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PRÉLUDE NO.4 BY HEITOR VILLA LOBOS: CLASSICAL
GUITARIST AWARENESS OF CORRECT INTERPRETATION
OF REPERTOIRE

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DECLARATION OF AUTHENTICITY

I, undersigned, **Muhammad Nur Hafif B Mohd Khairul Anuwar**, declare that this dissertation is my original work, gathered and utilized to fulfil the purposes and objectives of this study, and has not been previously submitted to any other university for a higher degree. I also declare that the publications cited in this work have been personally consulted.



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ABSTRACT

The purpose of this study is to discuss the approaches of interpretation used by students in their performance. To be more in depth, this study aims to investigate the relationship of imagination and expression in delivering performances as well to find out problems faced by students towards delivering expressive musical performances. This research is conducted by interviewing a well-known classical guitarist, Fabio Zanon and by giving questionnaire to students from Faculty of Music UiTM, Shah Alam. The methodology for this full study involves eight (8) questions for interview sessions that were specifically focused on the awareness of correct interpretation of repertoire as well for the right techniques approaches. Besides that, this study give someone to understand on recording by three (3) different performances of the same repertoire will be analysed and discussed regarding its awareness on the repertoire, experiences, knowledge of the characteristic for Brazilian-Indian music, right-hand techniques, problem faced by students in order to replicate the repertoire which is *Prélude No.4* by Heitor Villa-Lobos that shows its applied interpretation. Which will be part of the findings in this study.

TABLE OF CONTENTS

ACKNOWLEDGEMENT	iii
ABSTRACT	iv
TABLE OF CONTENTS	v
CHAPTER 1 INTRODUCTION	
1.1 Background of Study.....	1
1.2 Statements of Problem.....	3
1.3 Objective of the Study.....	4
1.4 Research Questions.....	4
1.5 Significant of Study.....	5
1.6 Limitation of Study.....	5
1.7 Scope of Study.....	7
1.8 Operational Definition of Term.....	7
CHAPTER 2 LITERATURE REVIEWS	
2.1 History of Villa-Lobos and his Guitar.....	9
2.2 Prélude No.4 by Heitor Villa-Lobos.....	13
2.3 The Influence of the Brazilian Indians.....	16
2.4 Native Brazilian-Inspired Melody.....	18
2.5 Opening Melodic Material as the Basis for B section.....	20
2.6 Interpretation of Repertoire.....	26
2.7 Right-hand Techniques.....	27
2.8 Summary.....	32

CHAPTER 1

Introduction

1.1 Background of Study

Musical performance, as an interpretive activity, has to be understood as relative to the material that is being interpreted. This material may or may not have the determinacy, regularity, and definitiveness of a work. Performative interpretation cannot be identified simply with what performers add to the material being performed. However, if interpretation is the assigning of significance, then in applying certain (theatrical, rhetorical, and biological) significance-endowing metaphors to integrated elements of a musical performance we commit ourselves to thinking of that performance as interpretive. (Thom, 2003)

Nelson Goodman's knowledgeable of the musical work, which is highly dependable on allographic notation, is untenable, and several of the consequences of his line of reasoning are counterintuitive. Edlund argues for a musically comprehensive approach to musical analysis that includes the essential constitutive traits that make up musical works as something conceived in the mind. (Edlund, 1996)

The Musician's Role as Interpreter, Recently, I've been speaking to many students about interpretation. I've found this idea quite difficult to explain to students, due to the individual nature of personal musical interpretations. It is especially hard to teach students the idea of musical interpretation when it was decided for them by their teacher. How do you teach a student to interpret pieces of music on their own?