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ROLAND DYENS'S CONSTRUCTIVIST LEARNING APPROACH: THE PIÈCÉTUDE CONCEPT

(The First 10 Pièces of Les 100 de Roland Dyens Album)

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ABSTRACT

This study aims to pedagogically analyze the first ten *pièces* from Roland Dyens's *Les 100 de Roland Dyens* album. Based on a constructivist learning approach, document analysis was employed to explore how Dyens's innovative *pièce* concept - combining technical exercises with musical pieces - contributes to guitar education and supports students' musical development. The term *pièce* eliminates the distinction between technical studies and musical works, allowing students to enhance their technical skills within a musical context. Each piece was examined under the categories of general characteristics, suggestions for teachers and students, and difficulty level. The findings demonstrate that Dyens's *pièces* transform technical practice

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from a monotonous routine into an artistic and creative experience. The integration of diverse musical styles enables students to explore various timbres, improve their interpretative abilities, and develop a deeper understanding of musical expression. By merging technical and musical elements, these works provide learners with an engaging and holistic educational resource. This study underscores the significance of constructivist approaches in guitar pedagogy, emphasizing how *piécétudes* serve as effective tools that simultaneously foster both technical proficiency and musical artistry.

Keywords: Roland Dyens, classical guitar education, constructivist approach, pedagogical analysis, *piécétude* concept.

ROLAND DYENS'İN YAPILANDIRMACI ÖĞRENME YAKLAŞIMI: PIÈCÉTUDE KAVRAMI

(Les 100 de Roland Dyens Albümünün İlk 10 Piécétude'ü)

ÖZ

Bu çalışma, Roland Dyens'in *Les 100 de Roland Dyens* albümünde yer alan ilk on *piécétude*'un pedagojik açıdan incelenmesini amaçlamaktadır. Araştırmada, yapılandırımcı öğrenme yaklaşımı temel alınarak doküman incelemesi yöntemi kullanılmıştır. Çalışmanın odağında, Dyens'in müzikal ve teknik unsurları bir araya getirdiği yenilikçi *piécétude* kavramının gitar eğitimindeki yeri ve öğrencilerin müzikal gelişimine olan katkısı bulunmaktadır. *Piécétude* terimi, teknik çalışmalar ile müzikal eserler arasındaki ayrımı ortadan kaldırarak öğrencilerin teknik becerilerini bir müzik parçası içerisinde geliştirmelerine olanak tanımaktadır. Analiz sürecinde her bir eser; genel özellikler, öğretmen ve öğrenciye yönelik öneriler ile zorluk seviyesi başlıkları altında değerlendirilmiştir. Elde edilen bulgular, Dyens'in *piécétude*'lar aracılığıyla teknik çalışmaları monoton bir süreçten çıkarıp, öğrencilere sanatsal ve yaratıcı bir deneyim sunduğunu göstermektedir. Özellikle çok yönlü müzikal stillerin bir arada kullanılması, öğrencilerin farklı tınıları keşfetmesine ve yorum becerilerini geliştirmesine olanak sağlamaktadır. Araştırma, gitar pedagojisinde yapılandırımcı yaklaşımın önemine dikkat çekmekte ve *piécétude*'ların öğrencilerin

hem teknik hem de müzikal yönlerini eş zamanlı olarak destekleyen bir öğrenme aracı olarak kullanımını vurgulamaktadır.

Anahtar Kelimeler: Roland Dyens, klasik gitar eğitimi, yapılandırmacı yaklaşım, pedagojik analiz, *piécétude* kavramı.

INTRODUCTION

Instrumental education is a long-term process that requires an early start and consistent practice. Throughout this journey, students must become familiar with the instrument they wish to learn, understand its repertoire, meet learning requirements, and study under the guidance of an expert instructor within a structured program. This foundational process ensures the development of both technical skills and musical expression.

In addition to the foundational aspects of instrumental training, the effectiveness of teaching methods and the quality of communication between teacher and student significantly influence the learning process. Strategic planning and patience are essential in helping students acquire the desired technical and musical skills (Parasız, 2009).

Among the many figures who have contributed to modern guitar pedagogy, Roland Dyens holds a particularly innovative place. Dyens introduced the concept of the *piécétude*, a hybrid form that combines the technical focus of an etude with the expressive depth of a concert piece. This approach offers a unique opportunity to explore both skill development and musical interpretation in a single context.

This study aims to examine the pedagogical value of Dyens's *piécétude* concept and explore how it supports the simultaneous development of technical skills and musical expression in guitar students. By focusing on the first ten pieces from *Les 100 de Roland Dyens*, the research highlights Dyens's holistic approach that integrates diverse musical genres with targeted technical challenges.

Historical Context

While various instrumental methods have historically emerged to address the diverse needs of students, guitar pedagogy in particular has undergone a notable transformation over the centuries. Before delving further into Roland Dyens's contributions, it is essential to consider this historical trajectory, which provides a contextual foundation for understanding the *piécétude* concept and its pedagogical significance.

The emergence of instrumental methods has historically been driven by the need to systematize the learning process and to address the diverse needs of students. Since the 16th century, especially with the rise of the vihuela, educators have sought ways to facilitate guitar learning through various teaching principles and methodologies (Gomez-Ullate, 2019). These early efforts gradually evolved into more structured methods as the guitar gained popularity. Throughout this period, the core objective has remained consistent: to enhance technical proficiency. Method books and etude collections have become essential tools in this process, offering structured approaches to skill development.

Guitar pedagogy underwent significant transformations during the 19th and 20th centuries. In the 19th century, figures such as Mauro Giuliani, Fernando Sor, Dionisio Aguado, and Matteo Carcassi contributed to shaping foundational methods that emphasized technical mastery and musical interpretation. With the advent of the Torres guitar, widely regarded as the precursor to the modern classical guitar, the Spanish guitar school emerged, led by figures like Julian Arcas, Francisco Tárrega, and his students Miguel Llobet and Emilio Pujol, further solidifying the instrument's role in Western classical music.

Andrés Segovia's influence in the early 20th century marked a pivotal turning point; his efforts helped the guitar gain acceptance within the broader classical music community. Beyond expanding the repertoire through transcriptions and commissions, Segovia inspired a generation of composers and performers dedicated to elevating the guitar's status.

While Segovia's contributions were instrumental in legitimizing the guitar as a concert instrument, the years leading up to the 1950s saw the emergence of composers - many of whom were not originally guitarists - such as Heitor Villa-Lobos, Joaquín Rodrigo, and Mario Castelnuovo-Tedesco, who composed some of the first significant pedagogical works for the guitar. These compositions primarily aimed to develop technical skills, often requiring virtuosic control. For instance, Villa-Lobos's *Twelve Etudes* are concert works demanding advanced technical command, while Rodrigo's few preludes explored new harmonic languages and textural possibilities. Moreover, with his work *Apunti*, Mario Castelnuovo-Tedesco embarked on the first large-scale pedagogical project of the century, planned as a four-volume series focusing on different aspects of the guitar technique in each volume; however, he passed away before he could complete it.

Around the same time, lesser-known yet noteworthy contributors like John W. Duarte and Stephen Dodgson enriched the guitar's pedagogical literature.

The latter half of the 20th century ushered in a generation of guitarist-composers who revolutionized guitar pedagogy by integrating cultural elements, diverse musical genres, and innovative techniques into their works. Leading figures such as Leo Brouwer, Nikita Koshkin, Roland Dyens, Dušan Bogdanović, and Carlo Domeniconi created compositions that not only presented technical challenges but also encouraged exploration of extended techniques - such as, new timbral searches, percussive effects, new notation techniques (as detailed in the findings section) and alternative tunings - that expanded the instrument's expressive range. This shift reflected a broader pedagogical approach that emphasized technical development and cultivating an individual musical voice.

Roland Dyens and the Piécétude Concept

Within this context, Roland Dyens occupies a unique position. His compositions, while technically demanding, place a strong emphasis on musicality and creative interpretation. Unlike many of his contemporaries, who treated technical studies and concert works as separate entities, Dyens introduced an innovative approach by merging the concepts of etude and piece into what he termed a *piecétude*.

His collection *Les 100 de Roland Dyens* exemplifies this holistic philosophy. Consisting of 101 pieces arranged progressively from beginner to advanced levels, the collection offers students opportunities to explore an eclectic, wide range of styles - including classical forms, jazz, Brazilian Latin music, and French chanson - while simultaneously addressing specific technical and musical challenges.

Dyens's *piécétude* concept differs from traditional etude approaches in several key aspects. For example, while Carcassi, Giuliani, Sor, and Villa-Lobos' etudes primarily target the development of specific technical skills, Leo Brouwer's studies emphasize contemporary techniques and polyrhythmic structures. Dyens, however, offers detailed notations and expressive markings to guide performers through nuanced interpretations, effectively fostering an interactive and immersive learning experience.

This comparative perspective highlights how Dyens's works offer not just technical challenges but also promote interpretative creativity and musical exploration.

Purpose and Significance

This study aims to examine the pedagogical value of Roland Dyens's *pièce* concept and explore how it supports the simultaneous development of technical skills and musical expression in guitar students. By focusing on the first ten pieces from *Les 100 de Roland Dyens*, the research highlights Dyens's holistic approach that integrates diverse musical genres with targeted technical challenges.

The significance of this study lies in its contribution to the relatively limited literature on pedagogical etudes in guitar education and its potential to inform instructional practices for both educators and learners. It also aims to emphasize how Dyens's innovative approach can serve as a practical guide for guitar instructors seeking to balance technical proficiency with musical interpretation in their teaching methods.

Research Questions

This study seeks to answer the following questions:

1. In which specific ways does Dyens's pedagogical approach diverge from traditional etude practices in classical guitar education?
2. To what extent does the *pièce* concept facilitate a constructivist and integrated learning experience in guitar pedagogy?
3. What observable technical and musical competencies may be fostered through engagement with the first ten *pièces* in *Les 100 de Roland Dyens*?

By addressing these questions, this study aims to shed light on how Dyens's works can support the educational process and enhance students' musical growth.

METHODOLOGY

Research Design

Qualitative research encompasses interpretive and descriptive methods that aim to understand phenomena within their natural context (Maanen, 1979, as cited in Merriam, 2023). In cases where observation or interviews are not applicable, document analysis becomes a valuable method to investigate textual materials in depth (Yıldırım & Şimşek, 2011). This approach is particularly suited to music pedagogy, where written works such as method books and etudes reflect both instructional intent and artistic expression.

This study presents a pedagogical analysis of the first ten pieces in Roland Dyens's album *Les 100 de Roland Dyens* through the findings of the first author's scientific research project conducted in 2021. Document analysis, a qualitative research method, has been employed in this study. The analysis focuses on both technical and musical aspects, emphasizing how Dyens's *piécétude* approach integrates technical exercises with musical expression, thus creating a holistic learning experience. The technical and musical characteristics of the pieces have been examined in detail and evaluated through various variables within the framework of a constructivist approach.

The constructivist approach in this study served as a guiding framework for both the selection and analysis of Dyens's *piécétudes*. Rather than applying a rigid analytical model, the study adopted an interpretative stance, considering how students might construct their own understanding through interaction with the technical, stylistic, and expressive components embedded in the compositions. Each *piécétude* was analyzed not only for its technical elements but also for its potential to provoke active engagement, critical reflection, and personal meaning-making - core tenets of constructivist learning. Constructivist theory, as Maxwell (2018) notes, enables the regulation of differences in data across time and individuals, thereby allowing the design of unique, learner-centered educational processes. This framework allowed for an evaluative lens that prioritized experiential learning and individualized musical interpretation over standardized skill acquisition.

Data Collection

In the research, data were collected by literature review and document analysis. The data collection process involved the analysis and interpretation of the pieces. To ensure a systematic approach, a comprehensive set of criteria was established to assess the pedagogical value of each piece. The following headings were chosen to evaluate the pedagogical value of the pieces and their use as educational material:

- **General Characteristics:** The form structure, technical requirements, and musical characteristics of the pieces.
- **Suggestions for the Teacher and Student:** Recommendations for practicing and performing the pieces.
- **Difficulty Level:** The technical and musical challenges of the pieces and their ratings.

Data Analysis

The analysis of the data obtained in the research was examined and evaluated according to the criteria determined by descriptive analysis. Descriptive analyses enable the research sample to be approached effectively, processed, and conveyed through the researcher's presentation (Loeb et al. 2017). To systematically examine the pedagogical effects of the ten pieces, the following criteria were used:

- **Technical Challenges:** Position shifts, right and left-hand coordination, and special techniques (e.g., glissando, harmonics). The newly designed notation techniques and its dictated extended techniques are also included. (e.g., squeezing, string muting)
- **Rhythmic Structures:** Syncopation, complex time signatures, and sequential meter changes.
- **Musicality:** Dynamic variety, phrasing, and articulation.
- **Educational Contributions:** Essential skills imparted to guitar students and long-term benefits for musical development.

The analysis process included the following steps:

- **Examination of the Pieces:** Each piece was examined in detail through sheet music and performance requirements.
- **Identification of Technical and Musical Characteristics:** The technical and musical characteristics of the pieces were identified and noted.
- **Development of Recommendations:** Recommendations were developed for both the teacher and the student based on the technical and musical requirements of the pieces.
- **Determination of Difficulty Level:** The difficulty level of the pieces was rated on a scale of 1 to 5 based on the technical and musical requirements.

Detailing Requirements

The technical and musical requirements of the pieces were detailed in the analysis of each piece. These requirements were identified as the technical skills and musical expressions necessary for the student to practice and perform the piece correctly. For example, the correct application of the tirando technique, the timely playing of ornament notes, avoiding buzzing during position changes, and the correct use of dynamics and nuance variety were detailed.

Limitations

The limitations of this study are as follows:

- The study only includes the first 10 pieces in Roland Dyens's "*Les 100 de Roland Dyens*" album.
- The pieces between numbers 11 to 101 (the last five works are chamber music works) are outside the scope of this study.

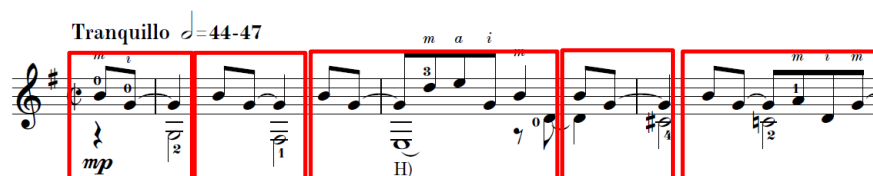
FINDINGS

The analysis of the first ten pieces in Roland Dyens's "*Les 100 de Roland Dyens*" album reveals a diverse range of technical and musical challenges designed to progressively develop students' skills. Each piece is meticulously crafted to introduce specific techniques and musical expressions, allowing students to build their proficiency gradually. The pieces are characterized by their unique forms, melodic structures, and dynamic nuances, which are essential for students to master. The summaries, technical requirements, and difficulty levels of the analyzed pieces provide a comprehensive overview of their pedagogical value.

1. On Joe's Deck

General Characteristics of the Piece

The first piece in the "*Les 100 de Roland Dyens*" album, "*On Joe's Deck*," is dedicated to Barbara Boom. Its ABA structure is a simple ternary form, consisting of three major sections, each subdivided into two four-measure subsections, showing a highly symmetrical development. The piece has a simple structure, designed with a melodic tirando technique on the first three strings, accompanied by a bass line typically played with the thumb in two beats. The tempo is indicated as "*tranquillo*" (calm), with a metronome marking of 44-47 for the half note. The bass notes on the 1st and 3rd beats are emphasized to drive the harmony.



Score 1. *On Joe's Deck* – Roland Dyens – Measures 1 to 4.

Suggestions for the Teacher and the Student

- **Conscious Bass Notes:** As indicated in the tempo marking, there is no need to rush within the piece. When considering the alla breve as a note lasting for one beat, it is important to play the bass notes on the 1st and 3rd beats more consciously to drive the harmony.
- **Tirando Technique:** It is essential to master the tirando technique, which involves pulling the right-hand fingers towards the palm without resting on the adjacent string. This technique should be used to interweave the notes placed on different strings to create an arpeggio effect. Ensure that notes, other than open strings, are held for the duration indicated in the score.
- **Rhythm Perception Development:** Be careful about the bass notes. There are delayed bass notes by half a beat to weak beats introducing a simple challenge that helps develop the student's rhythm perception.
- **Nuance Variety:** Whether the students are beginners or advanced guitarists, they should be encouraged to create their nuance palette by paying attention to the variety of nuances in each performance. The simple four-measure subsections are mostly expressed between mp and pp. The passage starting in measure 20 should be well-expressed, rising from pp to mf, to correctly identify the highest peak in the piece's nuance palette.
- **Tempo Flexibility:** The tempo-stretched passages in measures 16, 20, 22, and 24 offer valuable opportunities for students to deepen their musical expression. The tempo changes in these areas should be internalized by the student to evolve into a natural, everyday expression rather than an artificial one.

Difficulty Level

The piece requires the simultaneous use of two different voices, the correct application of the tirando technique, and the legato playing of bass notes. Considering the technical and musical requirements, the difficulty level of the piece is rated as 1 out of 5.

2. P'tit daydream

General Characteristics of the Piece

The second piece, "P'tit daydream," translates to "little daydream" and is dedicated to the French guitarist Jean-Marc Dermesropian. It is structured in a simple ternary, ABA form, with simple

polyphony, correct use of the tirando technique, and a variety of nuances. The tempo is given as Andantino, with a metronome marking of 40 for the half note. The melodic structure of eighth notes and half-note rests in the treble part contrasts with a horizontal bass part of quarter and eighth notes starting on the second beat of the measure.

Andantino $\text{♩} = \text{ca } 40$

mp

rit. poco a poco

a tempo

comodo

rit.

a tempo

Score 2. P'tit daydream – Roland Dyens – Measures 1 to 12.

Suggestions for the Teacher and the Student

- **Nuance Palette:** The nuance palette used in the piece ranges between *pp* and *mp*. These nuances, frequently seen in Dyens's performances and compositions, indicate that the student should play the melodic structures with minimal effort. Therefore, a playing technique ensuring that both hands remain as relaxed as possible in terms of musicality and technique should be developed.
- **Crescendo and Decrescendo:** Since all phrases are depicted to include crescendo and decrescendo within themselves, it is appropriate to describe these structures as deep breaths in a heavy sleep. Each phrase should end and the next phrase should begin without any rush.
- **Horizontal Polyphony:** This piece can be seen as a good exercise in horizontal polyphony. It is recommended that the student first internalize the melody in the treble part and then the melody in the bass part separately. Subsequently, when playing both parts simultaneously, the student should be constantly reminded to pay attention to the horizontal flow of both parts.

- **Sustained Notes:** As in the first piece, all notes that need to be sustained in the notation should be marked in advance, and the student should be asked to pay attention to the length of the note in each practice. For example, the A note connecting measures 7 and 8.
- **Ornament Notes:** The composer has indicated that the ornament notes to be played in measures 6, 12, and 16 should be played precisely on time. It is particularly emphasized that such notes should not be played before their time.
- **Avoiding Buzzing:** The horizontal line intersecting the four vertical lines seen at the end of measures 8, 9, 18, and 19 indicates that the finger should not touch the string during position changes to avoid buzzing when playing the notes before and after it. Dyens uses this sign in his music to warn the student to prevent the buzzing sounds frequently heard in guitar music.



Score 3. *P'tit daydream* – Roland Dyens – Measures 7 to 9.

Difficulty Level

The piece requires the simultaneous horizontal use of two different voices, the correct application of the tirando technique, the use of ornament notes, avoiding buzzing during position changes, and the correct use of dynamic features. Considering the technical and musical requirements, the difficulty level of the piece is rated as 1 out of 5.

3. Impressions soleil couchant

General Characteristics of the Piece

The third piece, "Impressions soleil couchant," translates to "impressions of sunset" and is dedicated to the renowned French composer Francis Poulenc. It is structured in an ABA, simple ternary form, with a single-voice melody, played with the desired musical effect. The piece features changing time signatures and a dreamlike tempo marked as "Sognante," with a metronome marking of 76-80 for the quarter note.

A	B	A ¹
a (1-3)	c (13-18)	a ³ (26-28)
b (4-7)	a ² (19-22)	b ¹ (29-32)
a ¹ (8-9)	d (23-25)	coda (33-36)
b ¹ (10-13)		

Table 1. Impressions soleil couchant – Roland Dyens – The Form Schema.

Suggestions for the Teacher and the Student

- **Internalizing the Melodic Line:** As in the previous piece, it is important to internalize the melodic line correctly in this piece. First, the melody in the treble part should be practiced extensively to confidently present the desired nuance values. Then, the contrasting melodies in the b and c subsection should be practiced separately, and finally, all parts should be practiced simultaneously.
- **Playing Two-Note Chords:** All two-note chords, such as the E-C# note measure 5, should be played simultaneously unless otherwise specified. Chords should not be broken.
- **Muting Notes:** The E note in the bass part in measure 7 should be muted after one beat by either lifting the pressure of the 2nd finger on the string or by touching the 4th string with the right thumb, leaving the B note alone on the next beat.
- **Avoiding Buzzing During Position Changes:** When playing the melody line in the bass part of the c subsection, it is necessary to switch between the I and II positions. The composer has placed a sign indicating that there should be no buzzing between the notes on the 5th and 4th strings at these transitions. After playing the first note in these transitions, the left-hand finger should lift the pressure on the string, and the position change should be made accordingly. This will prevent the sliding sound caused by the pressure on the string.
- **Sustaining the Pedal Note:** The E note on the 6th string in measure 26 should be sustained as long as possible. This will allow the first motif of the piece to be presented again with an accompaniment using the E note as a pedal.
- **Playing Harmonic Notes:** The three harmonic notes at the end of the piece should be played only with the fingernail, preferably as tirando in a position not too far from the bridge. The composer indicates that playing all harmonic sounds in this way, except for the 7th and 12th positions, will allow the sounds to come out the cleanest.

- **Enharmonic Bass Part:** When looking at the tonal areas in Dyens's works, it is seen that they do not have sharp tonal music characteristics like classical period works. In this context, the enharmonic bass part in the d subsection has a feature that the student may find difficult to read at first. Before starting to play these three measures within the rhythmic pattern, it is appropriate to practice the notes separately.
- **Finger Positioning:** When playing the piece, the thin C natural note in measures 22 and 23 should be played with the 1st finger on the 2nd string, and then the same finger should be moved to the 4th string. Initially, this may seem like a difficult and unnecessary fingering for both the student and the teacher, but this position should be preferred to stop the extension of the C note and to allow the 1st finger to quickly change strings within the same fret.
- **Calm Position Changes:** The composer has placed the expression "comodo" (calm) over the position changes that the student may find difficult to play. It is always recommended to keep in mind that the composer wants these technical difficulties to be resolved comfortably and musically.

Difficulty Level

Presenting the notes that consist a single-voice melody in a connected and musical manner requires comprehensive control over sound production on the guitar. Although the piece primarily features a melody in a single part, the simultaneous presentation of two parts in phrases requires the student to hear the horizontal melodies separately, presenting a moderate level of difficulty. Considering the technical and musical requirements, the difficulty level of the piece is rated as 2 out of 5.

4. L'insulaire

General Characteristics of the Piece

The fourth piece in the series, "L'insulaire," translates to "the islander" and is dedicated to the Cape Verdean guitarist-singer Bruno-Michel Abati. The piece is influenced by Bossa Nova and Samba rhythms, featuring syncopated rhythmic patterns. It is composed as a simple ternary, ABA form with symmetrical four-measure subsections. The tempo is marked as Moderato, with a metronome marking of 54-58 for the quarter note.

A	B	A ¹
a (1-4)	b (17-20)	a ⁴ (25-28)
a ¹ (5-8)	b ¹ (21-24)	a ⁵ (29-32)
a ² (9-12)		a ⁶ (33-36)
a ³ (13-16)		coda (37-40)

Table 2. *L'insulaire* – Roland Dyens – The Form Schema.

Suggestions for the Teacher and the Student

- **Rhythmic Accuracy:** The presentation of phrases with very small rhythmic changes in succession is noteworthy. The student must pay utmost attention to the rhythmic values. Correct rhythm reading should be done before starting to play the piece, and reminders should be placed on the score to facilitate playing the piece with the desired values.
- **Stable Tempo:** The composer indicates in the score notes that the tempo should proceed with a very stable beat and that no hasty attitude should be exhibited.
- **Relaxed Rhythmic Structures:** Samba is described as a tropical blues, it takes various forms, but its essence is this constant fluctuation between sadness and joy by Abati. In this context, while it is necessary to pay attention to the rhythmic values when performing Dyens's piece, it is also appropriate to play the angular rhythmic structures more relaxed and rounded in line with the spirit of Latin music.
- **Dynamic Contrasts:** The three-measure rhythmic motifs forming the a subsection are presented as mp, while the syncopated bass motif starting with a half-beat rest at the end of the phrases should be played as pp. These two different parts can be thought of as communicating with each other in a question-and-answer manner.
- **Avoiding Buzzing During Position Changes:** When making the position change to play the second melody line in the bass on the 5th string, the finger pressing the note before the position change should be lifted vertically at the last moment to prevent buzzing.
- **Dynamic Planning:** The b subsection in the B section have a more stable rhythmic melody compared to the a subsection. Dyens designed this section to contrast with the A section, and the dynamic values range between mp, mf, and f. To reach the f value in measure 24, which forms the peak of the piece, the student should be encouraged to plan their nuance palette correctly.

- **Gradual Decrescendo:** The motifs used in the last four measures of the piece, derived from the bass melody in the last measure of the a subsection, should be slowed down as the piece approaches the end and reduced to a nuance lower than pp to apply the term "quasi niente" (almost nothing) in the final measure.

Difficulty Level

The piece requires precise rhythmic accuracy, stable tempo, dynamic planning, and avoiding buzzing during position changes. Considering the technical requirements, the difficulty level of the piece is rated as 2 out of 5.

5. Atè breve

General Characteristics of the Piece

The fifth piece, "Atè breve," translates to "see you soon" in Portuguese and is dedicated to the Turkish guitarist Anıl Gelenler. The piece is structured as AABA1, considerably a larger scale simple ternary form than previous works and features continuous sixteenth-note rhythmic patterns in the key of C minor. The tempo is marked as Andante, with a metronome marking of 50 for the quarter note.

A	B	A¹
Introduction (1)	e (18-22)	b (23-26)
a (2-3)		c (27-29)
b (4-7)		f (30-31)
c (8-10)		b ³ (32-34)
d (11-12)		g (35-40)
b ¹ /b ² (13-17)		coda (41-48)

Table 3. Atè breve – Roland Dyens – The Form Schema.

Suggestions for the Teacher and the Student

- **Continuous Sixteenth-Note Rhythmic Pattern:** The most general characteristic of the motifs forming the piece is the continuously ongoing sixteenth-note rhythmic pattern. Except for the introductory motif in measure 1 and the simultaneous use of double parts in certain sections of the piece, there are accompaniment chords in the treble part for every sixteenth-note unit where the melody is absent in the bass part.

The image shows a musical score for 'Atè breve' by Roland Dyens, measures 1-5. The score is in 4/4 time, marked 'Andante' with a tempo of 50. It features a bass line with chords and a melody line. Red boxes highlight specific chord patterns in measures 1, 2, 3, 4, and 5. The score includes dynamic markings like 'p' (piano) and 'rit. poco' (rhythmically a little). The notation includes fingerings (i, m, a) and articulation marks (staccato, accents). The score is written in a single system with two staves.

Score 4. *Atè breve* – Roland Dyens – Measures 1-5.

- **Balanced Accompaniment Chords:** As previously mentioned, a light nuance palette should be chosen to stay behind the melody in the bass part for the consistent and balanced use of these accompaniment chords. Two exercises can be suggested to the student before starting to practice the piece. First, a technical exercise can be applied with the i-m-a fingers on the 1st, 2nd, and 3rd open strings to ensure that the sounds forming the chord are heard equally. Then, the melody line in the bass part can be practiced individually with the appropriate musicality for the given nuances.
- **Staccato Chords:** The composer suggests that the staccato chord seen in the last sixteenth note of the third beat in measure 2 and similar chords throughout the piece should be muted by placing the i-m-a fingers back on the strings immediately after playing.
- **Muting the Low E Note:** The bass E note on the second beat of measure 17 should be muted by placing the p finger on the 6th string when reaching the first beat of the next measure. The horizontal line seen in the notation and the star sign afterward indicates that, just like lifting the pedal on a piano to mute the sound, the extended sounds on the guitar can also be muted. The student's control over the sounds requires learning when to mute the sound as well as producing it. This and similar techniques are frequently used in the series and many of Dyens's works.
- **Decrescendo and Silence:** While playing the rhythmic pattern from measure 46 to the end of the piece, the composer wants the right hand to gradually approach the bridge. A decrescendo should be applied until it reaches a barely audible lightness, and in the final measure, the fingers should move as if playing the strings even if they are not. At the end of the piece, there should be five seconds of silence without any movement.

Difficulty Level

The piece requires mastery over the C minor tonal system, consistent use of accompanying chords, and control over dynamics and muting techniques. Considering the musical sensitivity required, the difficulty level of the piece is rated as 3 out of 5.

6. Marchante basse

General Characteristics of the Piece

The sixth piece, "Marchante basse," translates to "walking bass" and is dedicated to the French guitarist Philippe Denilauler. The piece features a continuously moving rhythmic pattern of eighth notes in the bass part, alternating between 2/2 and 7/8 time signatures. It is structured as ABA1, simple ternary form with a tempo marked as Tempo moderato, molto regolare, with a metronome marking of 60 for the half note.

A	B	A ¹
Introduction (1-4)	c (33-40)	a ³ (49-56)
a (5-12)	c ¹ (41-48)	a ⁴ (57-66)
a ¹ (13-20)		coda (67-71)
b (21-24)		
a ² (25-32)		

Table 4. Marchante basse – Roland Dyens – The Form Schema.

Suggestions for the Teacher and the Student

- **Two-Measure Phrasing:** As previously mentioned, although the time signature constantly changes, it is more appropriate to prefer two-measure phrasing according to the structure of the motif given in the introduction of the piece rather than emphasizing the melodic line on a measure basis. Each two-measure unit of the piece can be considered as a single 15/8 measure within its complex time signature concept.

Tempo moderato, molto regolare ♩ = 60-64

Score 5. Marchante basse – Roland Dyens – Measures 1-6.

- **Time Signature Changes:** The mentioned sequential changes on time signatures do not occur in the B section. This section is designed with a 7/8 time signature from start to finish, different from the A section. The motifs given in the E minor tonal area in the A section are presented as E major in the B section.
- **Slow Practice with Fingerings:** Practicing the piece as slowly as possible from the beginning and considering the desired fingerings will provide an opportunity to play both melodic lines legato in the long term.
- **Sustaining Long Notes:** Attention should be paid to sustaining long notes, such as the treble G note played with the 4th finger in the last eighth note of measure 9 and continuing in the next measure, for the desired duration.
- **Muting Notes:** The G# - A notes in the sixth note of the 24th beat should be muted by placing the p and i fingers on the 6th and 5th strings immediately after playing.
- **Nuances on Consistent Bass Motif:** The continuous presence of the motif in the bass part throughout the piece can be a challenging experience for both the performer and the listener. However, the piece will achieve a musical expression by using the nuances placed by the composer to distinguish the phrases as intended. Therefore, special attention should be paid to the correct use of the nuance palette when performing the piece.

Difficulty Level

The piece requires internalizing the rhythmic pedal, maintaining legato effect, sustaining long notes, and using dynamic nuances. Considering the technical requirements, the difficulty level of the piece is rated as 3 out of 5.

7. Babybaião

General Characteristics of the Piece

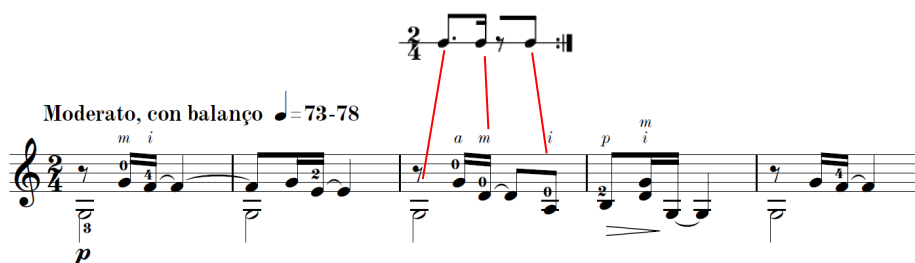
The seventh piece in the series, "Babybaião," translates to "little Baião" and is dedicated to Dyens's classmate, Mariam Renno-Boccali. The piece simplifies the syncopated, two-beat rhythmic pattern of the traditional Baião from Northeast Brazil. It is structured as ABAB1A, large ternary form with a tempo marked as Moderato – con balanço, with a metronome marking of 73-78 for the quarter note.

A	B	A	B ¹	A
a (1-8)	b (17-20)	a ² (25-32)	b ² (33-36)	a ³ (41-50)
a ¹ (8-16)	b ¹ (21-24)		b ³ (37-40)	coda (50-56)

Table 5. Babybaião – Roland Dyens – The Form Schema.

Suggestions for the Teacher and the Student

- **Internalizing Syncopation:** The composer notes that this piece is a good opportunity to internalize the concept of syncopation and that the concept of syncopation is frequently borrowed in folk music examples in the repertoire. The piece should be practiced very slowly and, if possible, initially with a metronome without speeding up.
- **Analyzing Rhythmic Structure:** Analyzing the rhythmic structure of the piece can be seen as the primary practice for the student. Percussion expert Bobby Sanabria explains the origins and important features of the rhythmic structure in his video work "The Rhythms of Baião." The musician states that the rhythmic pattern of Baião originates from the Cuban music rhythmic pattern "tresillo."



Score 6. Tresillo rhythmic pattern and Babybaião – Roland Dyens – Measures 1-5.

As seen in the visual, the tresillo rhythmic pattern moves in harmony with the notes in the bass part of the Baião rhythm. When the 2/4 measure is divided into eight equal sixteenth-note values, it can be defined, the rhythmic pattern in the bass part as 1-2-3, 1-2-3, 1-2.

- **Sustaining Tied Notes:** Attention should be paid to playing the tied F and C notes in measures 9-10 and 13-14 for the desired duration.
- **Dynamic Presentation of Melody:** The B section starting in measure 17 has a melodic part on upper voice, unlike the rhythmic structure in the A section. In this section, where the rhythmic function of the A pedal in the bass part continues, the student should bring the melody to the

forefront and present it dynamically. The pp nuance seen in measure 19 is used for the rhythmic structure in the bass part, while the mp nuance is used for the melody in the upper voice.

- **Muting Notes:** At the star sign indicated in the second beat of measure 23, the A note played in the previous beat should be muted by touching the 5th string with the p finger.
- **Playing Three-Note Chords:** The composer indicates that the three-note chord at the beginning of measure 24 should be played in one go without breaking.
- **Muting Open Strings:** The star sign in the second eighth note of measure 24 indicates that the open G and E strings played in the previous measure should be muted with the i and a fingers. This allows the high D note to be played alone.
- **Percussion Effect:** The x sign in measure 32 indicates that the a finger should strike the soundboard of the guitar. When applying this percussion effect, it is needed to strike with the fleshy part of the a finger near the bridge, under the strings. Striking with the nail by mistake can damage the soundboard of the guitar, so it is a dangerous approach.
- **Playing Chords with Combined Fingers:** The composer wants the chords in the B1 section starting in measure 33 to be played by combining the p and i fingers as if playing with a pick. The chord patterns in this section are identical to the chords of the melodic line in the B section. Therefore, it should be played dynamically, contrasting with the A section.
- **Expanding the Nuance Palette:** In each new piece of the series, the composer expands the nuance palette. In this piece, a palette ranging from pp to f is used. The student is advised to plan the nuance areas correctly and to practice the nuance palette separately after completing the technical studies of the piece.

Difficulty Level

The piece requires maintaining the rhythmic structure consistently, extending tied notes to their full values, and working on dynamic variety. Considering the technical requirements, the difficulty level of the piece is rated as 2 out of 5.

8. Paris-Ciné

General Characteristics of the Piece

The eighth piece, "Paris-Ciné," is dedicated to Dyens's classmate, the French guitarist Jean-Marie Raymond. It features a horizontal melody line in the treble part and a horizontal bass part that

accompanies it one eighth note behind. The piece is structured in a simple ternary, ABA form, with symmetrical four-measure subsections. The tempo is marked as *Gentilmente, senza fretta*, with a metronome marking of 52-55 for the dotted quarter note.

A	B	A ¹
a (1-4)	b (8-12)	a (22-25)
a ¹ (4-8)	b ¹ (12-16)	a ² (25-31)
	c (16-21)	

Table 6. Paris-Cine – Roland Dyens – The Form Schema.

Suggestions for the Teacher and the Student

- **Sustaining and Muting Notes:** The composer indicates two important points to pay attention to when practicing this piece: First, the notes forming the melody in the bass part should be sustained for the desired duration due to the ties, and second, the extended notes should be muted in time to stop the resonance, as indicated by the star sign in measures 4, 13, and 25.
- **Horizontal Melodic Line:** As previously mentioned, the horizontal melodic line in the bass part progresses chromatically, especially throughout the a subsection. Although this structure is written for accompaniment purposes, it should be heard as connected and whole within itself, just like the melody in the treble part. Therefore, the student should first practice both melodies separately and then focus on playing the lower melody in a connected manner when combining them.
- **Adhering to Nuance Values:** To bring the phrases forming the sections to life musically, it is necessary to adhere to all the nuance values carefully placed by the composer. These nuance differences, frequently seen in Dyens's music, should be presented in a way that is not conspicuous but enhances the expression, like a gesture or mimic, rather than sudden and large-scale changes.
- **Avoiding Buzzing During Position Changes:** The sign seen in measures 9, 12, and 19 indicates that buzzing sounds should be avoided due to position changes. To avoid this buzzing sound, the pressure of the left-hand finger on the string should be lifted after playing the first note, and the position change should be made without pressure.
- **Preventing Resonance:** In measure 15, the composer wants the p finger to be placed on the 5th string to prevent it from resonating, even though it will not play any note. This meticulous

explanation, rarely seen in guitar music, provides an opportunity for students to specialize in advance.



Score 7. Paris-Cine – Roland Dyens – Measures 13-16.

Difficulty Level

The piece requires presenting the melodic line musically with dynamic values, ensuring the bass part is heard as a whole while accompanying, and stopping the resonance of the required notes. Considering the technical requirements, the difficulty level of the piece is rated as 3 out of 5.

9. La toque à Tina

General Characteristics of the Piece

The ninth piece, "La toque à Tina," is a play on words frequently used by the composer, resembling "La tocatina," a diminutive form of the Toccata. It is dedicated to the Italian guitarist Mariapina Roberti and features continuous rapid notes and improvisational characteristics. The piece is structured in an ABA, simple ternary form, with a tempo marked as Poco allegro, with a metronome marking of 70-74 for the quarter note.

A	B	A ¹
Introduction (1-4)	c (21-24)	a ³ (29-32)
a (5-8)	c ¹ (25-28)	a ⁴ (33-37)
a ¹ (9-12)		
b (13-16)		
a ² (17-20)		

Table 7. La toque à Tina – Roland Dyens – The Form Schema.

Suggestions for the Teacher and Student

- **Use of p and i Fingers:** The general structure of the piece indicates that it is an exercise involving the use of the p and i fingers. Although the musical materials appear quite simple, the continuous use of these two fingers can quickly tire the right hand and prevent the proper application of the desired nuance values.

- **Slow Practice for Stability:** The piece consists of sixteenth-note units and has a relatively fast tempo, which can lead to imbalances in the sequential playing of the notes. The best way to resolve these fluctuations in both time and nuance palette is to start practicing this étude very slowly and to begin implementing its musical requirements from the initial practices.

Difficulty Level

The piece requires rapid and even use of the p and i fingers, dynamic consistency, and sequential note playing. Considering the technical requirements, the difficulty level of the piece is rated as 2 out of 5.

10. Les ré glissent et portent manteaux

General Characteristics of the Piece

The tenth piece, "Les ré glissent et portent manteaux," is dedicated to the 19th-century Spanish guitarist and composer Francisco Tárrega. The piece is primarily monophonic, with a focus on glissando and portamento techniques. The form resembles a ritornello due to the continuous repetition of the A section. The tempo is indicated as *Con tenerezza*, with a metronome marking of 67 for the quarter note.

A	B	A	C	A
a (1-4)	c (17-20)	a (49-52)	f (65-68)	a (81-84)
b (5-8)	d (21-24)	b (53-56)	g (69-72)	b (85-88)
a ¹ (9-12)	c ¹ (25-28)	a ¹ (57-60)	f ¹ (73-76)	a ¹ (89-92)
b ¹ (13-16)	e (29-32)	b ¹ (61-64)	h (77-80)	b ² (93-96)
	c (33-36)			coda (97-100)
	d ¹ (37-40)			
	c ¹ (41-44)			
	e (45-48)			

Table 8. *Les ré glissent et portent manteaux* – Roland Dyens – The Form Schema.

Suggestions for the Teacher and the Student

- **Glissando and Portamento Techniques:** The main focus of the piece is the use of glissando and portamento techniques. The composer explains these two techniques separately in the score notes. Portamento generally involves connecting two notes on the same string with a slow and

steady transition. After the first note is played, the left-hand finger slides to the next note, and the second note is played again with the right-hand finger. The glissando technique is similar to the portamento technique, but the second note reached by the sliding movement after the first note is played is not played again with the right-hand finger. The resonance of the first note is carried to the second note. In short: Portamento – both notes are played with the right-hand finger. / Glissando – only the first note is played with the right-hand finger. The composer indicates which of these two techniques is preferred in all transitions on the score. It is important for the student to respect all the information on the score while practicing the piece.

- **Muting Resonance:** As mentioned in the explanation, the second technical proficiency emphasized by the composer is muting the resonances that occur during and after note transitions. The student needs to learn the concept of resonance. Any sound played on the guitar causes other strings to vibrate as well. The vibration of the strings influenced by each other is also called the resonance of the strings. Even if the student has not played a string, they can prevent resonance, especially by placing the p finger on the thick strings. When playing a single-note melody, to prevent these sounds heard besides the melody, the composer indicates the string numbers that should not resonate simultaneously with an x sign, as seen in the example below.
- **Controlling Extraneous Sounds:** Another technical proficiency as important as preventing resonance is working on controlling the extraneous sounds that the composer calls squeaks. To achieve this proficiency, which can be gained in the long term, it is first necessary to understand the existence of squeaks and accept that they pollute the music. The perception of guitar performance in the first half of the 20th century accepts these sounds as part of the guitar. The increasing number of performers, competition, and a cleaner interpretation of guitar music since 1990 have brought a cleaner playing style. Roland Dyens, not only a composer but also a teacher who has trained many famous guitarists since 1980, has signed these small pieces. The signs for muting notes and avoiding squeaks during note transitions presented with the piece provide significant opportunities for the student's development in shaping the melody, presenting it musically, and mastering the guitar.

Score 8. *Les rê glissent et portent manteaux* – Roland Dyens – Mesures 23-38.

- **Optional Legato:** The legato sign, symbolized by the green square and seen as broken in the previous visual, means "optional legato." If the reverse legato required during consecutive position transitions is difficult for the student, these legato notes may not be played.

Difficulty Level

The piece requires the use of glissando and portamento techniques, resonance damping, and control of extraneous sounds. Considering the technical requirements, the difficulty level of the piece is rated as 3 out of 5.

SYNTHESIS OF FINDINGS AND PEDAGOGICAL IMPLICATIONS

The analysis of the first 10 pieces in Roland Dyens's "Les 100 de Roland Dyens" album reveals a diverse range of technical and musical challenges designed to progressively develop students' skills. However, to strengthen the discussion, this section incorporates detailed comparisons, specific difficulty levels, and pedagogical implications, offering a clearer understanding of each piece's educational potential. Each piece is meticulously crafted to introduce specific techniques and musical expressions, allowing students to build their proficiency gradually. The pieces are characterized by their unique forms, melodic structures, and dynamic nuances, which are essential for students to master.

Technical Development

- **On Joe's Deck:** Focuses on developing the tirando technique and dynamic control. Emphasizes the importance of interweaving notes on different strings to create an arpeggio effect and maintaining a relaxed playing technique.
- **P'tit daydream:** Serves as an exercise in horizontal polyphony. Encourages the student to internalize the melody in both the treble and bass parts separately before combining them, paying attention to the horizontal flow of both parts.
- **Impressions soleil couchant:** Introduces changing time signatures and a dreamlike tempo. Requires students to internalize the melodic line, practice two-note chords, and expert muting techniques.
- **L'insulaire:** Emphasizes rhythmic accuracy and stable tempo. Challenges students to play syncopated rhythmic patterns and plan dynamic contrasts effectively.
- **Atè breve:** Features continuous sixteenth-note rhythmic patterns. Focuses on balanced accompaniment chords and the use of staccato and muting techniques.
- **Marchante basse:** Highlights two-measure phrasing and the continuous presence of a rhythmic motif in the bass part. Encourages slow practice with fingerings to achieve legato playing and sustain long notes. While complex time signatures are not predominant in the selected ten pieces, works like *Marchante basse* reflect Dyens's inclination towards rhythmic complexity; a feature more extensively encountered in the broader *Les 100 de Roland Dyens* collection.
- **Babybaião:** Involves internalizing syncopation and analyzing the rhythmic structure. Requires students to sustain tied notes and present the melody dynamically.
- **Paris-Ciné:** Focuses on sustaining and muting notes. Emphasizes the importance of adhering to nuance values and avoiding buzzing during position changes.
- **La toque à Tina:** Serves as an exercise for the rapid and even use of the p and i fingers. Encourages slow practice to achieve stability and dynamic consistency.
- **Les ré glissent et portent manteaux:** Introduces glissando and portamento techniques. Challenges students to control resonance and prevent extraneous sounds.

Musical Expression

Dyens's works emphasize the importance of musical expression alongside technical proficiency. The inclusion of pieces with varying tempos and rhythmic patterns encourages students to explore different musical styles and expressions. For example:

- **L'insulaire and Babybaião** incorporate Brazilian music influences, requiring students to develop advanced skills in syncopation and rhythmic pedal control.
- **Impressions soleil couchant, P'tit daydream, and Paris-Ciné** present lyrical and romantic themes, encouraging students to focus on smooth musical expression and correct execution of dynamic markings.
- **Les ré glissent et portent manteaux** introduces techniques such as glissando, portamento, and harmonic production, challenging students to control resonance and maintain dynamic consistency.

Piece	Importance	Difficulty Level	Features
On Joe's Deck	Developing tirando technique	1 out of 5	Simple structure, melodic tirando technique, bass line
P'tit daydream	Horizontal polyphony exercise	1 out of 5	Simple polyphony, tirando technique, variety of nuances
Impressions soleil couchant	Internalizing melodic line	2 out of 5	Single-voice melody, changing time signatures, dreamlike tempo
L'insulaire	Rhythmic accuracy	2 out of 5	Bossa Nova and Samba rhythms, syncopated rhythmic patterns
Atè breve	The continuous sixteenth-note rhythmic pattern	3 out of 5	Sixteenth-note patterns, balanced accompaniment chords
Marchante basse	Two-measure phrasing	3 out of 5	Continuously moving rhythmic pattern, alternating time signatures
Babybaião	Internalizing syncopation	2 out of 5	Syncopated rhythmic pattern, dynamic presentation of melody
Paris-Ciné	Sustaining and muting notes	3 out of 5	Horizontal melody line, symmetrical four-measure subsections
La toque à Tina	Use of p and i fingers	2 out of 5	Continuous rapid notes, improvisational characteristics
Les ré glissent et portent manteaux	Glissando and portamento techniques	3 out of 5	Monophonic, continuous repetition of A section

Table 9. Summary Table of the First 10 Pieces.

Implications for Guitar Pedagogy

The findings of this study have significant implications for guitar pedagogy. Dyens's *piécétudes* present a valuable alternative to traditional etudes by simultaneously addressing technical mastery

and musical interpretation. Educators can use these pieces to progressively develop students' skills, ensuring a balanced and well-rounded musical education. Notably, the incorporation of contemporary genres and diverse rhythmic structures exposes students to a broader musical spectrum, enhancing versatility. The constructivist principles embedded in Dyens's pedagogical approach encourage students to take an active role in their learning, fostering independent musical exploration and expression.

Recommendations for Educators

Based on the findings of this study, the following recommendations are made for guitar educators:

- **Progressive Skill Development:** Use Dyens's pieces to develop students' skills progressively, starting with simpler pieces and gradually introducing more complex techniques and musical expressions.
- **Emphasis on Musical Expression:** Encourage students to focus on musical expression alongside technical proficiency, paying close attention to dynamic markings and phrasing.
- **Active Learning:** Foster a constructivist learning environment by encouraging students to take an active role in their learning, exploring and developing their own musical voice.
- **Feedback Integration:** Collect and incorporate feedback from students and instructors to better understand the pedagogical effectiveness of each piece. Insights on which techniques are most challenging or which pieces best develop musicality can inform instructional strategies.
- **Use of Supplementary Materials:** Consider integrating recordings of the first author's performances to provide auditory models, enhancing students' musical understanding.

CONCLUSION

Roland Dyens' "Les 100 de Roland Dyens" album represents a significant contribution to the field of guitar pedagogy. The first 10 pieces analyzed in this study demonstrate Dyens's commitment to developing both the technical and musical skills of guitar students. By incorporating a wide range of techniques and musical expressions, Dyens's works provide a comprehensive and holistic approach to guitar education.

This study underscores the importance of integrating technical mastery with musical expression, a balance that Dyens achieves through his *piécétude* concept. The findings of this study highlight the pedagogical value of Dyens's works and their potential to enhance students' technical proficiency

and musical expression. The progressive nature of the pieces ensures that students can develop their skills gradually and systematically, while the emphasis on musical expression encourages them to explore and develop their musical voice.

In conclusion, Dyens's "Les 100 de Roland Dyens" album serves as a valuable resource for guitar educators and students alike. The pieces analyzed in this study offer a rich and diverse repertoire that can support the technical and musical development of guitar students at various levels. By integrating constructivist principles into his pedagogical approach, Dyens has created a body of work that not only challenges students technically but also inspire them to engage deeply with the music and develop their unique musical expression.

Future Research Recommendations:

- Analyze the entire *Les 100 de Roland Dyens* collection to explore the progressive structure and broader pedagogical implications.
- Conduct longitudinal studies with guitar students to measure the direct impact of *pièces* on technical development.
- Perform comparative analyses with contemporary guitar etudes from other composers to contextualize Dyens's contributions.
- Investigate how students' interpretations evolve through repeated engagement with Dyens's works over time.
- Explore the effectiveness of using recorded performances as complementary teaching tools alongside the notated scores.

Acknowledgments

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GENİřLETİLMİř  ZET

GİRİř

Bu  alıřma, Roland Dyens'in Les 100 de Roland Dyens alb m nde yer alan ilk on pi c tude'un pedagojik a ıdan incelenmesini ama lamaktadır.  algı eđitimi,  đrencilerle birebir y r t len, teknik ve m zikal becerilerin uygulanmasına olanak sađlayan,  alıřma verimliliđini artırarak  đrencilerin m zik k lt rlerini geliřtiren uzun ve  zen gerektiren bir s re tir (Parasız, 2009). Bu s re te  đrenci- đretmen iletiřimi kadar,  đretim y ntemleri ve yaklařımlarının kullanımı da hedeflenen davranıřların kazandırılmasında  nemli bir rol oynamaktadır.  algı eđitiminin bu  zellikleri dikkate alındıđında, klasik gitar pedagojisinde kullanılan y ntem ve materyallerin  eřitliliđi,  đrencilerin geliřimine dođrudan etki etmektedir. Bu bađlamda, Roland Dyens'in geliřtirdiđi "piece ve etude" kelimelerinin birleřtirilmesiyle oluřturulan pi c tude kavramı, teknik

etütler ile müzikal eserler arasındaki ayrımı ortadan kaldırarak öğrencilere hem teknik becerilerini geliştirme hem de müzikal ifadelerini zenginleştirme fırsatı sunmaktadır.

METODOLOJİ

Araştırmada, nitel araştırma yöntemlerinden doküman incelemesi kullanılmıştır. Veriler, alan yazın taraması ve Les 100 de Roland Dyens albümündeki ilk on eserin nota analizi yoluyla toplanmıştır. İnceleme sürecinde her bir eser; genel özellikler, öğretmen ve öğrenci için öneriler ile zorluk seviyesi başlıkları altında değerlendirilmiştir. Analiz kriterleri olarak teknik zorluklar (pozisyon değişiklikleri, sağ ve sol el koordinasyonu, özel teknikler), ritmik yapılar (senkop, karma ölçüler), müzikalite (dinamik çeşitlilik, cümleleme, artikülasyon) ve eğitsel katkılar (uzun vadeli müzikal gelişime etkileri) belirlenmiştir. Ayrıca eserlere ilişkin teknik ve müzikal zorluk dereceleri 1 ile 5 arasında derecelendirilmiştir. Analiz süreci, Dyens'in eserlerinde teknik çalışmaları monoton bir süreçten çıkararak öğrencilere sanatsal ve yaratıcı bir deneyim sunduğunu ortaya koymuştur. Özellikle farklı müzikal stillerin bir arada kullanılması, öğrencilerin çeşitli tınıları keşfetmesine ve yorum becerilerini geliştirmesine olanak sağlamaktadır.

BULGULAR

İncelenen ilk on eserin teknik ve müzikal açıdan sunduğu katkılar çeşitlilik göstermektedir. Örneğin, "On Joe's Deck" eseri, tirando tekniği ve nüans kontrolü üzerinde durarak öğrencilerin temel sağ el tekniklerini pekiştirmesine yardımcı olurken; "P'tit Daydream" yatay polifoniye odaklanarak seslerin akışkanlığını sağlama konusunda öğrencilere rehberlik etmektedir. "Impressions soleil couchant" ve "L'insulaire" eserlerinde değişken ölçüler ve senkoplu ritimler kullanılarak öğrencilerin ritmik duyarlılıkları geliştirilmektedir. "Até breve" ve "Marchante basse" gibi eserler, sürekli sekizlik ya da onaltılık nota dizileri ve iki ölçülük cümle yapılarıyla teknik dayanıklılık ve artikülasyon becerilerini pekiştirirken; "Babybaião" Brezilya müziğinden izler taşıyarak öğrencilere senkop ve ritmik pedal kontrolü konularında uygulamalı bir deneyim sunmaktadır. "Paris-Ciné" ve "Les ré glissent et portent manteaux" eserlerinde ise sesin devamlılığı, glissando ve portamento gibi tekniklerin yanı sıra dinamik geçişlerin doğru bir şekilde uygulanmasına vurgu yapılmaktadır.

Eserlerin analizinden elde edilen bulgular, Dyens'in piécétude yaklaşımının gitar eğitiminde yapılandırmacı öğrenme ilkeleriyle örtüştüğünü göstermektedir. Öğrencilerin aktif katılımını

teşvik eden bu yaklaşım, bireysel keşif ve problem çözme becerilerini geliştirmekte, teknik çalışmaların müzikal bir bağlam içerisinde sunulması, öğrencilerin daha motive bir şekilde çalışmasına olanak sağlamaktadır. Ayrıca, her bir eserin çok yönlü müzikal unsurlar içermesi, öğrencilerin farklı müzik türleriyle tanışmasına ve performans sırasında daha yaratıcı çözümler üretmesine yardımcı olmaktadır. Çalışmada sunulan tablo ve grafikler, incelenen eserlerin zorluk seviyeleri ile teknik ve müzikal gerekliliklerini karşılaştırmalı bir şekilde göstermiş; böylelikle öğretmenlerin eser seçimi ve öğrenciye uygun materyal belirlemesi konusunda yol gösterici olmuştur.

SONUÇLAR

Bu araştırmanın bulguları, gitar pedagojisinde kullanılabilecek alternatif materyallere olan ihtiyacı bir kez daha ortaya koymaktadır. Dyens'in *Les 100 de Roland Dyens* koleksiyonu, yalnızca teknik becerilerin gelişimine değil, aynı zamanda müzikal duyarlılığın artırılmasına da hizmet eden bir kaynak niteliğindedir. Özellikle ilk on eserin içerdiği teknik ve müzikal çeşitlilik, başlangıç ve orta seviye öğrenciler için kademeli bir ilerleme fırsatı sunmakta ayrıca albümün diğer eserleri için de bir temel oluşturmaktadır. Bunun yanı sıra, Dyens'in eserlerinde yer alan detaylı nüans ve artikülasyon işaretleri, öğrencilere yalnızca teknik kazanımlar sağlamakla kalmayıp, aynı zamanda yorum gücü kazandırmakta ve öğrencilerin eserlere sanatsal bir bakış açısıyla yaklaşmalarını sağlamaktadır.

Çalışmada ayrıca eserlerin çalışılması sürecine yönelik gitar eğitimcilerine çeşitli öneriler sunulmaktadır. Öncelikle, Dyens'in eserlerinin aşamalı bir şekilde kullanılması, öğrencilerin teknik becerilerinin sistematik olarak geliştirilmesine olanak sağlayacaktır. Temel tekniklerden başlayarak daha karmaşık müzikal ifadeler içeren eserlere doğru ilerlemek, öğrencilerin hem teknik hem de sanatsal gelişimini destekleyecektir. Ayrıca, eğitimcilerin müzikal ifadeye teknik yeterlilik kadar önem vermesi ve öğrencilerin dinamik işaretler ile müzikal cümleleme unsurlarına dikkat etmelerini teşvik etmesi önerilmektedir. Öğrencilerin öğrenme sürecine daha aktif katılım göstermelerini sağlamak amacıyla yapılandırmacı bir öğrenme ortamı oluşturulması, onların bireysel müzikal kimliklerini geliştirmelerine yardımcı olacaktır. Bununla birlikte, öğrenci ve öğretmen geri bildirimlerinin sürece entegre edilmesi, belirli tekniklerin zorluk düzeyleri ve müzikal ifadeyi geliştirme potansiyeli hakkında daha kapsamlı bilgiler sağlayabilir. Son olarak, eğitimcilerin öğrencilere notalar dışında kayıtlı performanslar sunarak işitsel modellerle

destekleyici bir öğrenme ortamı oluşturmaları önerilmektedir. Bu tür ek kaynaklar, öğrencilerin müzikal anlayışlarını genişletecek ve yorumlama becerilerini güçlendirecektir. Eğitimci ve öğrencilere referans bir kayıt oluşturmak amacıyla, yukarıda bahsedilen bilimsel araştırma projesi kapsamında, ilk elli eserin tamamı birinci yazar tarafından kayıt altına alınmıştır.

Araştırmanın sınırlılıkları arasında yalnızca ilk on eserin incelenmiş olması ve öğrenci performanslarına ilişkin doğrudan bir veri toplanmamış olması bulunmaktadır. Gelecek çalışmalarda, Les 100 de Roland Dyens koleksiyonunun tamamının pedagojik açıdan incelenmesi, öğrencilerle uzun süreli uygulamalı çalışmalar yapılması ve farklı müzik türlerinden çağdaş gitar etütleriyle karşılaştırmalı analizler gerçekleştirilmesi önerilmektedir. Bunun yanı sıra, öğrenci ve öğretmenlerden alınacak geri bildirimlerin de araştırmaya dahil edilmesi, eserlerin eğitsel etkilerinin daha somut bir şekilde değerlendirilmesine olanak tanıyacaktır.

Sonuç olarak, Roland Dyens'in piécétude yaklaşımı, klasik gitar eğitiminde teknik ve müzikal gelişimi bütünleştiren yenilikçi bir model sunmaktadır. Bu model, öğrencilerin sadece parmak becerilerini değil; aynı zamanda dinleme, yorumlama ve müzikal ifade yetilerini de geliştirmekte; onları daha donanımlı ve yaratıcı birer müzisyen olma yolunda desteklemektedir. Gitar öğretmenlerinin bu tür materyalleri ders planlarına dahil etmesi, öğrencilerin müzikal gelişimini zenginleştirecek ve çalgı eğitiminin daha etkili bir şekilde yürütülmesine katkı sağlayacaktır.