic during their respective renditions of Mauro Giuliani's "Grand Overture, Op. 61." This observation highlights the diverse methodologies employed in manipulating tempo, dynamics, articulation, and timbre, which consequently yield distinct and captivating renditions, thereby exemplifying the intricate and adaptable nature of this composition for the classical guitar. The interpretive decisions made by the performers reflect their unique artistic sensibilities and contribute to the ongoing discourse surrounding this renowned composition within the classical guitar repertoire.

Methodology

The current study was conducted within the framework of artistic research. The conceptual framework of artistic research recognizes artistic pursuit as a legitimate form of research (Balkema & Slager, 2004). As a result, artistic research functions as an inherent structure for the investigation and production of knowledge within the domain of the arts (Borgdorff, 2010; Butt, 2020). The concept of "artistic research" serves as a connection between two separate spheres: the domain of artistic practice and the realm of scholarly inquiry. The scope of this topic encompasses the conceptualization of art, the various processes employed in its creation, and the resulting artworks (Djahwasi & Saidon, 2020).

The artistic framework of this study is organized into two investigative phases in relation to the research question. The primary stage of inquiry in this study centres on the interpretation of the auditory manifestations generated by the experienced during the execution of Mauro Giuliani's "The Grand Overture," with a specific emphasis on the objective compositional elements inherent in the composition. During the initial stage, the comprehensive approach employed for the analysis of "The Grand Overture" involves the identification of symbols, the execution of technical analysis, the evaluation of technical proficiency, the examination of the composition's structure, and the comprehension of its intrinsic character.

In the subsequent stage of investigation within my research, the emphasis transitions towards the interpretation of the auditory manifestations generated by my classical guitar during the execution of Mauro Giuliani's "The Grand Overture." This particular phase now encompasses an examination of the subjective elements pertaining to the performance. In this phase, the primary approach employed in "The Grand Overture" centres on the utilization of intuition.

Table 1. The artistic design of this stud2

Artistic Process				
Phase of Investigation	Conceptual Framework	Research Instrument		Reporting model
		Data collection	Data Analysis	
To interpret Mauro Giuliani's "The Grand Overture on artistic demand of compositional aspects	*Score Editions*	Library study	Score analysis	***Textual Documentation*** (score of repertoires)
	Left-Hand Fingering Formation	A self-reflection checks list of artistic process on the following the left-hand fingering problem and solution:	Score and sound analysis	***Textual Documentation*** (Fingering of repertoires)
	Technical Competency	A self-reflection of artistic process on the following technical issues: ➢Clarity of intonation ➢Accuracy tempo ➢Consistency of sound intensity	Score and sound analysis	➢***Textual Documentation*** (specific techniques approaches) ➢***Non-Textual Documentation*** (Audio-video presentation in the form of problem and solving)
	Compositional Analysis and Characteristic of Composition	Library study	Score analysis	***Textual Documentation*** (compositional analysis)
To interpret Mauro Giuliani's "The Grand Overture based on artistic creativity of performers perspective	*Characteristics of the classical guitar sound and intuition*	A self-reflection of artistic process on the following specific issues: ➢Characteristic of classical guitar sound ➢Artistic dissatisfaction	Score and sound analysis	➢***Textual Documentation*** (explanation of artistic dissatisfaction and intuition) ➢***Non-Textual Documentation*** (Audio-video presentation in the form of artistic dissatisfaction and intuition)

The artistic process encompasses two distinct phases of investigation, each characterized by its own distinctive conceptual framework. The data collection technique employed in this study will involve a combination of library research, personal experience, direct observation, and self-reflection. The library data collection conducted in this study encompasses the examination of various editions of compositional works found in library resources, specifically focusing on aspects such as fingering and fingerboard position.

Knowledge of the technical, expressive, and interpretive facets of music is profoundly ingrained in experienced performers. The viewpoints of individuals can serve as a valuable repository of knowledge pertaining to the challenges, intricacies, and artistic choices inherent in the execution of a musical composition. By integrating the perspectives and expertise of seasoned performers, the utilization of data collection methods is enhanced, thereby establishing a solid foundation for research that is rooted in practical comprehension and genuineness. This phenomenon facilitates the connection between scholarly examination and the practical application of music performance, leading to research that possesses both rigorous academic merit and artistic significance.

Observation plays a crucial role in the data collection phase of music performance research. Researchers can acquire valuable insights into the intricate details of musicians' behaviors, interactions, and artistic choices by actively observing live performances, rehearsals, practice sessions, and other musical activities.

Additionally, a data collection method employed in this study involves self-reflection. From a philosophical standpoint, self-reflection pertains to the process of individuals attaining an awareness of their own cognitive processes and subsequently making them perceptible to others. From a pedagogical standpoint, self-reflection plays a significant role in task completion and enhancing one's understanding of their actions (Urdan & Pajares, 2002).

The act of self-reflection presents sufficient justifications for assessing one's self-regulation abilities and formulating strategies within the context of classical music performances. According to Johnston, Amitani, and Edmonds (2005), self-reflection involves a comprehensive cognitive comprehension of the physical actions involved in enhancing playing performance. Engaging in music performance allows performers to enhance their skills by critically evaluating their progress, specifically in terms of their strategic approach and the establishment of both short-term and long-term goals (Schunk & Zimmerman, 1998).

Wallmeier (2001) highlights the significance of employing reflection-on-action as a systematic approach and tool for identifying and evaluating areas of weakness and their subsequent impacts. The utilization of the past tense is employed as a means of examining cognitive processes, behaviours, and emotional states within particular contexts (Tisdale, 1998). Reymen & Hammers (2000) argues that the utilization of a checklist can serve as a viable and suitable method for elucidating the concept of self-reflection on situational characteristics.

The term "situational characteristics" in this study pertains to the artistic demand and artistic creativity exhibited in five specifically chosen compositional works. The self-reflection aspect is regarded as the primary component for fulfilling artistic requirements and fostering artistic creativity in this study. The self-reflection checklist of this study should include references to the artistic requirements for compositional works, specifically focusing on the clarity of intonation, accuracy of tempo, and consistency of sound intensity. In the context of this study, it is important to address the subjective nature of the self-reflection components, specifically in relation to the artistic creativity exhibited by performers.

This creativity is closely tied to both artistic dissatisfaction and intuition. The self-reflective elements of artistic demand and artistic creativity pertain to the elucidation of the rationale and methodology underlying artistic practice.

The data analysis in this study will be performed using both score analysis and sound analysis methodologies. Rink (2002) posits that the analysis of music performance scores is commonly regarded as prescriptive in nature, emphasizing its analytical qualities. The analysis of scores plays a crucial role in determining a suitable technical approach to achieve both the standard and artistic satisfaction.

In the present context, the sound analysis method employed can be classified as diagnostic analytical. This analysis aims to delve further into the underlying factors that contributed to the occurrence of an event. The process of sound analysis is instrumental in assessing the compatibility between musical scores and the corresponding sounds, particularly in relation to intonation clarity, tempo accuracy, and sound intensity consistency. Sound analysis is widely regarded as a valuable tool for determining the most suitable techniques to address challenges related to artistic demands and artistic creativity.

The findings from both stages of the investigation are presented in the form of written and visual documentation. The textual documentation comprises the scores of five chosen classical guitar compositions, along with instructions for left-hand fingering and an accompanying explanation that pertains to a specific technical approach. Regarding the non-textual documentation, it consists of video and audio recordings capturing the artistic process and discoveries.

Findings

Artistic Process and Findings

In my artistic processes and findings, the investigating of the *Grand Overture Opus 61* by Mauro Giuliani refers to the score edition of the Mauro Giuliani: *Grande Ouverture* opus 31 GA 432 which was published by Schott in 1973.

Left-Hand Fingering Formation

Comparing to the original notation, this study made three changes to the finger formation of the left-hand in the *Grand Overture* by Mauro Giuliani. The first difference in left-hand fingering is on the oblique bass movements at bars 8 to 10 in the the Andante sostenuto part as depicted in figures 5.

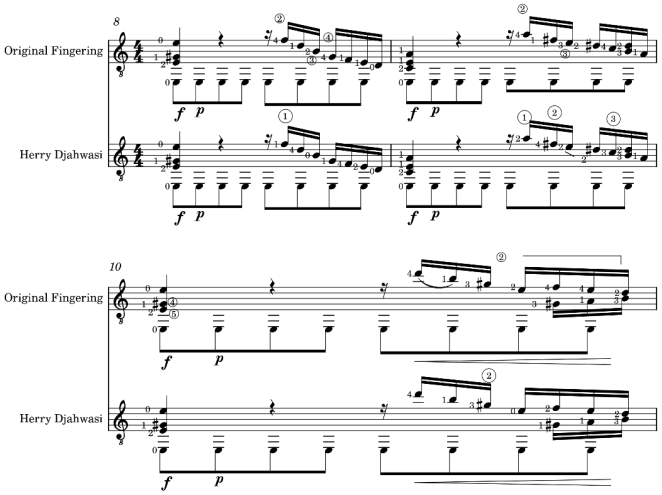

Figure 5. The fingering comparation on the oblique bass movements on the bars 8 to 10 in the Grand Overture by Mauro Giuliani

"In Figure 5, Three are three reasons for the left-hand finger adjustments outlined in this study. Firstly, when analysing the technical aspect, it becomes evident that the finger motions across the strings and frets are notably more ergonomic compared to the original fingering. Secondly, concerning sound balance, the placement of notes on the first to third strings simplifies the control of sound balance. Lastly, from an expressive standpoint, it is more achievable to manage dynamic variations using these adjusted fingerings.

The second difference in left-hand fingering is on the pattern chord movements at bars 24 to 26, 30 to 32 and 132 as depicted in figures 6 and 7.

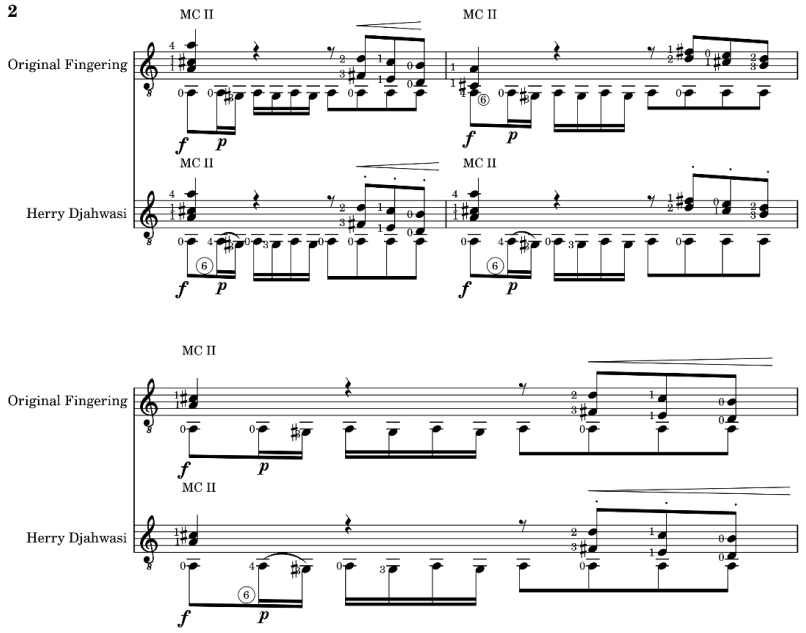

Figure 6. The fingering comparation on the pattern chord movements om the bars 24 to 26, 30 to 32 and 130 to 132 in the Grand Overture by Mauro Giuliani

Referring to Figure 6 shown earlier, we can observe that the finger adjustments pertain to the use of the technical slur during the transition from A to G# bass notes. This application of the slur technique during motif repetition serves the purpose of preventing any overlapping sounds between the G# note on the sixth string and the A note on the open string of the fifth string.

The third difference in left-hand fingering is on the octave interval movements at bars 36 to 37 and 138 to 139 as depicted in figures 7.

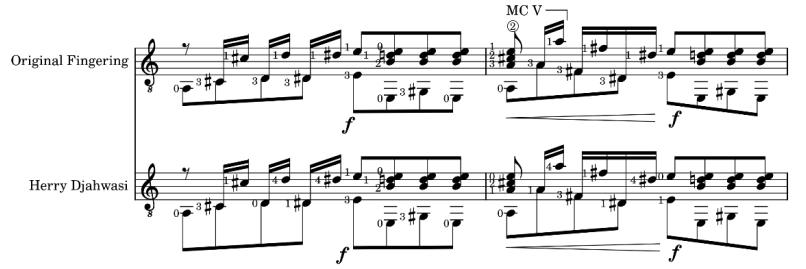

Figure 7. The fingering comparation on the pattern chord movements on the bars 36 to 37 and 138 to 139 in the Grand Overture by Mauro Giuliani

Regarding the information presented in Figure 4.36, it's noticeable that the finger placement during chromatic interval shifts doesn't primarily involve the same string. Essentially, there isn't a significant shift in fingerboard position when executing chromatic interval movements. These fingering adjustments were made to prevent the occurrence of a portamento-like sound when transitioning between positions.

Technical Competency

Concerning the artistic processes employed, there exist two distinct technical obstacles that necessitated careful consideration. The initial challenge involves the proficient execution of descending arpeggio movements, whereas the subsequent challenge pertains to the adept handling of the Alberti bass technique.

The first technical problem is related to descending arpeggio movements on bars 62 to 64 and 162 to 164 as depicted in figure 8, and 9.

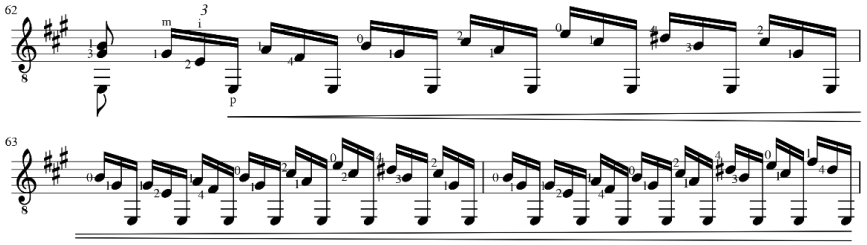

Figure 8. The fingering comparation on the descending arpeggio movements on the bars 62 to 64 in the Grand Overture by Mauro Giuliani

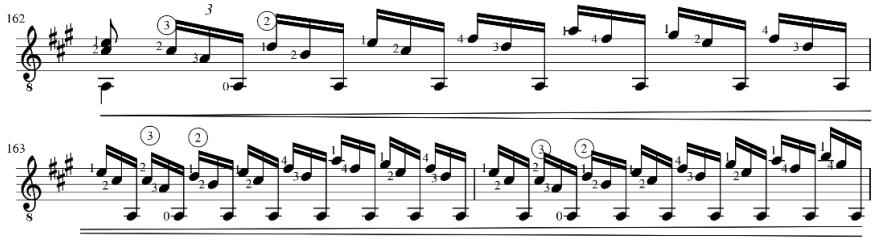

Figure 9. The fingering comparation on the descending arpeggio movements on the bars 162 to 164 in the Grand Overture by Mauro Giuliani

Regarding the issue with descending arpeggio movements mentioned earlier, there is a concern regarding the consistency of sound intensity in the triplet quaver arpeggio passages in bars 62 to 64 (web 3) and 162 to 164 (web 4) (see Appendix 1). Upon reflecting on the artistic process, it became apparent that there is an imbalance in sound intensity between the *"i"* (index finger) and *"m"* (middle finger). Specifically, the *"m"* finger produces a more dominant sound compared to the *"i"* finger.

In order to address this issue, this study have incorporated a technique known as m-i technique, specifically employing upstroke strumming during the execution of the descending movements within the triplet quaver arpeggios for both sections. The aforementioned modification has demonstrated its efficacy in addressing the disparity in sound intensity observed in the arpeggio passages occurring in measures 62 to 64 (web 5) and 162 to 164 (web 6) (see Appendix 1).

The second is related to the Alberti bass on bars 88 to 96 as depicted in figure 4.39.

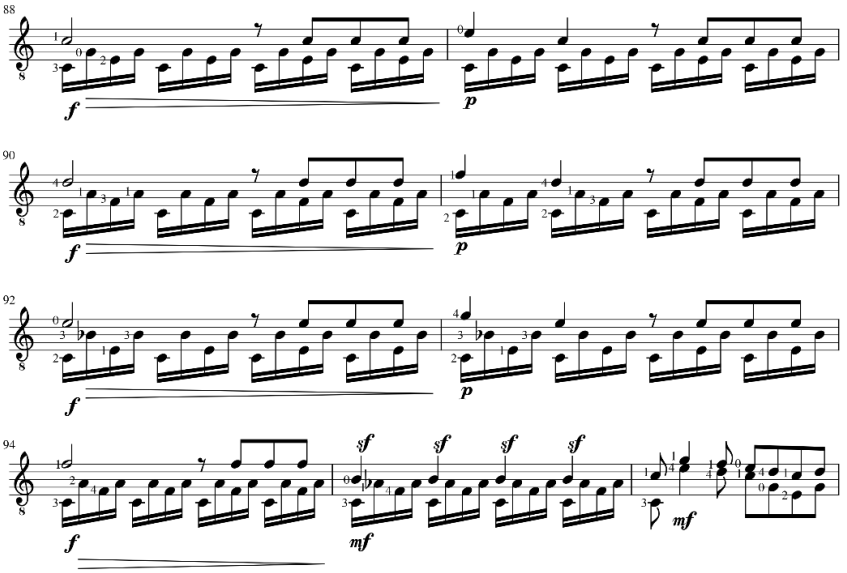

Figure 10. The Alberti bass on bars 88 to 105 in the Grand Overture by Mauro Giuliani.

Upon reflecting on the artistic process, this study has identified an issue concerning the consistency of sound intensity in the Alberti bass section, specifically in bars 88 to 96 (web 7) (see Appendix 1). Through careful observation, it became evident that there is an imbalance in sound intensity between the "i" finger and the other fingers, namely "p," "m," and "a."

To address this problem, a modification was made in the right-hand finger movement, where both "p" and "i" are coordinated in a single motion simultaneously. This adjustment, which combines the movements of "p" and "i" in one synchronized motion, has proven to be effective in rectifying the sound intensity imbalance between the "i" finger and the other fingers in the Alberti bass section in bars 88 to 96 (web 8) (see Appendix 1).

Compositional Analysis and Characteristic of Composition

The *Grand Overture* by Mauro Giuliani consists of 216 bars. In the entire repertoire, there are four key signatures changes. The first key signature is in A minor which is on bars 1 to 15. The Second key signature is in A Major which is on bars 16 to 83. The third key signature is in C Major which is on bars 84-124. Finally, the fourth key signature is in A Major which is on bars 125-218.

There are two expressions tempo in the *Grand Overture* by Mauro Giuliani Aranjuez. The first is in the *Andante sostenuto* which is on bars 1 to 14. Meanwhile, the second is in *Allegro maestoso* which is on bars 15 to 218. The duration of performers is in range of 7-9 minutes. The time signature is in 4/4. The *Grand Overture* by Mauro Giuliani is played with standard classical guitar tuning.

In the term of form and music structure, the *Grand Overture* by Mauro Giuliani is considered as a single sonata movement which prefaced by *andante sostenuto*'s *overture* in A minor. Meanwhile, the sonata form which includes *exposition, development*, and *recapitulation* in the *Grand Overture* by Mauro Giuliani is expressed in the form of *allegro maestoso* on bars 16 to 219. The sonata scheme in the *Grand Overture* by Mauro Giuliani as shown in figure 4.40.

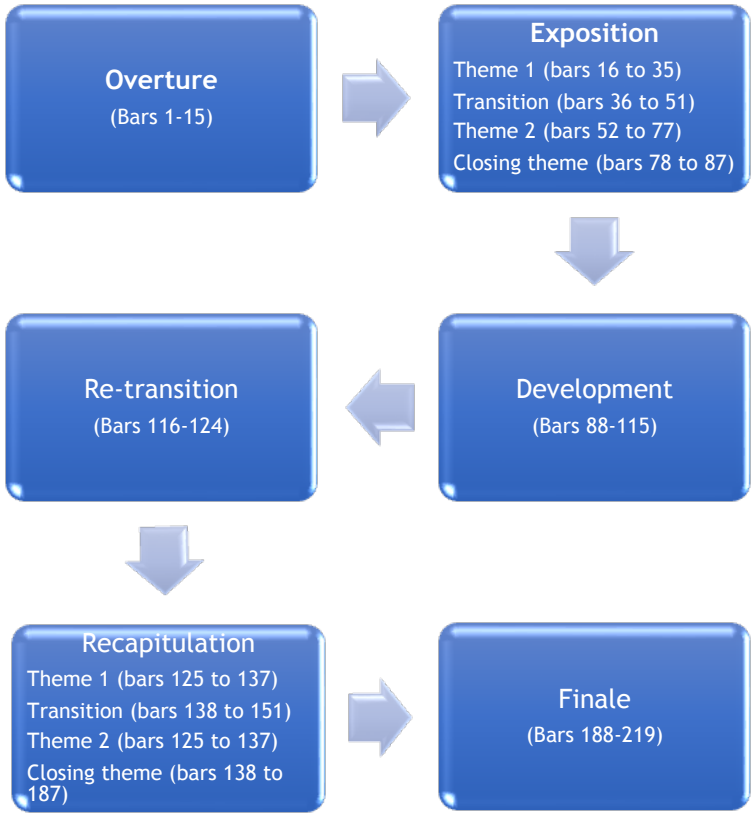

Figure 11. The sonata scheme in the Grand Overture by Mauro Giuliani

Intuition

The Grand Overture composed by Mauro Giuliani presents two notable benefits for the execution of classical guitar music. The primary benefit is associated with the extensive range of dynamics, while the secondary advantage pertains to the achieved articulation via staccato technique.

In relation to the diverse array of dynamics inherent in the artistic process, a sense of discontentment emerged with respect to the conventional dynamics that encompass a gradual change in the intensity of sound, oscillating between softness and loudness (known as crescendo) or its inverse counterpart (known as decrescendo). The aforementioned concern was notably apparent in the artistic evaluation of measure 6 (web 9) and measures 62 to 68 (web 10) (see Appendix 1).

In addressing the gradation of sound in the *Grand Overture* by Mauro Giuliani. This study divided the finger movement into 5 models which each model distinguished with the plucking and soundboard position (web 11) (see Appendix 1). The first, I defined as *piano* position. The second, I defined as *natural* position. The third, I defined as *mezzo forte* position. The fourth, I defined as *forte* position. The fifth, I defined as *fortissimo* position

In piano position, the right-hand finger position is placed on the fingerboard. The string is executed by the edge of the right-hand fingertips. The posture of the right-hand finger ducks to form a small curve. In natural position, the right-hand finger position is placed on the sound hole. The string is executed by the middle of the right-hand fingertips. The posture of the right-hand finger ducks to form a small curve. In *mezzo forte* position, the right-hand finger position is still placed on the sound hole. The

string is executed by the middle of the right-hand fingertips. In contrast to the natural position. The right-hand finger posture is in the form of perpendicular. In *forte* position, the right-hand finger position is placed slightly outside from the sound hole. The string is executed by the middle of the right-hand fingertips. The right-hand finger posture is in the form of perpendicular. In *fortissimo* position, the right-hand finger position is placed near the bridge. The string is executed by the middle of the right-hand fingertips. The right-hand finger posture is in the form of perpendicular.

In realizing the typical dynamic which have the gradation, I apply the right-hand techniques on bar 6 to 7 (web 12) (see Appendix 1) and 62 to 68 (web 13) (see Appendix 1) as depicted in figure 12 and 13.

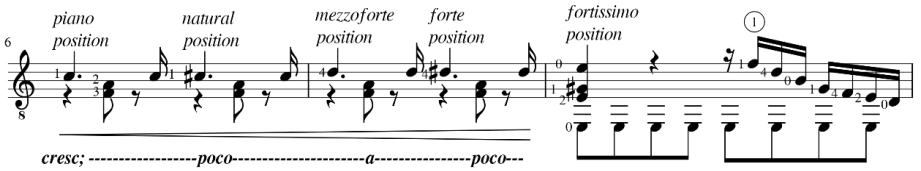

Figure 12. The organizing right-hand movement on bar 6 to 7 in the Grand Overture by Mauro Giuliani.

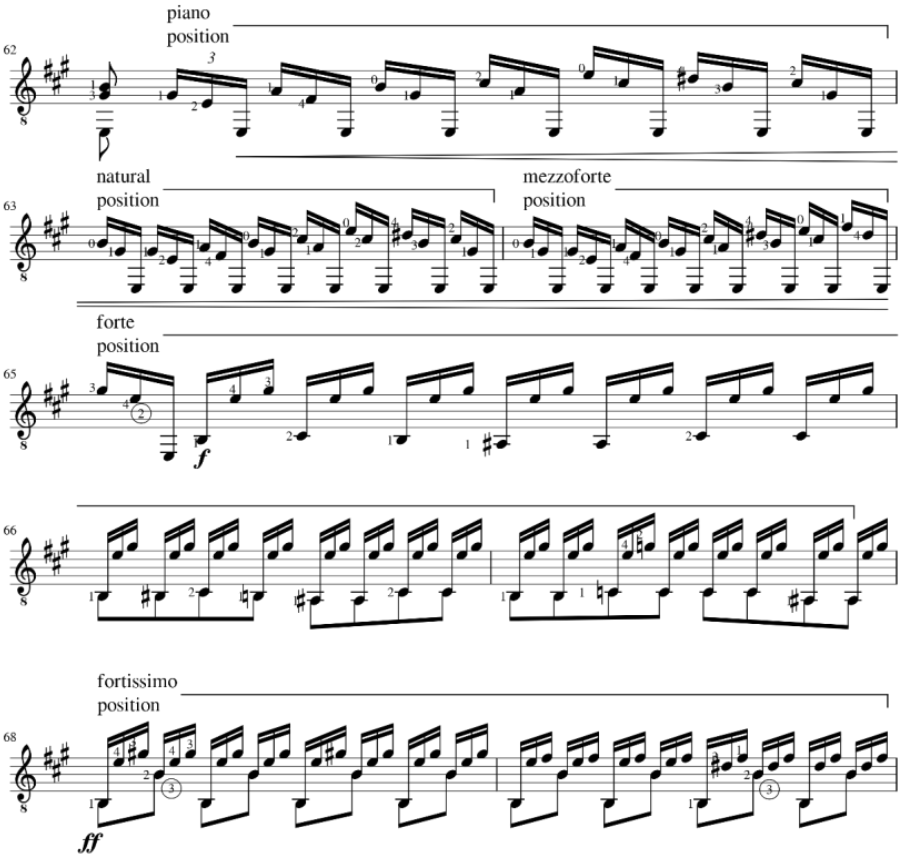

Figure 13. The organizing right-hand movement on bar 62 to 68 in the Grand Overture by Mauro Giuliani

The second issues are related to the characteristic sound of classical guitar and intuition in the *Grand Overture* by Mauro Giuliani is relate to the articulation in the form of *staccato* as depicted in figure 14, (web 14) and figure 15, (web 15) (see Appendix 1).

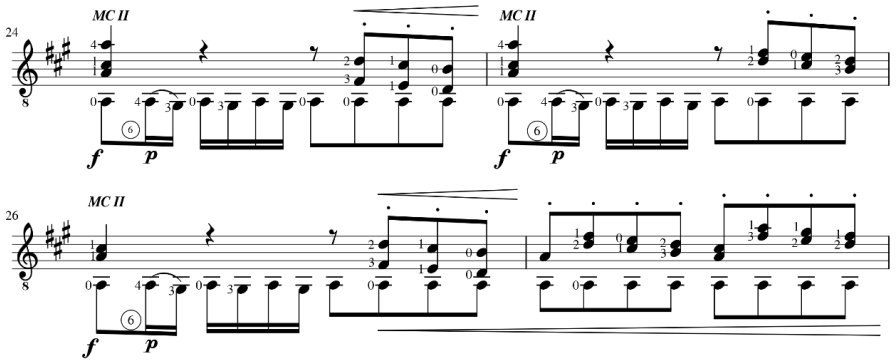

Figure 14. The staccato on bar 24 to 27 in the Grand Overture by Mauro Giuliani

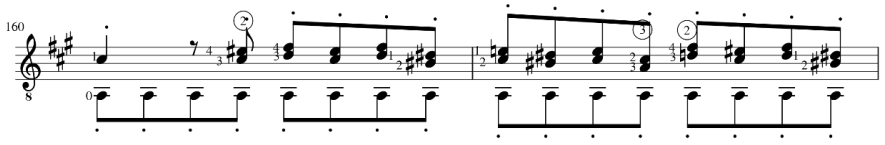

Figure 15. The staccato on bar 160 to 161 in the Grand Overture by Mauro Giuliani

During the initial practice, this study employed a staccato technique involving two distinct movements: first, plucking the strings, and second, damping the strings. This two-movement approach is a conventional technique in classical guitar for producing staccato. At slower tempos, this technique proved to be reliable and secure. However, as the tempo increased, it was observed that the staccato's sound became inconsistent.

In an effort to address the issues of inconsistent staccato sound, this study redesigned the right-hand technique, consolidating the two movements into a single fluid motion. Technically, this adjustment involved organizing the finger-plucking movement on the right hand to transition from the edge of the fingertip to the middle of the right-hand fingertip in one continuous motion. This reorganization of the right-hand technique aimed to achieve consistent articulation in the form of staccato, particularly in parts played at a fast tempo. The modified technique successfully resolved the inconsistency in staccato sound, as illustrated in Figure 14 (web 16) and Figure 15 (web 17) (see Appendix 1).

Conclusion

The artistic processes and revelations in this study emphasize the resolution of technical challenges, the development of an approach to achieve a high level of technical proficiency, the analytical examination of compositional elements, and the crafting of sound profiles. These aspects were thoroughly explored through theoretical and practical investigations of "The Grand Overture" by Mauro Giuliani.

The findings of this study suggest that the artistic framework employed here is well-suited as the foundational concept for interpreting "The Grand Overture" by Mauro Giuliani. This framework effectively addresses the artistic requisites and creative dimensions of the composition, providing valuable references for bridging gaps in prior research and advancing existing knowledge.

The technical aspects and the compositional aspects were carried out in this study to explain how to interpret in the *Grand Overture* by Mauro Giuliani in objective features. Throughout the left-hand fingering formation, there are the three the left-hand finger formations changes that must be determined by considering the clarity of intonation, accuracy of tempo and consistency of sound intensity. Meanwhile In the technical competency, I detect and solve the two technical problems. there are two technical problems that needed to be addressed. The first is related to descending arpeggio movements. The second is related to the Alberti bass.

The main aspect that this study found related to the discussion of compositional analysis and compositional characteristics is the term of form and music structure of the *Grand Overture* by Mauro Giuliani is considered as a single sonata movement which prefaced by *andante sostenuto*'s *overture* in A minor. Meanwhile, the sonata form which includes *exposition, development*, and *recapitulation* in the *Grand Overture* by Mauro Giuliani is expressed in the form of *allegro maestoso* on bars 16 to 219. In the term of tempo, there are two expressions tempo in the *Grand Overture* by Mauro Giuliani. The first is in the *Andante sostenuto* which is on bars 1 to 14. Meanwhile, the second is in *Allegro maestoso* which is on bars 15 to 218. Based on the artistic processes in the intuition, there are two aspects of the subjective features in the *Grand Overture* by Mauro Giuliani which I found. The first is relate to wide range of dynamics. The second is relate to the articulation in the form of *staccato*.

The primary focus of this artistic research revolves around the interpretation of Mauro Giuliani's 'Grand Overture, Op. 61' specifically for the classical guitar. This study is based on the author's personal experiences and insights gained from their role as a performer and interpreter of the particular composition under investigation. The principal constraint of this artistic inquiry resides in its dependence on subjective encounters and introspection as the basis for interpretation. This study does not focus on obtaining a comprehensive understanding of the artistic demand for compositional work.

Recommendations

The scope of interpretation in this study is confined to the interpretation of The Mauro Giuliani's "Grand Overture, Op. 61". Nevertheless, it is strongly advised that future studies employ the advantageous attributes of the fundamental interpretive notions discussed in this research, particularly in relation to other classical repertoires and other areas within the realm of musical instruments.

The artistic demands in this study are obtained based on my practical, reflection and learning. In other words, this is not overview of the artistic demands of the five classical guitar works. However, the artistic demands of this study are able to consider as reference for further research that concentrates on getting an overall picture of the artistic demand for the same compositional work.

Acknowledgment

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Web Sites

web 1. https://www.youtube.com/watch?v=jkqB0aaXVB0

web 2. https://www.youtube.com/watch?v=zNEngz3Epl8

web 3. https://www.youtube.com/watch?v=83YpjtdCif8

web 4. https://youtu.be/MqNTR7aDGB4

web 5. https://youtu.be/aiSC_1mrl1A

web 6. https://youtu.be/8gMW2v2owWQ

web 7. https://youtu.be/_LzUz1l5xeI

web 8. https://youtu.be/p5grGG_8UME

web 9. https://youtu.be/89UeoJtfY70

web 10. https://youtu.be/eB6TiNg6bzM

web 11. https://youtu.be/fz98I7YFR7Q

web 12. https://youtu.be/MdDbmbYguzE

web 13. https://youtu.be/gtxGGCfACtg

web 14. https://youtu.be/jZI0VD6ivFE

web 15. https://youtu.be/Mc-H12Wqt3E

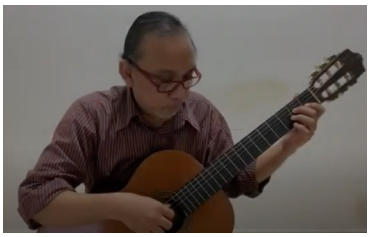
web 16. https://www.youtube.com/watch?v=RYFMJlQXjrU

web 17. https://youtu.be/DrV9x-G-ebE

Appendixes

Appendix 1. Artistic Practice Video

Video A10: The Grand Overture's technical problem in the triplet quaver arpeggio movements on bars 62 to 64.



Video A11: The Grand Overture's technical problem in the triplet quaver arpeggio movements on bars 162 to 164.

Video A12: The Grand Overture's technical solution: up stroke strumming on arpeggio movements on bars 62 to 64.

Video A13: The Grand Overture's technical solution: up stroke strumming on arpeggio movements on bars 162 to 164.

Video A14: The Grand Overture's technical problem on the consistency of sound intensity in the *Alberti* bass on bars 88 to 96.

Video A15: The Grand Overture's technical solution on the consistency of sound intensity in the *Alberti* bass on bars 88 to 96.

Video A16: The Grand Overture's intuition: my dissatisfaction in the gradation of sound on bar 6.

Video A17: The Grand Overture's intuition: my dissatisfaction in the gradation of sound on bar 62 to 68.

Video A18: The Grand Overture's intuition: The five models of expression on the right-hand movements.

Video A19: The Grand Overture's intuition: my interpretation in the models of expression on bar 6.

Video A20: The Grand Overture's intuition: my interpretation in the models of expression on bars 62-68.

Video A21: The Grand Overture's intuition: my dissatisfaction in the articulation of *staccato* on bars 24-27.

Video A22: The Grand Overture's intuition: my dissatisfaction in the articulation of *staccato* on bars 160 to 161.

Video A23: The Grand Overture's intuition: my interpretation in realizing articulation of *staccato* on bars 24-27.

Video A24: The Grand Overture's intuition: my interpretation in realizing articulation of *staccato* on bars 160 to 161.

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