



A COMPARISON OF SELECTED CLASSICAL GUITAR TEACHING METHODS AND A REVIEW OF THEIR IMPLICATIONS FOR GUITAR EDUCATION

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ABSTRACT

The introductory stage of classical guitar education is critically important as students gain the fundamental playing techniques and motor skills at this level. It can be seen in the literature that various guitar teaching methods have different educational approaches to guitar education. The purpose of the present research is to maintain the similarities and differences of some widely used classical guitar teaching methods that were written in early nineteenth century and commonly accepted in guitar education literature. For this purpose documentary surveying method was used. In this context, the data of research was collected by surveying the methods and literature. At the end of the article, some implications and recommendations are also considered by the author.

Key Words: *Classical guitar, Classical guitar education, Classical guitar teaching methods.*

INTRODUCTION

The classical guitar is a polyphonic instrument that can be used in a wide range of music genres from high-level art music to current and popular music genres and from folk music to jazz. As is the case with all other musical instruments, the introductory stage of the musical training is especially of importance for the classical guitar, since this is the period in which the student will both acquire the basic behaviours related to guitar playing and begin to love their instrument (Erim, 2009: 19). Within the context of the introductory stage of the classical guitar training, one of the materials most influential to the behaviours to be acquired by the student is the method employed in courses.

Say (2002: 124) defines the method as a series of books providing examples of musical notations on a consistent educational line, employed from the initiation of the introductory stage extending from the easiest to the most difficult lessons. In Turkey, various studies have been conducted on the methods utilized in classical guitar training. Erim (2005) listed the guitar methods most commonly used in Turkey as “La Escuela de la Guitarra” by Mario Rodrigues Arenas, “Classical Guitar Tutor” by John Mills, “Guitar Method” by Ziya Aydıntan, “Classical Guitar Method” by Ahmet Kanneçi, “Introductory Method for Classical Guitar” by Bekir Küçükay, “Classical Guitar Method” by Murat İşbilen and the guitar methods prepared by Sadık Yöndem for Anatolian Fine Arts High Schools. Çelik (2005) states that all of these resources are actively utilized in Turkey and adds that the content of the guitar method

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prepared by Sadık Yöndem lends itself to use also by institutions training music teachers. In his research, Özdek (2006) points out to Arenas as the most prominent of the foreign guitar methods used most commonly at institutions providing amateur guitar training and concludes that this method is followed by “Complete Method for Guitar” by Ferdinando Carulli and “Metodo de Guitarra” by Dionisio Aguado. The same research identifies the most commonly used Turkish resources as “Classical Guitar Method” by Murat İşbilen, “Guitar Method” by Ziya Aydın, “Classical Guitar Method” by Ahmet Kanneçi and “Introductory Method for Classic Guitar” by Bekir Küçükay. In another research study, Şahin (2008) states that the method most commonly used at Musical Education Departments of Faculties of Education and at Anatolian Fine Arts High Schools is the Arenas method, which the author concluded to be in concert with the guitar training program delivered under music teaching programs in terms of its content. The research study conducted by Dalkılıç (2010) specifies that “Method for the Guitar” by Matteo Carcassi and the guitar training series by Abel Carlevaro are also among the methods utilized at academic education institutions.

Methods encompass, among others, the personal views of its composer or its author regarding the learning process for the instrument in question. The author of the method presents their own point of view on the training required for the instrument in a certain order. The means through which the author relates their own point of view to students are the teachers who implement the method concerned. Each method has its strengths and weaknesses. While certain methods are based on both technical and musical development, others give address only technical development as a priority. For a classical guitar teaching, having a high level of knowledge of classical guitar methods is one of the preconditions of effective and efficient guitar training.

Various methods have been published throughout the history. However, specifically the methods prepared in the first half of the 19th Century are of great importance in that they constitute the basis for modern classical guitar technique.

METHOD

In this research, in order to describe the present situation documentary survey method was used. The literature was examined and the classical guitar method books that are mostly used in guitar education in Turkey were determined. Some of the method books written in 19th Century were analysed and compared in terms of usage of the scales, arpeggios, chords, tonality, position changing and other technical components relating to classical guitar. Also the exercises and etudes given by the composers in the method books were examined if they start with the simplest and easiest ones and continue with gradually increasing difficulty.

CLASSICAL GUITAR TEACHING METHODS WRITTEN IN EARLY NINETEENTH CENTURY

Ferdinando Carulli: Methode Complete pour Guitare, Op. 27 (1810)

Ferdinando Carulli was an Italian composer and guitarist who was born in 1770 and died in 1841. After having attained great success in his home country, Italy, as a concert guitarist and teacher, he went to Paris in 1808 and spent the rest of his life here. Carulli never had a guitar teacher and his training stemmed solely from his own efforts (Bone, 1954: 67). The fact that he did not work with any teachers poses a difficulty in associating the roots of his guitar school to

a certain tradition. Morris (2005: 8) states that Carulli brought a new dimension to guitar playing and is regarded as the first guitarist raising the popularity of the guitar in Paris in the early 19th Century. The guitar method by Carulli, Op. 27 “Methode Complete pour Guitare” was published in Paris in 1810. This method is acknowledged as one of the first most effective methods for the six-string guitar. The method was quite popular in years following its publication and was rapidly disseminated throughout Europe. The fourth edition of the method was followed by its fifth, sixth and seventh extended editions (1825, Op. 241). The extended edition included six new studies with 44 new tracks.

The method starts with a short introduction by the composer followed by the rudiments of music including note values, rests, clefs and accidentals. Then, the method goes on to define the guitar and open strings and to demonstrate the tuning of a guitar. The subsequent topic in the method is the appropriate seating position for a guitar player. Carulli (1955) states that a guitar should not be seated on a position too low or too high and it should be held upon the left leg with the left leg raised with the use of a foot stool. According to the composer, the left elbow should not be kept fixed at a certain point and it should be able to move in line with the positions provided for in a given musical piece. Having presented the whole body of such general information, the method addresses diatonic scale exercises formed with natural notes in the first position. A close review of these exercises reveals that the right-hand approach of the composer is rather different from the approach preferred today. Within the context of this approach, fifth and sixth strings are played by the thumb (p), while the first, second and third strings are played by the index (i) and middle fingers (m). The same approach is also encountered in the Carcassi Method, another one of the important methods of the 19th Century. In the Carulli Method, the diatonic scale exercises are followed by chromatic scale exercises in the first position. Through all of these scale exercises, the composer ensures an equivalent level of practice for all fingers of the right and left hands, after which he presents an introduction to the topic of chords and the arpeggio technique. This section includes various arpeggio exercises played with the utilization of p, i and m fingers of the right hand in major tones with one, two, three or four sharps and one flat again in the first position. Following this section, the Method addresses the topic of tonality. Tonality exercises start with scale exercises in C major in the first position together with a small musical piece. Then, the Method presents G major, D major, A major, E major, F major, A minor, E minor and D minor tonalities, respectively, and provides an example for each tonality in the form of scale exercises with one small musical piece. These exemplary pieces merit attention, as they are all in the first position and none of them include any special techniques that demand physical force from the student such as barre, ligado or ornamentation. This observation is a clear indication of the educational character of the composer. The next sections of the method present studies and ligado exercises with the demonstration two-voice scales, three-, six- and eight-tone intervals and higher positions and the frequent utilization of the barre technique. The final sections of the method is composed of musical pieces composed by the composer for students at different levels which put into practice the information given in the remaining sections of the method.

A review of the studies given in Carulli’s Method lends itself easily to the impression that he knew exactly what a fresh student needs at the introductory stage of guitar teaching (Krick, 1942: 207-211).

Francesco Molino: Methode pour la Guitare, op.46 (1824/25)

Francesco Molino was an Italian composer, violinist and guitarist who was born in 1775 and died in 1847. He wrote two concertos for the violin and one concerto for the guitar. He was one

of the few composers who wrote concertos for the guitar in the 19th Century (Morris, 2005: 86). The method of the composer was published in 1824 or 1825 in Paris. Similarly to Carulli's Method published in 1810, this method starts with the introduction of the guitar and the rudiments of music. In his method, the composer introduces the notes of open strings and the frets in the first position and then, addresses the chords. It is observed that the method also addresses the barre technique at this point. The method goes on to present arpeggio exercises in the form of variations in the C major tone in the first position. Here, there are thirty-six variations addressing different combinations of the right-hand fingers. The next section of the method presents arpeggio exercises and ornamentations followed by the topic of tonality which is presented in a section providing scale, cadence and prelude exercises in twelve major and twelve minor tonalities as well as one small piece for each exercise. At the end of the method, the composer introduces a sonata he wrote for the violin-guitar.

Fernando Sor: Methode pour la Guitare (1830)

Fernando Sor was a Spanish composer who was born in 1778 and died in 1839. In spite of the absence of exact information, it is presumed that the guitar he used was a six-course guitar (Turnbull, 1991: 83, 84, 85). Italian guitarist Federico Moretti (1765-1838) who went to Spain in 1795 was an influential figure in directing Sor's interest to guitar for serious compositions. The presence of Moretti in Spain was a source of inspiration for the training of various virtuosos including Sor and Aguado (Morris, 2005: 9). Sor went to France in 1813 and spent the rest of his life here. He created approximately two hundred pieces ranging from opera to chamber music.

The first edition of Sor's Method was published when the composer was fifty-two years of age. According to Morris (2005: 45), this method, written by Sor at a later age of his life, reflects the experience of his whole lifetime as a guitarist and teacher. In his method, Sor emphasizes the importance of his background in composition education and his mastery with other instruments. This method is based on the motif that "To become a sophisticated guitarist, one needs to be a sophisticated musician and an intellectual at the same time". According to the composer, a guitarist must never be a player of notes, but an educated musician (quoted by Morris, 2005: 42-45).

The method examines each component of the guitar technique in detail. Posture, seating position and angles of fingers and wrists are not only explained in words, but also demonstrated with drawings. Sor's approach to the seating position is quite different from those prevalent in his period. According to him, raising the left leg upon a foot stool is not sufficient in the seating position. The guitar may be played more comfortably if the player leans on a table edge and puts the weight of the instrument onto the table. The use of the left and right hands is explained in detail within the method. Rather than providing studies designed to advance a fresh student of guitar playing step by step, this method is composed of methods prepared independently from any given position with the aim of enabling the student to acquire certain behaviour. The composer attached specific importance to exercises with three- and six-tone intervals. He also addressed this same topic in various studies he rendered. However, these studies do not take into account the existing knowledge of positions or whether right- or left-hand fingers are of sufficient maturity. The composer's approach to the guitar technique is based on rules of harmony. He himself also stresses this point many times in his method. Pointing out that a guitarist with a command on harmony is always more advantageous than a guitarist without such command, he emphasizes that he always had the harmony in mind while writing the finger numbers in his works. Guitarist Andres Segovia

(1893-1987) remarks that there is an absolute balance between pedagogical objectives and natural musical beauty in Sor's studies (quoted by Grunfeld, 1974: 182).

Matteo Carcassi: Methode Complete pour la Guitare, op.59 (1836)

Matteo Carcassi was a composer and guitarist who was born in 1792 and died in 1853. It is well known that he started playing the guitar at a very early age. After attaining great success in Italy as a virtuoso, he went to Paris in 1820. At around the time when Carcassi went to Paris, the most famous guitarist there was Carulli, whose method was the most popular guitar method not only in France, but throughout Europe (Bone, 1954: 64). Carcassi's Method was published in 1836 in Paris and bears similarities with Carulli's Method in terms of its structure.

Carcassi's Method is composed of three sections. The first section addresses rudiments of music and provides information on the seating position. Then, the Method aims to ensure the simultaneous operation of the fingers of both right and left hands by presenting diatonic and chromatic scale exercises utilizing all strings in the first position. A close look at the scale exercises in Carcassi's Method leads to the observation that the right-hand approach of the composer is rather different from the one preferred today. According to this approach, fifth and sixth strings are played by the thumb (p), while the first, second and third strings are played by the index (i) and middle fingers (m). The same approach is also encountered in the Carulli Method. In contrast, within the context of today's methods, all strings are operated by index (i) and middle fingers (m) except in special situations. The next topic addressed by the method is the chords. Following the definition and examples of chords, the composer goes on to present more than twenty arpeggio exercises on two easy-to-play chords in the C major tone in the first position. These exercises lead to the recruitment of all fingers of the right hand. Chords and arpeggios are followed by the concept of tonality. Tonality exercises provided in Carcassi's Method are much more enlightening and educational than the other methods published in the same period. It is obvious that the composer attaches specific importance to this stage of the method. In his remarks on the concept of tonality, Carcassi presents the scale of that tonality in the first position and then reinforces the sense of tonality with cadence and scale exercises. Then, a small prelude and at least three small musical pieces for each tonality await the attention of students. These exercise steps are performed at C major, G major, D major, A major, E major, F major, A minor, E minor and D minor tonalities, respectively, thereby enabling the student to perform sequence, cadence and scale exercises and eventually to reach a position where they can play at least three pieces per tonality. The fact that none of these exercises include any special techniques that demand physical force from the student such as barre, ligado or ornamentation is regarded as an indication of the pedagogic personality of the composer. The second section of the method is allocated to special techniques used in guitar playing like slurs, various ornamentations, vibration and harmonics. Contrary to Carulli, Carcassi provided a very large scope to the topic of ornamentations in his method. It is well known that the guitarists of the 19th Century used these ornamentations quite frequently. The method can also be regarded as an important reference in this sense. The method then addresses the concept of position. To this end, this section presents small musical studies where scale exercises and barres are frequently used in the fourth, fifth, sixth, seventh and ninth positions. The third section is composed of musical pieces encompassing all techniques and musical elements introduced by the composer in his method.

Dionisio Aguado: Nuevo Metodo para Guitarra (1843)

Dionisio Aguado was a Spanish composer and guitarist who was born in 1784 and died in 1849. He took his first guitar lessons from Padre Basilio. Also teaching Fernando Ferandiere and Federico Moretti, Padre Basilio was one of the prominent guitarists and teachers of the period (Annala and Matlik, 2007: 42-43). Aguado learned from his teacher the traditional technique of guitar playing and brought this technique to quite advanced levels through the methods he wrote (Morris, 2005: 13). The composer devoted his life to playing the guitar and to studies for the advancement of the guitar technique. Aguado is one of the first guitarists who utilized the nails for playing the guitar. In addition, he is also one of the first guitarists who tried to play the guitar without having his little finger resting on the soundboard. Resting the little finger on the soundboard was then a habit and general practice dating back to older years. This technique was also employed by composers including Carulli, Carcassi and Molino, who also prepared their methods on the basis of this approach (Annala and Matlik, 2007: 42, 43).

Aguado prepared four methods, the first of which was published in 1819 in Madrid under the title "Colleccion de Estudios". This method include forty-six studies of the composer along with a glossary, information on strings, the seating position, nails and rudiments of music. In this method, Aguado stated that the guitar must be seated on the right leg. This position is the same as that employed by today's Flamenco guitarists. However, the composer changed this seating position in his later methods and concluded that having the guitar seated on the left leg in a manner closer to the modern approach would lead to better results. In addition, the method also explains the ideal shape for the nails of the right hand. Aguado was one of the very few guitarists who employed their nails to play the guitar in the first half of the 19th Century (Morris, 2005: 47).

The second method by Aguado, "Escuela de Guitarra" was published in 1825 in Madrid. This method provides new ideas where the possibilities of the guitar are utilized to a larger extend than that in the first method (Annala and Matlik, 2007: 42-43). The next method by Aguado, "Nouvelle Methode de Guitarre Op. 6", was published in 1834 in Paris. This method is more for amateurs. Aguado expresses his views of this method as follows:

"With this work of mine, I wanted to provide a possibility for guitar-lovers to learn to play the guitar through enjoyable musical pieces in a short period of time." (quoted by Annala and Matlik, 2007: 42-43).

Morris (2005: 13) states that this relatively short and less detailed method is for those who wish to learn to play the guitar in a faster way. "Nuevo Metodo para Guitarra", published in 1843 in Madrid, on the other hand, was one of the most fundamental guitar methods of the 19th Century and beyond. With numerous editions, this method is of historical importance in that it provided the essentials of the modern guitar technique (Annala and Matlik, 2007: 42-43). The method is composed of two main sections, namely the theoretical section and the practical section. The theoretical section introduces the specifications of a good guitar, the ideal seating position, the open strings of the guitar and the fingers of the right and left hands. In the practical section, the composer is observed to examine each component of the guitar technique. Each exercise presented in the method is explained in detail. Along with Sor's Method published in 1830, this method is probably the most comprehensive of all guitar methods prepared in the 19th Century. In his method, the composer did not follow a gradual order from monophony to polyphony. Instead, he preferred directly presenting two- and three-voice

studies. These studies were at the most advanced level in terms of both their musical qualities and the guitar technique involved, but they were not in a consistent order extending from the simplest to the most difficult study. A review of the studies given in the first position gives way to the clear observation that these are rather difficult studies for a beginner. In order for a student to be able to play these studies, they need to be at a certain level. Encountering notes and two-voice tracks played in the fifth and seventh positions right at the beginning of the Method indicates that this is a level much higher above a fresh student of the guitar. This situation is also continued in the same manner in the later sections of the method. Slurs, ornamentations and trills relevant to the Method are explained in great detail. The pedagogical aspect of the composer's personality is evident in the scales played on a single string, two-voice scale exercises provided with masterfully-contemplated finger numbers and arpeggio studies written for the advancement of right-hand fingers. Each technique introduced in the method strikes the reader as a piece of the musical structure within the studies written by Aguado.

Morris (2005: 13) emphasizes that this method is the most important one by Aguado which reflects his guitar education in the most effective manner. Guitar teachers today recommend this method for a student to learn the classical guitar technique in the most accurate manner. This method is frequently mentioned also by the famous guitarist of the 20th Century, Andres Segovia (1893-1987). Master performers like Tarrega, Segovia, Bream and Williams availed themselves of this method. It would not be wrong to state that this method constitutes the basis of the modern technique of guitar playing (MacKillop, 2003: 6).

Napoleon Coste: Methode Complete pour la Guitare de Fernando Sor, Redigee et Augmente par N.Coste (1845)

Napoleon Coste was a French composer and guitarist who was born in 1806 and died in 1883. He took his first guitar lessons from his mother. He went to Paris in 1830 and met Carulli, Carcassi, Aguado and Sor there. Together with Sor, he worked on guitar playing and composition (Morris, 2005: 20). His pieces were first published in 1840 (Bone, 1914: 77). Coste advanced and sustained various ideas of Sor on the guitar technique and composition and was regarded in this regard as the protégé of Sor. Following Sor's death, he republished and even rewrote his method (Morris, 2005: 20). The method starts with the introduction of the tuning methods for the guitar. Then, the method addresses the rendering of the natural frets from the sixth string to the twelfth fret of the first string. The second lesson in the method is a two-voice study rendered with the fingers p and I of the right hand, followed by a scale exercise at the C major tone starting from the first position and continuing until the eighth fret. This method is observed to pass directly to studies without introducing information on positions and more strikingly, to refrain from adhering to any certain position. A review of the studies given in Coste's Method indicates that these studies were given by the composer in no particular order of difficulty. In the first sections of the method, the reinforcement of the concept of tonality is provided by presenting firstly the series of that tonality, followed by a scale exercise on that series and then, a small study in that tonality. However, the difficulty levels of these scale exercises and studies are of a nature well above the level of a fresh student. Barres, melodies with glissandos, slurs, use of advanced positions, sudden position changes and wide intervals, passages requiring fast rendering and an intense counterpoint structure are quite evident in the method. In the next sections of the method introduce major and minor scale exercises on a single strings, two-voice in all tonalities, various studies written by Sor to teach the three- and six-tone intervals, descending and ascending slur studies prepared again by Sor and some studies and pieces provided by Coste. These studies and pieces

are observed to be gravitated towards advanced students. The method ends with twenty-six studies written by Sor for advanced guitarists.

Luigi Legnani: Metodo la Chitarra, op.250

Luigi Legnani was an Italian composer and guitarist who was born in 1790 and died in 1877. In addition to receiving education on the guitar and various string instruments, he was primarily trained as a singer and performed in various operas. As a guitarist, he became one of the most well-known virtuosos in Europe. He has more than two hundred and fifty compositions for the guitar (Morris, 2005: 15). The composer wrote a forty-page method which is not very well-known and visible. This method starts with the introduction of open strings and fingers of the right and left hands. Following an explanation of accidentals, the composer presents a chromatic scale starting from the sixth string and ending at the twelfth fret of the first string. The next stage of the method is composed of scale exercises rendered with three, four, five, six, seven and octave intervals, followed by a detailed explanation of note values and scales. The next topic in the method is constituted by slurs and ornamentations. After ornamentations, explanations are provided for dynamics, key signatures and concepts of tonality and seating position and then, some arpeggio exercises are provided in the first position. The method ends with a demonstration of how a small musical piece can be composed and how the tuning of the guitar should be performed.

Johann Kaspar Mertz: Schule für die Gitarre

Johann Kaspar Mertz was a Hungarian composer and guitarist who was born in 1806 and died in 1856. He started playing the guitar and the flute at early ages and he was recognized as a child prodigy in a short period of time. He is known as the composer of the most virtuosic guitar pieces of his time. The composer prepared a guitar method which is not very well known today. This method is a small work of twenty-eight pages and is composed of two sections, namely theoretical and practical sections. In the theoretical sections, the composer explains information on intervals, notes and rest durations, pace-changing signs and key signatures and speed and density terms. The practical section, on the other hand, starts with two-, three- and four-voice exercises with the utilization of p and i fingers in the first position. These exercises are followed by four-scale exercises for p, i, m and a fingers of the right hand with various note values again in the first position. The next topic of the method is the concept of tonality, where we find tonalities with maximum five sharps and five flats along with two-octave series and one cadence exercise for each tonality. Once the topic of tonality is given, the method goes on with slurs and ornamentations. After this stage of the method, the remaining section presents studies prepared by the composer, ordered in a certain system. It is not possible for a fresh student of the guitar to be able to perceive these exercises, and to render them before a certain level of finger development. In fact, it is striking to observe the near absence of exercises for the technical and musical development of a student and of the repetitions required for the reinforcement of a certain behaviour taught within the course of the method.

DISCUSSION AND RESULTS

A close examination of the guitar methods written in the early 19th Century, when the basics of the classic guitar technique were structured, reveals that each method presented a rather different point of view. Among these, methods by Carulli and Carcassi merit attention in that they clearly applied the principle of “from the easy to the difficult, from the simple to the complicated”, which is one of the basic principles of musical education, to a much greater

extent than other methods. The positions, note values and tonalities presented in the methods by Carulli and Carcassi start with the simplest and easiest ones and continue with gradually increasing difficulty in terms of their rendering. In these methods, special techniques which can be rendered only after a certain level has been reached in terms of the maturity of fingers are presented in the later sections of the method structure. In conclusion, these methods can be stated to be based on a gradual structure of development extending from easily playable pieces to more difficult ones. Among the other methods addressed in this study, Molino's method is also observed to follow this approach to a certain extent. Nevertheless, even though Molino utilizes a gradual pattern in explaining the concepts of seating position and tonality in the studies he presents in the method, he ignores this approach in the utilization of note values. In addition, the introduction of tuning and arpeggio exercises without providing nearly any monophonic exercise or any exercises to secure right hand-left hand coordination emerges as a shortcoming of the Molino Method. In all the methods under study, Carcassi's Method is observed to be the method which addresses the concept of tonality in the most comprehensive fashion. The methods which allocate the largest scope to exercises aiming at reinforcing certain behaviour are the methods by Carulli and Carcassi. Molino's method can be regarded as the most comprehensive one with respect to the rendering of pieces in different tonalities. Molino's Method provides scale and cadence exercises and pieces in twelve major and twelve minor tonalities.

Although the methods by Sor, Aguado and Coste provide detailed and comprehensive information on topics pertaining to a student's introduction to the guitar, the studies presented in these methods, upon a closer examination, are observed to be higher above the pre-intermediate stage. Within the framework of these methods, the studies are not provided in a certain order of tonality or knowledge of positions. For instance, in the method by Aguado, after a very small number of exercises in the first position, the student is faced with much more advanced positions. The same is also true for the methods by Sor and Coste, where a rapid transition is made to the fifth, seventh and ninth positions and this constitutes a complicated process for a fresh student of the guitar, because these changes in position require a certain level of maturity in fingers. Furthermore, tonalities with one, two or three sharps and a single flat are preferred in the introductory studies of these methods. Consequently, these methods may be recognized as lacking a methodological structure where the working techniques are put into a gradual order from the simplest to the most difficult ones. These methods are more gravitated towards advanced students.

The Legnani Method attracts attention with the lack of a systematic rendering of information pertaining to the behaviours required for a fresh student of guitar playing to acquire. This method does not provide a gradual approach for progress in guitar education. Legnani preferred not to include studies aimed at reinforcing relevant behaviours. Since almost no exercise is presented in the method, it is thought to lack the qualities necessary to bring a fresh student of the guitar to more advanced levels. On the other hand, Mertz's method is much similar to the method by Legnani in terms of its structure. This method is also striking in its lack of repetition-based exercises aimed at the reinforcement of behaviours. This method is observed to be a work merely providing information rather than presenting a certain pedagogical understanding.

Consequently, the method is one of the most prominent materials of classical guitar education. The selection of the method to be used is mostly in the responsibility of the teacher. Methods reflect the technical and musical approach prominent in the period when they were written. As an indispensable precondition, teachers of the classical guitar must have sufficient knowledge

on the methods they are going to apply in their lessons and interpret these methods in the light of the conditions of the period when they were written. Classical guitar teaching may be delivered by using a single method or a combination of various methods simultaneously. In fact, numerous research studies are observed to support this view. Özdek (2006: 19) states that some teachers of the classical guitar employ more than one method in their lessons. In his study on the detailed examination of methods utilized in the preliminary stage of guitar education at faculties of education in Turkey, Küçükosmanoğlu (2006) reached the conclusion that a teacher should make use of various different methods rather than sticking to only a single one by taking into consideration the background and differences of individual students. As one of the preconditions of effective and efficient guitar teaching, a teacher of the classical guitar should have information on different classical guitar methods, be familiar with their strengths and weaknesses and use these methods in a manner suitable to the preparedness levels of individual students.

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