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## Incorporating Malaysian Folksongs and Bulgarian Classical Guitar Method for Teaching and Learning Guitar

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### Abstract

The first guitar's lesson for beginner requires an efficient module that covers the essential basic techniques and skills. Resourceful music teaching requires educators to offer right entry to the guitar syllabus while providing quality tutoring based on student's culture. This study developed chapters of classical guitar method book that incorporates Malaysian folksongs, based on Bulgarian classical guitar techniques. The researcher focused on Bulgarian classical guitar method which introduces the use of *apoyando* and *tirando* technique for four fingers in left and right hand. This type of technique provides the best progress and full utilization of the guitar. This research attempt to seek upon the appropriateness of content, instructional design and the technical aspect that been incorporated into the book. The data were collected through a survey and feedback to bring forth guitar experts perceptions and attitudes regarding the suitability of this learning aid. Results of the study showed that incorporating Malaysian folksongs with Bulgarian classical guitar method was suitable for the development of guitar technique and provided strong support to the understanding of basic concepts in student's guitar skills.

**Keywords:** Method, Classical Guitar, Folksong, Instructional Design

### Introduction

Classical guitar, is a musical instrument that can be played solo and accompanying instrument to singing performances. The repertoire can be varied whether from types of classical, modern, pop and folk. For beginner, a first lesson for guitar require an efficient module that will give all the basic techniques and skills needed to start work on and put all those skills into practice. Learning the guitar will be easy and fun with the assist of structured and systematic approach. Kiliç (2010) states that both in general music education and in instrument training fields including guitar, researchers

are limited with regard to use and develop a set of tests and techniques that are structured as teaching and learning tools. How to play the guitar for beginners and memorize chords on the guitar are several conditions that allow them to play popular songs or even started to write their own songs.

### **Background of the Study**

A method book is a kind of textbook that support to address certain difficulties or techniques pertinent to the particular instrument. For instance, someone can start learn to play guitar by purchasing a method book for beginner which might illustrate them with some simple, familiar songs and how they can be played. The included series of exercises offer a suitable structure for an aspiring musician's practice time. Therefore, this study was conducted to develop a module for a classical guitar method book that incorporates Malaysian folksongs, on the base of Bulgarian classical guitar method. Coleman (2016) stated that effective music teaching requires educators to offer admission to the general classroom guitar curriculum whilst providing quality tutoring with accommodations only as needed. Accommodations supposed to be individualized and based on learner needs. The researcher focused on classical guitar technique because it is the beginning of a professional playing where method of using four fingers in left hand and four fingers on a right hand- or it is all possible fingers are in action. This type of technique provides a best progress and a full utilization of the guitar. Major melodies and the specific of playing classical guitar using the fingers and nails instead of pick (plectrum) on the right hand. Music arrangements on Malaysia tune are needed for development on the technique and basic student's guitar skills.

### **Problem Statement**

Lack of Malaysian books for classical guitar method book that incorporate the Malaysian traditional folksongs and melody is the pinpoint to this research. The justification of using Malaysian tunes is because of the traditional folksong of 'native tongue' and the 'known language' are more readily relates to beginner student rather than to western classical pieces. Currently there is no Malaysian specific text or method book of teaching early classical guitar brings together an established and proven cognitive and development method coupled to their traditional folksongs. Researcher feels that there is a possibility of creating a product that will serve the Malaysian population with more accurate texts that were written for and appear from other cultures. A finest practices method entails music educators to construct evidence-based music curricula that are easily reached to students (Coleman, 2013). A basic book for guitar students which incorporate the famous Malay tunes, will be an effective approach to educate the beginner students in Malaysia using their own culture and heritage.

### **Research Questions**

The aim of the study is to develop Classical Guitar Method Book, incorporating Malaysian folksongs, and Bulgarian Classical Guitar Method for beginners that can be implemented in music academy especially for new guitar students. The research questions addressed in this study are:

1. What is the basic technique of Bulgarian classical guitar method that can be incorporates into Malaysian folksongs?
2. What is the evaluation on module suitability from the expert?

3. What is the final design of Bulgarian classical guitar method that can be incorporates into Malaysian folksongs?

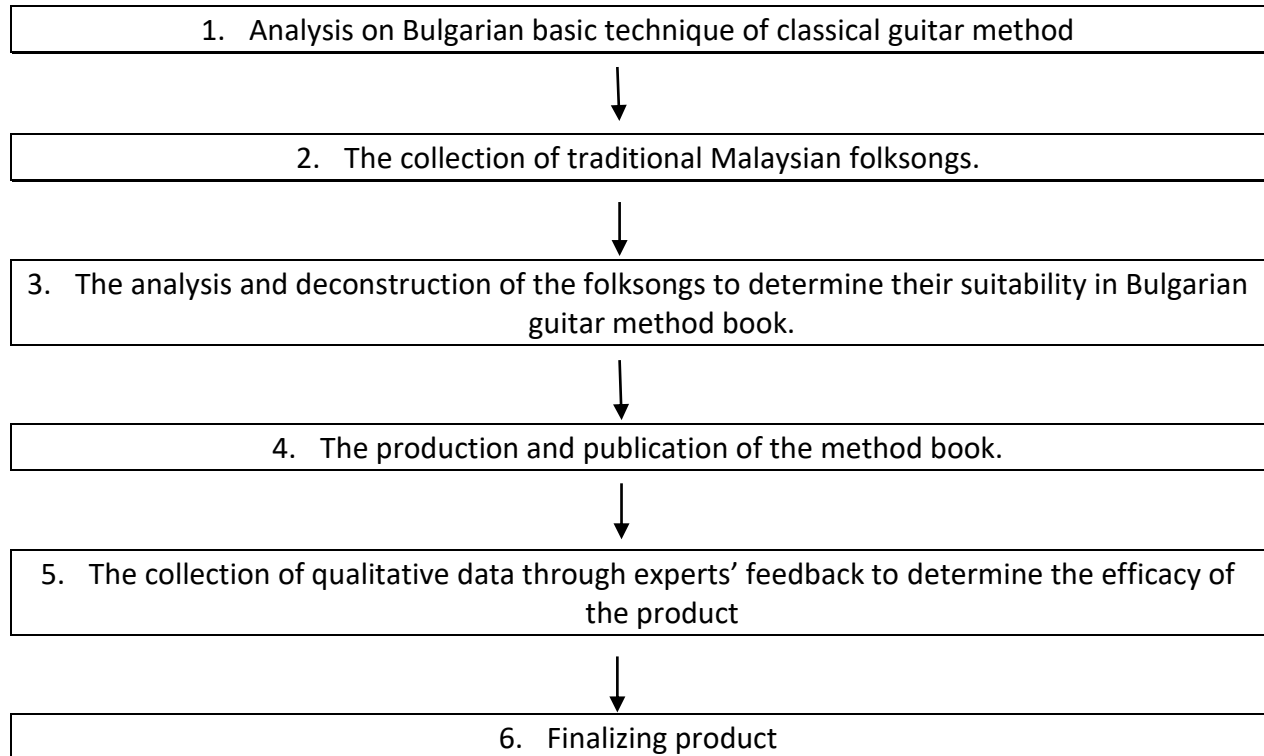
### **Incorporating Local Folksongs**

The previous decade has observed a flow of awareness in informal learning pedagogy in music education highlighted by Green (2002), which has intense almost merely on 'conventional rock band practices' (Väkevä, 2010, p. 63). While teaching and learning approaches have been the emphasis, the guitar has been led to the forefront as the major instrument of informal pedagogy. Before the informal pedagogy tendency disinterested through the research community in music education, guitar pedagogy tracked either the classical Segovia method (Walser, 1993) or the self-teaching and teacher-imitating informal method (Schwantes and Mckinney, 2010). It is critical to appreciate that the guitar has a high value in cultural capital and that new music learners are immersed in a culture in which the guitar is the predominant vehicle of music-making (Bell, 2014). Efficient music teaching requires educators to offer right of entry to the common classroom guitar syllabus while providing quality tutoring, along with required accommodations. Accommodations should be individualized and based on student's culture. Observation on books and methods used in Malaysia music schools, institutes, and university portray the overall view of the system and methodology they work with. The available books that incorporate folksongs in market and online bookstores are mostly English, American and a few translated Spanish or Italian editions which are differ with Malaysian traditional cultural values. This study addressed to assist guitar teachers, students and music institutions on incorporating Malaysian tunes and melodies, keeping the beauty of the traditional music and adapting into the Bulgarian guitar technique methods as mentioned.

### **Methodology**

The method book development begins with identifying the basic technique of Bulgarian classical guitar method that can be incorporates with selected Malaysian folksongs. Further, this study obtained feedback from the expert regarding components of the book namely the content knowledge, instructional strategies, skills development and suitability. Based on the feedback, changes and improvement are made before finalizing the design of the classical guitar method book that incorporate Malaysian folksongs, and Bulgarian classical guitar technique for beginners.

The procedures for this study was divided into six phases, each specifically structured to address the two research questions. The overall research process as designed below:



In addressing the first research question, the research determined what are the similarities and differences across the Bulgarian guitar teaching methods books, in terms of their techniques, content and assessment. This research continued with the collection and compilation of Malaysian folksongs. After collection, each song was analyzed to identify its potential to fit with the Bulgarian teaching strategy which includes skill and cognitive development. Some songs may have to be simplified. Some may have to be recomposed into technical suit for the beginner student. This song will be deconstructed to expose its core musical contour, emulate the original and serve the purpose of the method of teaching.

Developing a method book aesthetically was an inventive process. The chosen graphics and layout design model will be considered the goals, context, visual approach, communication functions, and principles of the respective instructional events (Clark and Lyons, 2011). Clark and Lyons added, because the method book is a highly visual medium, the major design consideration was to direct students' attention toward information that advanced instructional goals while eliminating distractions and avoiding the activation of inappropriate prior knowledge. In term of incorporating Malaysian folksongs and Bulgarian classical guitar method for teaching and learning classical guitar, the process for developing performance-based training includes the following 10 steps as outlined by Triola (2017). The first four steps constitute the task analysis that is necessary to design and develop relevant, useful training materials. Steps 5–10 constitute the design and development process.

1. Define the target student for training.
2. List the tasks to be performed by the target students.
3. List the skills and knowledge needed to do the tasks.

4. Select the skills and knowledge to be taught.
5. Organize the selected skills and knowledge into suitable teaching units (modules) and develop the training design (including brief outlines of module content and planned training methods).
6. Draft expanded outlines of modules, including instructional objectives, main body of text, and descriptions of training methods, examples and exercises.
7. Provide realistic examples and information for use in exercises.
8. Draft the complete modules, facilitator guidelines, and course director guidelines.
9. Field-test the training materials (Data from experts and students).
10. Revise and finalize training materials based on the field test.

### **Data Analysis**

The primary methodology supporting this research is qualitative with minor quantitative elements. The feedback for the prototype method book was initially from the specialist music educators who evaluate the method book and answer questionnaire after the trial period. They will also (through their experience with other methods) compare the book with other texts currently in use across Malaysia. The data was compiled and analyzed to evaluate the suitability of the product. Based on the feedback, changes and improvement were made before finalizing the design of the classical guitar method book that incorporate Malaysian folksongs and Bulgarian classical guitar technique for beginners.

### **Result of Study**

The aim of the study was to develop teaching method of classical guitar base on Bulgarian Classical Guitar Method that have feature of Malay Folk Songs for beginner. This finding includes two major sections. The first segment specifically focuses on each research question to reveal a definitive answer to the question. Finally, the second segment of the chapter summarizes and incorporates the overall research findings.

What is the basic technique of Bulgarian classical guitar method that can be incorporated with Malaysian folksongs?

A practical book with handy pedagogical resources on classical guitar is needed for methods courses and beginner's guitar use. The book "Classical Guitar Method Book, incorporating Malaysian folksongs, and Bulgarian Classical Guitar Method" presents various ways to employ youngsters in vigorous music making that is significant to their lives so that they may be more pertinent to prolong their contribution with music as a lifetime endeavor. Structured in seven chapters, the book starts with the perspectives on basic technique of Bulgarian classical guitar method that suit with beginner guitar students. It focuses upon teaching students how to accompany traditional Malaysian folk songs in a variety of Bulgarian styles.

The identified basic technique of Bulgarian classical guitar method that can be incorporates into Malaysian folksongs are devoted to the pedagogy of teaching student's practical guitar skills as shown in the table below:

**Table 1. Selected Bulgarian Classical Guitar Techniques**

Topics	Bulgarian Classical Guitar Techniques
Introduction	Background of Bulgarian classical method
General Notes	<ul style="list-style-type: none"><li>• Guitar parts, sitting positions, Left and Right hand,</li><li>• Open strings</li><li>• Alternate fingers</li><li>• Apoyando and Tirando technique</li></ul>
Chapter I	Basic elements of finger playing
Chapter II	Fourth String "D"
Chapter III	Third String "G"
Chapter IV	Fifth String "A"
Chapter V	Second String "B"
Chapter VI	First String "E"
Chapter VII	Sixth String "E"

Analysis on Bulgarian basic guitar technique has given good perspective for further development of the Malays song and tunes. The book provides diagram of the guitar, string and fret placement, and finger numbers, and hints for teachers about finger placement, string location, fret location, and tuning. Each lesson is developed just about specific Malaysian folk songs for which scores are provided. For each of the 7 lessons, specific instructional objectives are identified. Teachers must have a visibly defined thinking of the substance of each chapter. Goals and objectives should highlight the progress of the skills in guitar performance and composition.

**Table 2. Learning Outcomes**

Chapter	Learning Outcomes
Chapter I Basic elements of finger playing	There are two ways for sound production- Apoyando and Tirando. They will be practiced, and have to be well-managed to become a habit of playing. This is the so called “walking” on the guitar strings by the right hand.
Chapter II Fourth String “D”	At the end of this chapter, the students will be able to play 5 notes on 4 <sup>th</sup> string of the guitar using the 4 fingers of the left hand and thumb and alternate fingers of the right hand.
Third String “G”	At the end of this chapter, the students will be able to play 5 notes on 3 <sup>th</sup> string of the guitar, using 4 fingers of the left hand and thumb and alternate fingers of the right hand.
Fifth String “A”	At the end of this chapter, the students will be able to play 5 notes on 5 <sup>th</sup> string of the guitar, using 4 fingers of the left hand and thumb and alternate fingers of the right hand.
Second String “B”	At the end of this chapter, the students will be able to play 5 notes on 2 <sup>nd</sup> string of the guitar, using 4 fingers of the left hand and thumb and alternate fingers of the right hand.
First String “E”	At the end of this chapter, the students will be able to play 5 notes on 1 <sup>th</sup> string of the guitar using 4 fingers of the left hand and thumb and alternate fingers of the right hand.
Sixth String “E”	At the end of this chapter, the students will be able to play 5 notes on 6 <sup>th</sup> string of the guitar using 4 fingers of the left hand and thumb and alternate fingers of the right hand.

This research has been focused on the basic classical guitar technique because it is the beginning of a professional playing where method of using four fingers in left hand and four fingers on a right hand- or it is all possible fingers are in action. The introduced techniques in this book provide a best progress and a full utilization of the guitar. Major melodies and the specific of playing classical guitar have shown using the fingers and nails instead of pick (plectrum) on the right hand. Music arrangements on Malaysia tune are incorporated for development on the technique and basic student’s guitar skills.

What is the evaluation on book’s suitability by the expert?

The other method for supporting data in this research is a minor quantitative element. The feedback for the prototype method book was initially being present from the responses of the two experts in guitar education who evaluated the method book and answer questionnaire after the trial period. They also (through their experience with other methods) compared the book with other texts currently in use across Malaysia. Overall, the experts gave positive result regarding evaluation items listed. The data was collected through a questionnaire survey and feedback to bring forth their perceptions and attitudes regarding the suitability of this method book. In general, results of the study (Table 3 and Table 4) showed that the developed classical guitar method book, incorporating Malaysian folksongs, and Bulgarian classical guitar method was suitable as a learning material and provided strong support to the understanding of concepts in guitar program for beginner. Total result by Expert 1 shown in Table 3 indicates that highest score was dominated by “Strongly Agree” (35) category, followed by “Agree” (24) and “Neutral” (3). In other total result by Expert 2 shown in Table 4 indicates that highest score also was dominated by “Strongly Agree” (40) category, followed by “Agree” (20) and “Neutral” (3).



**Table 3. Result of Questionnaire by Expert 1**

Item	Response				
	Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)
1 The method book helped to be confident in playing classical guitar.		√			
3 It is easy to learn the including songs.	√				
4 The Malaysian folksongs were familiar tunes	√				
5 The pieces helped to develop technical skills on left hand.	√				
6 The pieces in the method book helped to develop technical skills on right hand.	√				
7 It is easier to play the pieces after knowing the tunes of the songs.	√				
8 The introductory information in the book helped to enhance knowledge about classical guitar.		√			
9 The information about left and right hand, and the fingerings on the fingerboard are easy to understand		√			
10 The information on tone productions is effective.			√		
11 The information regarding hand positions of the instrument and "apoyando" and "tirando" right hands are easy to understand	√				
12 The instructions below the songs are helpful to shape practices		√			
13 It is much easy to play with teacher's accompaniment.		√			
14 Learning string by string helps to remember the frets and the notes on them.		√			
15 The method book is suitable for beginner	√				
Score	35	24	3		

**Table 4. Result of Questionnaire by Expert 2**

	Item	Response				
		Strongly Agree (5)	Agree (4)	Neutral (3)	Disagree (2)	Strongly Disagree (1)
1	The method book helped to be confident in playing classical guitar.		√			
3	It is easy to learn the including songs.	√				
4	The Malaysian folksongs were familiar tunes	√				
5	The pieces helped to develop technical skills on left hand.	√				
6	The pieces in the method book helped to develop technical skills on right hand.	√				
7	It is easier to play the pieces after knowing the tunes of the songs.	√				
8	The introductory information in the book helped to enhance knowledge about classical guitar.		√			
9	The information about left and right hand, and the fingerings on the fingerboard are easy to understand		√			
10	The information on tone productions is effective.			√		
11	The information regarding hand positions of the instrument and “ <i>apoyando</i> ” and “ <i>tirando</i> ” right hands are easy to understand	√				
12	The instructions below the songs are helpful to shape practices		√			
13	It is much easy to play with teacher’s accompaniment.	√				
14	Learning string by string helps to remember the frets and the notes on them.		√			
15	The method book is suitable for beginner	√				
	Score	40	20	3		

Generally, the two experts in guitar did not found any flaws and shortcomings in the musical text, as well as the music arrangements prepared for classical guitar method. The selected pieces, songs and development process for classical guitar were highly rated and professionally done. The introduced method was also tested by three students who gone through the process by performing two written songs and expressed their gratification to perform Malaysian folksong using classical Bulgarian technique on classical guitar.

#### Content Analysis

Basically, the content outline for the guitar module base on Malaysia folksongs was structured as below:

- i. The basic tune called "student part" is the main melody and the harmonised part (supporting) called "teacher part" expanding the tune and the sound of the melody
- ii. Along with the music part, the modul contained guidance notes in a special chapter relating tone producing, fingering of the left and right hands and much more theoretical annexes.
- iii. Articulation, sound producing, timbre, dynamic nuances, vibrato and ensemble playing "student-teacher" are metaphorical moment in guitar teaching process.
- iv. Second part of the exercise contained a chamber music style- duets, trios, quartets and guitar ensemble.
- v. Repertoires was "the transposition" of all major melodies in different tonality and different strings.

Based on various musical journals in libraries, researcher selected 10 songs to be included in the method book. The songs were *Oh Bulang, Wa Wa Bulang, Wa Wa Pepek, Air Pasang Dalam, Anak Itik Tok Wi, Enjit-Enjit Semut, Geylang Si Paku Geylang, Kenek Kenek Odang, Mok Puyoh Popom* and *Nenek Si Tua Bongkok*. The evaluator commented that the collection of the traditional Malaysian folksongs mentioned above is very suitable to be incorporated with the Bulgarian classical guitar technique for beginner. At the beginning of the book is a brief introduction, explained purpose of the written book, its aims, role and function and expected level of student's achievement after completing the book. Information of the Bulgarian Method Book by Luben Panayotov, year of issue and countries where this method has been used also included. In the introduction states the musical examples and its main objective is to study the notes of the first 4 positions of the guitar.

Further, the contents of the book begin with Introduction, General note and then followed with the 7 chapters of basic guitar lesson. Chapter I has only exercises technique for right hand. There will be used for loose strings of the guitar. Based on the Bulgarian method introduced by Luben Panayotov, in the next 6 chapters (or 6 lessons), students will be eventually taught will all 6 strings and learned basic first four positions on the fingerboard of the guitar. Thus, releasing one lesson for each string, the student learns 5 main notes of a string fingering that is used while developing the technique of right hand *apoyando* and *tirando*, with alternating fingers. Novelty and diversity of the new Malaysian method here is that the students learn all the notes with their alterations- sharps and flats. This innovation is based on the knowledge of the students from their first semester, where they have been study theoretical subjects. In sequence, the lesson started from 4 th string, 3rd string, 5 th string, second string first string and the last sixth string passes through the main 4 positions on guitar and digested over 90% of the notes of the instrument.



**Figure 1: Sample of notes with their alterations- sharps or flats**

Easy technical with a small range songs are included of the first chapters of the book, while more difficult and more voluminous ranges song are included in the final chapters.



Figure 2: Shows all the notes that student will learn after completing the course.

In the beginning, when mastered playing free strings technique, student will play on simplified *Wa Wa Pepek* song as the solo part with teacher accompanying as shown in Figure 3 and Figure 4 below.



Figure 3: Sample of beginning level of student part



Figure 4: Sample of beginning level of accompanying part

The development in Chapter IV progressed where the roles will be more challenging. At this level, the student already started to play the actual melody oh *Wawa Pepek* song as solo part (Figure 5), and the teacher keeps harmony with chords accompaniment (Figure 6).

Wa Wa Pepek – Student Part



Figure 5: Sample of upper level of student part

Wa Wa Pepek – Teacher Part



Figure 6: Sample of upper level of teacher part

Using the Malay traditional folk music will provide students with easy learning and understanding of any instrument particularly classical. The method of incorporating Malaysian folksongs with Bulgarian Classical Guitar techniques for students will be the best way for practice and progress on the young generation of guitarists. The new ensemble method “student-teacher” helps the learners to easy catch the characters of the melody with correct fingering of both hands.

The method is especially designed to comply with the needs of students and to meet the criteria of ABRSM degrees level, aligned with the curriculum for Applied Instrument study at Faculty of Music and Performing Arts, UPSI.

Grading for ISMP

Semester	Course	ABRSM Grading
Sem 2	Applied I	Grade 1-2
Sem 3	Applied II	Grade 3-4
Sem 4	Applied III	Grade 5
Sem 5	Applied IV	Grade 6
Sem 6	Applied V	Grade 7 and above

As shown above, after semester 2 the student be required to achieve Grade 1-2. Therefore, based on the pieces and song given for 1 and 2 level of ABRSM, it shows that the pieces are just in the range of the first four positions on the guitar, which is now the main practiced and advocated in this book.

Hector Thorlaksson, a Bulgarian guitarist and composer, and also a professor of guitar at the Music School in Hafnarfjordur, has written many manuals and materials for classical guitar- beginners.

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Figure 7: Example of book cover of Bulgarian technique for classical guitar

## POCO ALLEGRETTO

(Op. 246)

1. *mf* 3

*Fine*

*p* 1 0 4

*D. C al Fine*

Figure 8: Example of Bulgarian technique for first 4 position of guitar

ANDANTE  
(Op. 121 nr. 19)



Figure 9: Example piece in E Major

Based on two examples in Figure 9 and Figure 10, from the book of Hector Thorlaksson, shows that the first piece is in C major and does not go beyond the first 4 positions of the guitar. In the last piece, is shown that the notes are the same, only into the fourth positions on the guitar, but here has a G sharp instead G natural, as it is in the piece Figure 9. Based on the example shows in Figure 10, the piece is already in E major, which is the key signature with 4 sharps. The first piece value of the notes is "eighths", then in the second it develops to "sixteen" notes value.

All these Bulgarian techniques can be taught and learned by students in their first semester. In Development of a Classical Guitar Method Book, incorporating Malaysian folksongs, and Bulgarian Classical Guitar Method, this technique was replicated in Chapter IV, where the key signature for Wawa Pepek in written in E major.

Wa Wa Pepek– Student Part (E major)



Figure 10: Wawa Pepek in E Major

Towards the end of this new method, there included songs with a more flexible rhythm, triplets and syncopation as seen in Chapter V. The example of the Malay folksong song used was Geylang Si Paku Geylang in B flat and A Major.

### End Product - Chapters of Classical Method Book

The development of a Classical Guitar Method Book, incorporating Malaysian folksongs, and Bulgarian Classical Guitar Method was completely finalized. It includes nine sections including Introduction and General Notes which are the initial so-called familiarization points. Then follows 7 main chapters, as in the first chapter the student is required to learn only technique of the right hand, and the remaining 6 are separated for each string in one class. Overall, it is easy to manage, and not so much heavy and explanation text, the student will be focus on practicing and managing technique, strings and notes development. All Bulgarian method has been included into this research and also expanded with a new knowledge as alternations, major and minor keys, notes up to fourth position.

### Discussion and Recommendation

As mentioned by Phillip and Chappel (2012), most guitar books in market wish for students to practice the guitar in the same way with piano method. First, learn where the notes fall on the staff; then learn about the length of time that supposed to hold the notes; then move on to practicing scales; and the big payoff is to practice song after unrecognizable song that probably don't care about playing anyway. The truth is that many great guitarists don't know how to read music, and many who can read music learned to do so after they learned to play the guitar.

Middle school students, in particular, respond enthusiastically to a class-guitar program. According to Gustafson (1996);

The guitar seems to be the ideal instrument for introducing music of all genres and styles, especially for this age group. The value of a class guitar program in middle-school education is being increasingly recognized throughout the United States. Administrators, music department directors, and trained guitar instructors are encouraged to discover just how enhancing a class-guitar program can be and to develop a curriculum for their schools with the goals that are outlined in the following discussion. (p. 14)

Since class guitar lessons demands a diverse approach than private studio education or ensemble involvement, its main goals must be identified in order to develop a successful curriculum. Gustafon outlined the following goals that should be provided for meaningful guitar program:

- i. to cultivate responsibility and mutual respect among the students
- ii. to identify, understand, and apply the basic elements of music: melody, harmony, and rhythm
- iii. to experience music as a tool of individual and group expression
- iv. to become familiar with the music of various cultures, ages, and styles
- v. to deal with the discipline and challenges of learning a musical instrument
- vi. to develop skills of critical analysis
- vii. to share results in the form of a final performance.

A common mistake made by music teachers, including guitar teachers, is to bombard novice classical guitar students with information about the rudiments of music while



ignoring expressiveness, tone quality, and how to convey things to a listener (Duke & Byo, 2011). Observers might hear a classical guitar teacher giving a mathematical explanation of rhythm or presenting a mnemonic device to memorize all the different pitches: "The lines on the musical staff are E, G, B, D, F, or try to remember Every Good Boy Does Fine." Detailed introductory information may make students aware of how much they do not know. To avoid this situation, a module for a classical guitar method book that incorporates Malaysian folksongs, on the base of Bulgarian classical guitar method provided with a musical repertoire that was appropriate for their level of musicianship and revealed to them the skills present at all levels of musicianship. The musical repertoire from the module allowed the students to make music together while avoiding meaningless lectures about the rudiments of music. These skills were addressed and refined every day in class.

Given the expectations and backgrounds of guitar students, how might music educators develop school guitar programs that are educationally sound, capitalize on the strengths of the instrument, and engage students? Are there educational opportunities inherent in the guitar's association with popular culture and popular music that, when embraced, can enhance the experience of guitar class or both students and teachers? One exciting possibility is the opportunity to incorporate informal music learning practices into the curriculum. Green (2006) identifies five main characteristics of informal music learners: 1) they choose the music themselves, 2) they copy recordings by ear as opposed to relying on music notation, 3) they learn music in groups, 4) their skills and knowledge are assimilated in personal, often haphazard ways, and 5) they integrate listening, performing, improvising, and composing with an emphasis on creativity.

The development of guitar education in schools has been remarkable. According to Harrison (2010),

Guitar is an extremely versatile instrument that can produce complex chords and arpeggiated textures as readily as single-note melodies. The guitar is also a difficult instrument. Inconsistencies across the guitar's structural and notational systems create an environment in which guitarists struggle against the instrument to develop their own musical awareness. The role of the guitar in the context of Western music suggests a lingering incompatibility with traditional academic musicianship. (p.50)

### **Recommendation**

The study is restricted by the intention and the methodology. However, some suggestions for future research can be conducted:

i. Further, a study regarding approach of teaching guitar which include elements of informal music learning, such as using popular student-selected songs, reading tablature, learning to copy music from recordings, composing pieces, and working in groups, as well as developing the traditional, classical technique, along with note-reading skills. This will result in a more enjoyable experience for everyone and provide many students whose approach to music might be casual and informal but whose desire to learn guitar.

- ii. Study on variety of philosophies regarding the appropriate role of popular music in the school guitar curriculum, and a variety of strategies for incorporating it. According to Jeff Grable (2011), “Classical style should be incorporated to teach the fundamentals of guitar playing which will be useful in any style, such as independence of the right- and left-hand as well as finger style. Songs incorporating singing, famous riffs, well-known classical pieces, and familiar folk pieces are all useful and have a place in guitar class” p.12.
- iii. Is guitar a particularly challenging instrument to teach for instructors without much guitar background? This is another study that can be carried out because teaching guitar is exceptionally challenging. Normally, teachers who worked at teacher trainings have gone on specific training to become wonderful classroom guitar teachers.

### **Conclusion**

The developed teaching method of classical guitar base on Bulgarian Classical Guitar Method will attain an understanding of basic guitar. The collected data through surveys and feedback that measured the perceptions and attitudes of students towards the appropriateness of this method. The findings of the study show that the developed book is suitable as a self-learning material and is able to support the understanding of concepts in learning guitar. Consequently, this product can be commercialized for the use of music students in schools, universities and teacher education institutions in Malaysia. The techniques covered, along with a minimum of one - two hours of practice a day will maximize student’s progress far beyond their expectations. This book which divided into seven chapters covering a range of guitar techniques to get beginners start playing. Researcher suggest that the best way to use this book is to work on one lesson a week or until the student have mastered the lesson’s exercises and songs before moving onto the next lesson. Student may find that that some lessons require more time or you may move faster through some lessons than others. This all depends on how much the student practice.

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