

A FOUR YEAR CURRICULUM FOR HIGH SCHOOL GUITAR CLASS WITH A
REVIEW OF THE LITERATURE ON MOTIVATION IN MUSIC EDUCATION

By

Cale Hoeflicker

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Katherine Strand, Research Director

Ernesto Bitetti, Chairperson

Luke Gillespie

Elzbieta Szmyt

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Table of Contents

Introduction.....	1
Review of selected studies on motivation in musical instruction.....	3
Analysis of selected existing high school guitar curricula.....	19
Guitarcurriculum.com.....	19
Mesa Public Schools.....	24
Las Vegas Academy.....	28
High School Guitar Curriculum.....	33
Appendix 1: Sample Lesson Plans.....	61
Appendix 2: Assessment Tools.....	88
Bibliography.....	93

Introduction

Despite the guitar's popularity, school music programs have been slow to add guitar to their curricula. We are finally starting to see some schools across the country adding guitar to their curriculum and we are even seeing some states add guitar to their all state music festivals. The Austin Classical Guitar Society's educational outreach program has carried out studies that prove that guitar programs encourage more students to participate in the arts. Furthermore, their studies show that the students who take guitar classes are not the same ones enrolled in band, choir, and orchestra, but instead the guitar classes make music available and attractive to a completely new population of students.

The growth of guitar in public schools creates a dilemma in the music education establishment. The majority of college music education programs do not include a substantial guitar component. Meanwhile, there is a growing number of highly trained guitarists with advanced performance degrees who cannot get a job in public schools unless they become certified. At the moment, guitar programs exist in schools because passionate teachers and students have lobbied for them. As a result of this state of affairs, school guitar programs are far from having a standardized format like band, choir, and orchestra. This lack of standardization creates an opportunity to explore different ways to put together a curriculum for school guitar programs.

The guitar has a rich pedagogical tradition, dating back to Luis Milan's *El Maestro*, published in 1536. Over the centuries, numerous methods and countless studies have been written. Guitarists may argue over which method is the most complete, but the truth is that many methods have a lot to offer and are worthy of study by serious students. However, as guitar instruction moves from something pursued by a few intrinsically

motivated individuals into the public school arena, there is a new question that must be considered: What can you do to motivate a large number of students who do not have professional aspirations to practice? If you tell a good guitar performance major that they need to practice arpeggios for an hour a day to develop the technique they need to become a proficient guitarist, most will accept it without too much resistance. However, if you put the average high school student who is only vaguely familiar with the instrument in this scenario, you would have a completely different outcome.

The goal of this project is to create a curriculum for a high school guitar class, which takes into consideration the research that has been done in the field of motivation in music education. As a guide, I will also analyze three different existing guitar curricula being used in schools across the country. The project is divided into three sections: Literature review of motivation research, analysis of existing guitar curricula, and an original curriculum based on the motivation research and the analysis of the existing curricula.

A Review of Selected Studies Concerning Motivation in Musical Instruction

Among researchers of motivation, it is generally accepted that motivation accounts for about 20% of success in learning (Asmus 1994). The two broad categories of motivation are intrinsic and extrinsic. Research shows that intrinsic motivation is more effective than extrinsic motivation (Asmus 1994). There are several interrelated factors that influence a student's motivation, including self-concept, expectations about the outcome of a learning activity, understanding the reasons for failure or success at a given task, a student's attitude towards a given subject, and the amount of control a student believes he or she has in achieving success. In addition to these factors, there are various goal orientations which might be compared to different learning styles. The two broad categories of goal orientation are "task-focused" and "ability-focused." Those who are more task oriented concentrate more on completing individual tasks while ability-oriented people are motivated by a desire to become proficient in a certain area, but are less concerned with each individual task involved. Social factors are also an important part of motivation (Maehr, Pintrich, and Linnenbrink. 2002).

The studies reviewed here are organized into three categories, although several could fit into more than one. The first category is made up of studies related to self-concept in music motivation. Self-concept is involved in almost every study discussed in this paper, but the studies in this category focus on self-concept. In this category there are studies which investigate the influence of social and home environments on self-concept and offer evidence to support that an improved musical self-concept leads to increased motivation. The second category contains studies which examine attribution theory. These studies explore the reasons students give for success and failure in music. The

underlying idea is that if students believe that they are in control of their success, they will be more motivated to succeed. The third category involves maintaining motivation in classroom activity and practice. The types of studies found in this category have to do with competitive vs. non-competitive musical experiences, flow experiences in music, and the relationship between teacher and student. Following the review of literature will be a short discussion about the implications on the practice of teaching and curriculum design.

Self-Concept in Music Motivation

The term self-concept goes beyond self-efficacy regarding a certain task to include self-esteem and social integration. Marvin Greenberg documented a qualitative study in 1970 in which he monitored the progress of ten boys from the fourth, fifth, and sixth grades who had been labeled as “untuned” singers because they had received regular music instruction since first grade and still had not developed the ability to sing on pitch. The boys were allowed to participate in a choir for a period of 11 weeks. They received no additional instruction outside of choir class. In the rehearsals, the “untuned” singers were not placed near each other. When the instructor heard one of the ten boys singing off pitch, they did not call this to attention. In surveys administered before choir participation, the boys expressed low self-efficacy in musical ability but also expressed a desire to be a part of the choir to improve self-esteem and prestige. Other general characteristics of the ten boys included “poor peer relationships, academic underachievement, and lack of a strong feeling about self or unrealistic self-concepts.” After singing with the choir for 11 weeks in rehearsals and two performances, five out of the ten were judged to have improved significantly; one improved moderately; and four

showed no signs of improvement, although it is noted that three of these four were part of the youngest group of students. The author contended that the improvement of the students' self-concepts lead to their success (Greenberg 1970).

In 2004, Veronica O. Sichivista carried out a study in which she investigated the influence of parental support, parent involvement in music, musical self-concept, academic integration, social integration, and value of music on fourth, fifth, and sixth grade students' motivation to continue with musical activities. Six hypotheses which are all related were tested in the study:

1. Students who value music more will have higher musical intentions.
2. Students who are better integrated in class academically and socially, and indicate higher levels of parental musicianship and support in music will value music more.
3. Students who have better self-concepts of musical ability will be better integrated in class academically.
4. Students who are better integrated in class academically and have better self-concepts of musical ability will be better integrated in class socially.
5. Students who indicate higher levels of parental musicianship and parental support in music, and have more previous musical experience will have better self-concepts of musical ability.
6. Students who indicate higher levels of parental musicianship and support in music will also have more previous musical experience (Sichivista, 2004, pp 30-31).

The author devised a survey to administer to students in order to test her hypotheses. It was revised by three independent consultants before it was used. Fifty-six males and forty females were surveyed. Thirty-one were fourth-graders, thirty-two fifth graders and thirty-three sixth graders. The results supported the first four hypotheses. The fifth was partially supported, indicating that parental musicianship and support leads to a better self-concept, while previous musical experience does not affect self-concept. The sixth hypothesis was also supported by this study.

In a later study, Sichivista (2007) examined similar factors of motivation in 154 choir members at a public university. The survey used was a revised version of the one from the 2004 study developed by the author and four independent consultants. There were two sections in the survey, one meant to collect demographic and background information and the other meant to determine attitudes toward music participation. Two students were eliminated from the study because they did not complete the survey and another 22 were eliminated because they were music majors and the focus of this study was on non-music majors. This left 130 students. The results of this study were similar, indicating that value of music was the largest factor in music motivation and that parental musicianship and support, previous musical experience, academic and social integration, and self-concept all play an important role in personal musical value.

A 2004 study by Atlas, Taggert, and Goodell examined the correlation between music students' sensitivity to criticism and motivation. This test involved 19 students and took place over the course of a semester. In the beginning of the semester, students were surveyed to measure their sensitivity to criticism, self-efficacy in music, and current motivation for engaging in music activities. After the end of the semester, these were

tested once again. The results of the study showed that students who were highly sensitive to criticism developed lower levels of self-efficacy, enjoyed music less after the semester, and viewed the instructional activities as less important.

Attribution Theory

Edward Asmus carried out a study in 1985 which investigated the factors to which sixth graders attribute success and failure in music. He surveyed 118 sixth graders from three different schools, representing a broad range of socio-economic backgrounds. The survey consisted of two open-response questions. "Identify five reasons why you believe some people do well in music, and identify five reasons why you believe some people do not do well in music" (5). The responses were placed into four categories: ability, task difficulty, effort, and luck (5). Ability and effort, considered internal attributions, were the most common reasons given for both success and failure in music. (Asmus 1985) In 1986, Asmus did a similar study on a larger group of students. This time, 589 students from grades four through twelve were surveyed. The same two open-response questions were used, but this time there were also background questions to collect gender and grade level information. A total of 5,092 attributions were collected and placed into the same categories used in the 1985 study by three independent judges. Upon the first categorization it was found that the judges did not agree on where to place the majority of the responses, so the four categories were changed to internal-stable, external-stable, external-unstable, internal-unstable. Eighty per cent of the responses fell into the internal categories. Significantly, it was found that as grade level increased, internal-unstable effort related responses decreased while internal-stable ability related

responses increased. External responses both stable and unstable also increased with grade level (Asmus 1986).

Continuing with this type of research, Asmus collaborated with Carole S. Harrison to conduct a study in 1990 which investigated correlations between music aptitude and motivation for music and also what students believe are attributing factors of musical achievement in a college music appreciation class. Instead of the questions being open-response, students were asked to rate the importance of effort, background, classroom environment, musical ability, and affect for music in music motivation. Students were also asked to rate their own attitude toward music. This study found that there was no relationship between music aptitude and motivation and that affect for music was most commonly attributed to motivation and success in musical activity among college non-music majors (Asmus and Harrison 1990).

Austin and Vispoel conducted a more detailed survey involving attribution theory. There were 107 participants from grades 5-8 involved in this study. The survey contained a description of a fictitious band student's failure at a common musical performance task and a 35-item questionnaire about the situation. The questionnaire contained questions about the reasons for the student's failure as well as steps he might take to improve future importance and the possibility of success in future performance endeavors. The findings reported that students who attributed the failure to internal-unstable factors like effort also predict that the student will be more successful in future performances (Austin and Vispoel 1992).

Maintaining Motivation in Music Experience

A study by Schmidt from 2005 examined the relationship among motivation orientations, self-concept, performance achievement, and musical experience. Three hundred band students from grades seven through twelve from four different schools were surveyed regarding why they participate in band, and how their motivation for participating affects their practice and performance. The researchers found that most students who participated in band had a strong musical self-concept. With regard to motivation orientations, the largest percentage of students reported being motivated to participate in band by the drive to achieve mastery of their instrument or to cooperate within a social setting, while competitive and ego orientation and commitment to band were at the other end of the spectrum. The motivation orientation most impacting practice time was intrinsic orientation. This was followed by commitment to band, mastery orientation, self-concept, cooperative orientation, and achievement of success. Similar motivation orientations were found to impact participation in solo festivals while significantly, competitive, ego, and avoid-failure orientations did not significantly impact festival participation (Schmidt, 2005).

Austin investigated motivational and achievement outcomes in competitive and non-competitive musical experiences in a study done in 1991. Forty-eight students from fifth and sixth grade band programs who had at least six months of in-school music lessons were tested in this study. In the beginning of the study, students did tests collecting background information, evaluating their musical self-esteem, aural-visual discrimination, music attribution orientation, and intrinsic interest in music. The students were then given six weeks to prepare for a performance. The students were divided into

two groups. Both groups were told that their performance would be judged. One group was told that if they achieved a high enough score, they would earn a ribbon. The other group was told that everyone would get a ribbon regardless of how well they performed. After the performance, the students would complete a questionnaire to determine the subject's perceived success, self-evaluation of learning, additional contest experience during the preparatory time, and preferred contest goal structure. With regard to achievement output, the students in the non-competitive group received higher ratings for their performances. Self-esteem played a significant role regarding motivation. Students with lower self-esteem attributed effort to musical success far less than students with more robust self-esteem. Furthermore, the differences in attribution between students with varying levels of self-esteem were greater in the competitive group. Students with low self-esteem were also shown to have less intrinsic interest in music. Students with lower self-esteem had a lower perception of learning through the performance preparation. Interestingly, students from both groups were shown to have less intrinsic interest in music after the performance (Austin 1991).

A study done in Portugal (Mota 1999) examined the effect on musical content on motivation of young students in music instructional settings. This study followed a group of 100 students from three different schools from the beginning of schooling at age six to the end of third grade. Forty students attended a school which specialized in music, forty-three attended a state school which catered to mostly lower and middle class, and twenty-one attended a state school attended mostly by families in the working class. The children were interviewed before attending school in order to collect information on their family's musical involvement and general interest in music. Over the course of instruction, several

classes were observed. After three years of formal music instruction, the children were interviewed once more to find out how their experience has shaped their attitude towards music. In the music-specialist school, enthusiasm for music declined the most while the children from the working class school expressed the most enthusiasm for music at the end of the study. Thirteen percent of students from the music specialist school reported negative feelings about music, twelve percent from the middle-class school also reported negative feelings about music, while no one from the working class school reported negative feelings about music. In the pre-schooling interviews, sixty-six students reported high expectations for musical achievement and after three years of training, forty-three gave themselves high evaluations of their own musical ability.

The activities in the middle class school consisted of singing and playing instruments. The practice method in this school seemed to be rote repetition without much critical evaluation. In the working class school, the teacher attempted to facilitate as complete a musical experience as possible, incorporating dynamics, intonation, and a polished performance. However, it was also stated that this teacher had trouble sticking to the lesson plan. In the music specialist school, the emphasis was on learning traditional western notation and developing aural skills. The author concluded that focusing too much on one component of musical knowledge and skill leads to decreased interest in music among students, and also that our tendency to measure student musical achievement by their ability to interpret western musical notation is a mistake (Mota 1999).

A study by Susan O'Neill (1999) examined a possible correlation between flow experiences in music and motivation in music. In this study, 21 male and 39 female

musicians between the ages of 12 and 16 were asked to document their flow experiences in music or other activities for seven days. Twenty of the students were high achievers from a music specialty school, twenty were average achievers from a music specialty school, and twenty were the most musically active from a non-music specialty school. It was found that the average achieving group experienced the least amount of flow time in musical activity. This researcher draws a correlation between flow and meaningful music experience and motivation based on previous research. She concluded arguing that music educators should work harder to facilitate flow experiences for all students in order to keep them motivated and on a path to success.

Stephanie Pitts conducted a qualitative study at a summer music school for amateur musicians regarding the effect of the student-teacher relationship on student motivation. Students at the school were given questionnaires at the beginning of the program to gather background information and to learn more about what the students expected from the summer program. Participants were also asked to keep a diary of their experiences during the program. In addition, the researcher observed several lessons and workshops. Activities at the workshop included composition, improvisation, and performance and students could attend for one day, a weekend, or a full week. In the questionnaires, students reported high expectations, which was one source of frustration as the workshop developed. In the diaries, students reported on the learning environment, critiques of teaching styles, and their own commitment to improve as musicians. As far as the learning environment is concerned, participants responded positively to healthy social interaction with both tutors and other participants in the workshop. When frustrated with certain aspects of a tutors teaching style, participants were careful to be fair in their

assessment and give credit where credit was due. Participants did not respond positively to situations in which the teacher tried to exert too much authority over the group. There was not one teacher who received a completely favorable review from all participants. This study illustrates the wide variety of learning goals which music educators have to accommodate, especially when dealing with amateur musicians who are already motivated. In order to maintain that motivation, it is important to allow students to be involved in their goals and to assume the role of an equal person who has more experience in this particular area, serving as a leader of a cooperative learning community (Pitts 2004).

Summary

Self-concept is a theme that surfaces throughout the studies presented here. The Sichivista studies demonstrate well how self-concept, musical background, and social and academic integration all lead to greater value in music, which in turn leads to greater motivation to engage in musical activity. The Greenberg study suggests that low musical self-concept alone will not necessarily decrease motivation for participating in musical activities, since all 10 participants reported low self-efficacy in singing but also a desire to participate in choir. Rather, it suggests that the social benefits of belonging to a group are a more significant motivator. Together, the Greenberg and Atlas studies indicate that maintaining a healthy self-esteem is important in maintaining motivation. The Atlas study showed the negative effects of lowering the self-esteem of students through criticism while the Greenberg study suggests that student motivation and achievement may increase when a student's self-esteem is elevated, in this case by being allowed to participate in choir and not being corrected when singing off pitch.

When we learn what a student believes leads to individual successes and failures in music, we gain insight into their musical self-concept. The idea behind attribution theory is that if a student believes that they are in control of their success or failure, they will be more likely to be motivated and achieve success. The studies by Asmus, Austin and Vispoel show that most middle and high school students believe that the major factor in determining musical output is effort, which is considered to be internal-unstable. Most educators believe that this is the healthiest attitude to have towards music. However, the same studies show that as students get older they attribute more external and internal-stable factors, such as ability, to successful musical outcomes and by college most students attribute affect for music to be the most important factor in motivating students to achieve success in music.

Schmidt's study tells us that students involved in band tend to have a robust musical self-concept and are motivated to participate in band through mastery and cooperation orientations. It also tells us that ego and competitive orientations are not significant factors in participating in musical activities. Austin's findings support the idea that competition is not a significant motivator of musical participation or achievement. It also found that students with low self-esteem in music did not attribute effort to success in music as often as those with higher self-esteem in music and are therefore more likely to become discouraged by competitive situations. This suggests that young musicians may benefit from more frequent performance opportunities which involve less pressure. The Mota study provides a longitudinal study of motivational outcomes of three years of music instruction. The study illustrates a drop in musical self-efficacy as a result of music instruction and perhaps inflated expectations in the beginning of music instruction. It

suggests that the traditional ways of evaluating musical achievement based on notation reading skill are not effective and that teachers should strive to facilitate meaningful music experiences in their class activities. O’Niell’s study equates flow in music practice with meaningful musical experiences and suggests that teachers should work to facilitate flow experiences for their students of all levels to increase their motivation and chances for success. The Pitts study illustrates the importance of keeping students involved in goal setting in order to stay motivated, her study also illustrates the success which is possible when the teacher assumes the role of an experienced leader of a community of learners.

Implications for Teaching

Realizing the importance of self-esteem on motivation emphasizes the importance of patience and maintaining a positive attitude as a teacher. It is very important to know each student and be able to accommodate a wide variety of personalities and learning goals. It is important that each student realizes that they are a valued member of the group. All this means that teachers should be careful not only about the language we use when dealing with students, but also about tone of voice and body language. It also means that teachers can take advantage of the common motivation orientations for participating in musical activities and set up a learning environment rich in cooperative experience and with less emphasis on competition.

To keep students motivated, it is important to encourage the attitudes that lead to motivation. It is important to be aware that as students become older, they attribute more external and internal-stable factors to successful outcomes in music. Examples of these attributes include ability and luck. Since these variables are not controllable by the

student, the student may become less motivated to participate in musical activities. To counter this, teachers should encourage the attitude that with sustained effort and intelligent practice strategies, success is highly probable.

Finally, teachers need to facilitate the most meaningful musical experiences possible. For this to happen, musical content should be of high quality and students should also be able to identify with it. If students have some part in deciding which repertoire to perform, they are more likely to stay motivated. The difficulty level of the musical content should be within reach of the students, with just the right amount of challenge to encourage students to improve without seeming daunting. The end goal should be a performance in which technique and musical concepts are transcended and all participants are able to experience a musical moment.

Implications for Curriculum Design

In addition to shaping one's teaching style, there are ways that the research on motivation in music education can inform curriculum design. Based on the research presented in this review, I will construct a curriculum which will ideally create conditions in which students are more likely to be intrinsically motivated. In order to do this, I will focus on three areas:

1. Helping students improve self-concepts
2. Incorporating music that the students like
3. Creating opportunities to experience flow

The three main components of self-concept are self-efficacy, self-esteem, and social integration. Research backs up the intuitive idea that students who come from a musical background will have a higher level of musical self-concept. So the question

becomes this: how can we design a curriculum so that students who want to start playing guitar in their early teens, but with no previous musical experience, have the opportunity to rapidly raise their musical self-concept? Self-esteem and self-efficacy can be built by sound teaching principles and a proper sequence which allows for daily opportunities for success. Students should have ample opportunity to examine what has attributed to their successes or failures. This can be done through peer evaluation or minute essays after assessments. Though there are many facets of social integration, a strong literacy component built in to the curriculum could help. If students have the opportunity to learn about the culture they are joining when they begin to play the guitar, and they are given opportunities to discuss various artists and trends, a culture of well-informed aficionados can be maintained in the classroom.

A strong literacy component also helps fulfill the second area: incorporating music students like. Studies show that students are more motivated to work with music they enjoy. One reason for the success of so many guitar programs is the guitar's prominence in popular music. I am not suggesting that a curriculum should focus solely on popular music, and whatever students like at the moment. What I am suggesting is that appropriate examples of popular music should be discussed with the same level of importance as art music. The goal of the literacy component should be not only to shed light on music that students have not heard before, but also to explore the music they already know in order to gain a deeper appreciation for it. This opens the door for students to make informed decisions about what they would like to play. If every performance contains at least one piece chosen by students, they are likely to be more motivated to participate.

Much research still needs to be done on the concept of flow in music practice and performance. Most researchers agree on nine dimensions of flow: challenge-skill balance, action-awareness merging, clear goals, unambiguous feedback, loss of self-consciousness, transformation of time, and autotelic experience. A recent study sheds some light on flow experiences in musicians, but admits that knowing enough about the phenomenon to be sure that we are creating the proper conditions for it is years away. One important finding of the study was that for musicians, all nine dimensions of flow are equally important for the experience of flow. This is different from the experience of flow in sports, in which loss of self-consciousness and transformation of time are less significant. While there is no way to ensure that students have the opportunity to experience flow, conditions for three of the nine dimensions of flow can be built into a curriculum: challenge-skill balance, clear goals, and unambiguous feedback (Sinnamon et al 2012).

Analysis of selected existing high school curricula

This section of the project will look into three different successful guitar curricula being taught around the country. They are guitar curriculum.com, the Mesa, Arizona public school guitar curriculum, and the curriculum used in the Las Vegas Academy magnet arts school. I will investigate these curricula to determine the goals, scope and sequence, assessments, repertoire, and philosophy of each one.

Guitarcurriculum.com

Guitarcurriculum.com was developed by the Austin, Texas classical guitar society's educational outreach program. It was developed over several years and now all of its materials are available online through a subscription. In addition to class materials, they have an advocacy packet for teachers to use when trying to start a program in public schools. They also consult with teachers to help them get started. Their curriculum is now used in several schools across the country. The class materials include a vast repertoire of guitar trio arrangements and original compositions. For most pieces, each part is available in several difficulty levels to allow students of different levels to play in the same ensemble. From the beginning, students play in a large ensemble of three sections. The focus is on developing classical technique and ensemble skills, much like a traditional school band or orchestra program.

Philosophy

This curriculum seeks to imitate existing instrumental ensemble curricula which are firmly established in schools, replacing band or orchestra instruments with classical guitars. This allows it to fit in well in established school music programs. Furthermore, the way the nine levels of achievement are organized makes it possible to use this

curriculum with an ensemble containing grades 9-12. Like band and orchestra programs, students learn the basics of musicianship and instrumental technique in class. Once students have a basic technical and musical proficiency, they begin rehearsing repertoire. The day to day classroom activities involve rehearsing ensemble repertoire. The entire repertoire is arranged in three parts, and most of it falls into three categories: arrangements of classical music for other instrument combinations, arrangements of solo classical guitar repertoire, or pieces originally composed for guitar ensemble. There are also a few folk songs in the repertoire. Great care has been taken to ensure that students of all levels be able to participate in the same class. The main values upheld in this curriculum are classical technique, classical repertoire, ensemble experience, and meaningful experience for participants of all skill levels.

The following thirteen goals are articulated in the curriculum handbook:

Students will be able to:

1. Identify and/or define basic terms related to classical guitar and music notation
2. Sit with proper guitar position:
 - a. Place left leg on footstool
 - b. Lay guitar across left thigh
 - c. Relax shoulders
 - d. Raise the head of the guitar to eye level
 - e. Face guitar straight up and down, not angled back
 - f. Lay right arm on the edge of the guitar, just in front of elbow
 - g. Position right hand just behind the sound hole
 - h. Curve and relax right hand fingers
 - i. Straighten right wrist
 - j. Place left hand thumb up-and-down, not sideways, on back of neck
 - k. Straighten left wrist, not bowed in or out
 - l. Situate left hand so that knuckles are parallel to strings
3. Play with efficient, accurate right hand free strokes from the big knuckle
4. Play with consistent, robust tone
5. Place left hand fingers accurately and efficiently on the fret board
6. Connect musical phrases (legato)
7. Perform level-appropriate repertoire accurately
8. Observe and execute all dynamic/style indications
9. Sight-read with accurate rhythm, pitches, and dynamics

10. Exhibit proper, efficient rehearsal techniques
11. Display appropriate performance etiquette
12. Identify musical forms, styles, and periods
13. Select repertoire for themselves

Scope and Sequence

The scope of skills and concepts are broken down into two categories: theory/fundamental and technical. In each of these two categories are nine levels of achievement.

The sequence of technical achievements is as follows:

Level 1:

- Sit in proper playing position
- Play free strokes with p, i, and m with fixed fingers
- Play music involving the left hand by rote only

Level 2:

- Play G major scale 1st position
- Play i, m, a rasgueados with simple chords (G, G7, Am, Em, E, C, Dm)
- Play a 5 note C major scale
- Play music involving left hand bass notes by rote
- Continue to play all notes with free stroke p, i, m fixed fingers

Level 3:

- Alternate i-m
- Right hand string crossing

Level 4:

- Play a two-octave G major scale
- Play a one-octave C major scale
- Play a finger in chords
- Play block chords using p-i-m-a
- Play one-octave D major scale

Level 5:

- Develop speed in scales and i-m alternation
- Play simple slurs

- Play multi-linear music
- Finger new pieces

Level 6:

- Play with timed, prepared extensions in the right hand
- Play arpeggios with p-i-m and p-i-m-a

Level 7:

- Play arpeggios with alternation- p-i-m-i, p-i-a-l, p-i-m-i-a-i
- Play ascending/descending slurs
- Play using bars in the left hand
- Develop speed in scale and arpeggio playing

Level 8:

- Combined Skills, Shifting
- Play rest stroke

Level 9:

- Intermediate/Advanced Performance

The sequence of fundamental and theoretical achievements is as follows:

Level 1:

- Identify parts of the guitar and associated equipment
- Identify staff, time signature, lines, and spaces
- Read open strings on the staff
- Read the following rests and notes: half, quarter, eighth, sixteenth
- Identify right hand letters and left hand numbers

Level 2:

- Read in first position on first three strings
- Read accidentals
- Read dotted rhythms
- Identify key signatures C, G, and D

Level 3:

- Read in first position on first three strings
- Incorporate accidentals, dotted rhythms, and all note values

Level 4:

- Read on strings 4-6

Level 5:

- Read fluently on all strings in first position
- Read multiple rhythmic combinations
- Read multiple keys
- Sight read block chords

Level 6:

- Identify key signatures up to four sharps and three flats

Level 7:

- No fundamental/theoretical achievements indicated

Level 8:

- Read in second, third, and fifth positions

Level 9:

- Play and read in all positions

Repertoire and Exercises

This curriculum comes with a vast library of repertoire and exercises. The repertoire is all meant for a large, three section ensemble. The majority of the repertoire consists of arrangements of classical pieces for small ensemble or solo classical guitar music. There are also some original compositions for guitar ensemble, and some of them target specific technical objectives. Additionally, there are recordings of many of the pieces and audio play-along tracks for some of the exercises. The curriculum includes every resource a teacher would need to teach a guitar class. Outside sources can be used at the teacher's discretion, but they are not necessary.

Assessment

There are three types of assessment used in this curriculum. The first is constant monitoring by the instructor during class time. There are also several worksheets and quizzes that come with the curriculum, and for students to pass through the first four levels of the sequence, they must pass the appropriate test. In addition, students must participate in performances.

Mesa, Arizona Public School Guitar Program

Mesa schools offer guitar to junior high and high school students. At the junior high level, there is a beginning and an intermediate class. At the high school level, there are beginning, intermediate, and advanced classes. In general, this curriculum focuses more on general music objectives than the other two. In addition, the intention to make connections to language arts, history, and math standards is articulated.

Philosophy

This curriculum seeks to merge common ways of informal learning in guitar culture with styles of performance that are accepted in the music education community. From the beginning, the focus is on learning to play popular music, or at least developing the techniques which are most commonly used in popular music. Students are also exposed to blues, jazz, and classical guitar and are encouraged to try out each style. Tablature is embraced, and is covered after standard music notation. Though students learn to pluck the strings with the fingers, they learn with a pick first. This class seems to be conceived in the liberal arts tradition, and an effort is made to draw connections between music and other disciplines. The overall goal is for students to develop the techniques and knowledge required to play whatever style of music they choose, and also to provide students with meaningful experiences in several styles of music.

The following ten goals are articulated in this curriculum:

1. Play music from various genres and cultures alone or with others on the guitar.
2. Sing music, alone or with others, music from various genres and cultures.
3. Improvise rhythms, melodies, variations, and accompaniments.
4. Compose and arrange music.
5. Read and notate music.
6. Understand the relationships among music, the other arts, and disciplines outside of the arts.
7. Understand music in relation to history and culture.
8. Understand music in relation to self and universal themes.
9. Listen to, analyze, and describe music.
10. Evaluate music and music performances.

Scope and Sequence

For the beginning class, skills and concepts are broken down seven categories:

Parts of the guitar, playing technique, chord diagrams, notes, rhythms, theory, and tuning.

In the category of playing technique, students learn to play with a pick for the first two months, and with the fingers of the right hand in the second two months. Chords on the treble strings are covered before full chords. The individual notes are learned one string at a time, starting with the first string. In the field of rhythm, students first practice keeping a steady beat, then move on to whole notes, half notes, quarter notes, and eighth notes. They then move on to dotted and tied rhythms and practice strumming patterns.

The theory segment of the beginning level consists of learning basic notation, time signatures, key signatures, and accidentals. In the beginning, students learn to tune their

instruments from given pitches, then move on to relative tuning in the second two months of the semester.

In the intermediate class, skills and concepts are broken down into the following six categories: Scales, technique, ensemble playing, sight reading, improvisation, and theory. In the category of scales, students first learn pentatonic and blues scales, then move on to major and minor scales. The techniques learned in this class are fingerstyle arpeggios, barre chords, and slurs (ascending and descending) In the category of ensemble skills, students learn how to tune together as an ensemble and play two part pieces with chords and melody. Later in the semester, students move on to play three part single note pieces. In the field of sight reading, students begin with simple melodies and move on to sight read chord progressions. In the category of improvisation, students use the pentatonic and blues scales to improvise over chordal accompaniment. In the category of theory, students review concepts from the first semester and also learn about major, minor, and pentatonic scales.

In the advanced guitar class, there are eleven categories of skills and concepts: Theory, scales, chords, technique, performance, sight reading, improvisation, composition. In the field of theory, students begin to learn about chords, harmony, and formal analysis. All major and minor scales are practiced and by the end of the semester, the goal is for students to be able to play all major and minor scales, 7 modes, and pentatonic scales in all positions of the guitar. In the beginning of the semester, students learn to play major, minor, and dominant 7th chords. They move on to cover more chord extensions as well as diminished and augmented chords. In this level, students begin to learn classical finger style technique as well as folk strumming and finger picking. They

also learn picking technique for rock music and jazz. In the field of performance, students perform in ensembles and also as soloists. Students also get experience performing in jam sessions. In addition to sight reading with standard notation, students learn tablature and standard chord nomenclature. In the realm of improvisation, students learn to improvise chordal accompaniment and also solo playing in blues, jazz, and rock music. Students also begin arranging, and later on composing in the advanced class.

Repertoire and Exercises

This curriculum does not include its own repertoire or exercises, but instead suggests the use of the following published sources:

Handonnet, Jacques, Racine, Guy, Laude, Agnon, and Paul E. Rits. *Musique pour 3 & 4 guitares Music for 3 & 4 guitars*. 1900.

Duncan, Charles. *A Modern Approach to Classical Guitar*. Winona, Minn: Hal Leonard, 1996.

Leavitt, William, Larry Baione, and Charles Chapman. *A Modern Method for Guitar. Volume 1*. Boston: Berklee Press, 2006.

Manus, Morton, and Ron Manus. *Alfred's Basic Guitar Method 1*. Van Nuys, Calif: Alfred Music Co, 2007.

Noad, Frederick. *The Frederick Noad guitar anthology*. New York [etc.]: Amsco, 1974.

Sagreras, Julio S. *First lessons for guitar = Las primeras lecciones de guitarra*. Buenos Aires: Ricordi Americana, 1975.

Sagreras, Julio S., and Bernard A. Moore. *Second Lessons for Guitar = Las Segundas Lecciones De Guitarra*. [S.l.]: Ricordi Americana, 1975.

Turner, Gary, and Brenton White. *Progressive Rhythm Guitar*. Burnside, S. Aust: Koala Publications, 1979.

Assessments

No information on assessment tools is provided

Las Vegas Academy

The Las Vegas Academy is a magnet school for the arts. Students must audition for entrance into the guitar program. The founder of the program, Bill Swick, has developed his own materials for the curriculum and they are available for purchase through his website. The curriculum is for high school students and has four levels.

Philosophy

There is an important difference between the Las Vegas Academy and the other curricula. LVA is a magnet school which focuses on the arts. The students audition for the program and are already interested in a career in the arts. The priorities of this curriculum focus on helping students become well-rounded musicians, ready to take the next step in preparing for a career in the arts. Students learn classical guitar technique as well as pick style technique. The ability to read proficiently is built into the curriculum, and improvisation skills are covered as well. There is a rigorous performance schedule that comes with being a part of this program, and part of students' grades comes from critiquing their peers' performances. Another important part of this curriculum that is not present in the others is the exploration of career opportunities in music.

Scope and Sequence

Level 1 goals:

1. To develop correct posture and hand position
2. To identify the parts of the guitar
3. To demonstrate the proper tuning of the guitar by pitch matching
4. To understand the history and origin of the guitar
5. To learn basic fundamentals of musical notation
6. To learn basic chords and single notes in first position

7. To learn proper strumming, finger style and flat picking techniques and accompaniments
8. To become aware of career opportunities
9. To participate in performance and evaluation of music
10. To demonstrate basic notating skills

Level 2 goals:

11. To develop skills playing in fifth position in the keys of C, Am, F and Dm
12. To demonstrate the ability to perform intermediate-level rhythms
13. To perform melodic lines and scales in the keys of C, D, F, G, A and E
14. To demonstrate and perform moveable bar chords based on the "E" and "A" chord forms
15. To demonstrate the ability to perform intermediate-level right-hand techniques
16. To create simple melodies
17. To participate in performance and evaluation of music
18. To become aware of musical styles and composers and their correlation to world history
19. To perform with students from other artistic disciplines

Level 3 goals:

20. To develop skills playing in multiple playing positions
21. To demonstrate the ability to perform advanced rhythms
22. To perform melodic lines and scales in the keys of E and Eb including relative minor keys
23. To demonstrate advanced skills using moveable chord forms
24. To demonstrate advanced right-hand techniques
25. To recognize and interpret ornamentations such as slides, slurs, hammers, pull-offs and trills

26. To recognize and interpret general articulations such as staccato, legato, accent marks and dynamics
27. To perform "swing" eighth notes in the tradition jazz swing style
28. To perform intermediate-level solo guitar literature with two contrapuntal voices
29. To perform in a variety of ensemble settings
30. To evaluate career opportunities related to music and guitar

Level 4 goals:

31. To perform melodic lines in the keys up to and including four sharps and four flats including relative minor keys
32. To demonstrate skills in playing in duple, triple and complex meters
33. To perform dorian and mixolydian scales in every key using moveable shapes
34. To perform advanced-level chords
35. To demonstrate further advanced right-hand technique
36. To improvise a solo over basic 12-bar blues and ii-V7-I chord progressions
37. To develop skills playing with alternate tunings such as drop D tuning (sixth string tuned down to low D)
38. To perform intermediate-level solo guitar literature with three voices
39. To perform in a variety of ensembles and styles
40. To evaluate career opportunities related to music and guitar

Repertoire and Exercises

Bill Swick, the founder of the guitar program at Las Vegas Academy has compiled his own materials for the class. These consist of original compositions and also arrangements for guitar ensemble by composers such as Sor, Carulli, and their contemporaries. The ensemble arrangements are for guitar trio and quartet. In addition,

solo guitar studies and works by Sor, Giuliani, Carulli, Carcassi, Sanz, DeVisee, Tárrega, and Villa-Lobos are used. Other studies include “ Jazz Rhythms” and the Wohlfart studies. Bill Swick has also developed a collection of methods for learning the fundamentals of guitar playing and also specializing in solo classical guitar, chord melody, improvisation, and sight reading. Along with these materials, he has developed a collection of play-along accompaniments for several of the pieces and exercises used in his curriculum.

Assessment

There is a playing test every other week in which students perform two pieces appropriate for their level. Students record these pieces and their grade is determined by computer software that determines the note accuracy of the performance. On weeks that there is not a playing test, students have the opportunity to play three solo pieces for the class. These are graded on a pass/fail basis. Each quarter, every student is required to play a minimum of nine solos for the rest of the class. In addition, students are required to attend and participate in performances. Students are also required to review a peer’s performance once every quarter.

Summary

The three curricula examined here show a variety of approaches to a guitar class. Guitarcurriculum.com follows in the tradition of the large ensemble, but replaces the orchestra and band instruments with guitars. Like traditional ensembles, classical technique and repertoire are the focus. The Mesa school guitar curriculum embraces the guitar’s high profile in the world of popular music. Students learn to play with a pick as well as with the fingers, and a high priority is placed on exposing students to many styles

of music. Music literacy is also emphasized in this curriculum. The Las Vegas Academy curriculum is intended for highly motivated aspiring professionals. Students learn classical technique, picking technique, and improvisation. Students have many opportunities to perform and part of their grade comes from evaluating their own performances as well as those of their peers. Of all three curricula, the Las Vegas Academy curriculum has the most sophisticated assessment system, making use of technology to allow students to be assessed one at a time without taking time away from class.

High School Guitar Curriculum

Philosophy

Justification

Studies done by the Austin classical guitar society show that there is a large population of students that want to learn guitar, and are not necessarily interested in participating in the more traditional school ensembles such as choir, band, or orchestra. Teaching guitar in schools can provide a new population of students with the benefits of having music as part of their general education. The philosopher Vernon Howard contends that by developing the imagination and contributing to personal and cultural identity, the study of music enhances an individual's understanding of oneself and his or her environment and therefore deserves a place in liberal education. It is not so much that the study of music enables students to achieve greater success in other academic areas, but that it is an area of knowledge and skills that contribute to a complete self (9). The complex interaction of physical skills, emotional exploration, symbolic representation and interpretation, planned execution, instinctual reaction, and critical reflection involved in the music making process makes the study of music a worthy part of everyone's education. As Howard puts it, "Becoming educated about music is to create the conditions of music educating us in turn" (21).

The guitar's affordability, versatility and prominence in popular music in some ways make it a superior choice for schools. It can function as a solo instrument, and also has a place in popular music ensembles in cultures all over the world. Having a guitar program in a school can and should open up the possibility for students to continue participating in music throughout their lives.

Priorities

Being the launch pad for lifelong participation in music is a primary goal of this curriculum. In order to achieve this, a variety of popular and classical techniques will be covered. Additionally, students will develop the skills they need to learn music by reading traditional and non-traditional notation as well as by ear. The ensemble skills students learn in this program will prepare them for any kind of ensemble they wish to join, while the finger style technique will open up the possibilities to realize rich textures on the instrument in a solo setting. Students will also develop skills in improvisation and composition. After going through all four years of this curriculum, students will be prepared to major in music, start a band, or learn and write music on their own.

Teaching Approach

The teacher will play the role of a facilitator of learning, acting as the most experienced member of the learning community and encouraging active participation among the students. In the relationship between teacher and students, the teacher should be an authoritative figure as opposed to authoritarian, making sure students understand why they are being asked to work on any given task. To help establish this, the teacher will play with the students on a regular basis. Within the classroom, the teacher will create an environment free of judgment, and strive to give as much positive feedback as possible. This will nurture a healthy musical self-concept in students, which will in turn increase motivation. A strong music literacy component of the class will add to students' musical self-concepts.

To maintain motivation, the teacher should keep in mind that research shows that high school aged students tend to attribute success and failure to external, uncontrollable factors, such as luck. This can be extremely detrimental to a student's motivation. Every

effort should be made to show that students are in control of their success. Sequencing activities in a way that sets students up for success is essential, especially in the beginning. In addition, having students regularly evaluate their own performances and discuss how preparation impacts performance will encourage healthy attitudes about the causes of success.

Teacher preparation

In order to teach this class successfully, the teacher should have a strong background in guitar and improvisation, in addition to the skills one normally develops by earning a bachelor's degree in music education. A strong background in guitar in this case means proficiency playing with a pick and with classical technique, being able to play scales, chords, and arpeggios and sight read in all positions. Additionally, in the field of classical guitar, the teacher should be able to play a forty minute program of solo works of a similar difficulty level to the Villa-Lobos preludes. In the field of improvisation, the teacher should be able to demonstrate improvisation techniques prominent in blues, rock, country, folk, and jazz music.

Structure of Curriculum

The curriculum that follows takes what I view as the most valuable aspects of all three of the existing curricula examined in the previous section and combines them in a way that maximizes intrinsic motivation. From guitarcurriculum.com, I am following closely the sequence of right hand technical development and would also recommend that any teacher subscribe to and use their library. The sequence is organized in a way that students are always set up for success, and this will increase student motivation. The library makes it possible to work with an ensemble of mixed levels, which is a very

common scenario in a school setting. I also feel it is valuable to cover popular music, as the Mesa curriculum does. This idea is backed up by research which proves that students are more motivated when they are working with music they like. Another valuable aspect of the Mesa curriculum is the effort to make connections between music and other subjects. The Las Vegas Academy curriculum also covers popular music techniques, such as playing with a pick and improvising. Much class time can be saved by devising assessment tools similar to those used by the Las Vegas Academy.

In the realm of technique, students will begin by learning classical technique. In the second semester of the ninth grade, playing with a pick will be introduced. This will allow for the development of a proper right hand position for fingerstyle playing. Throughout the curriculum, students will practice both with a pick and with the fingers of the right hand. As a result, students will be proficient in the techniques required to play whatever style of music they wish.

Musicianship and technique will go hand in hand. For example, as students practice scales to develop technique, they will also learn about whole steps and half steps, practice building scales by the pattern of whole steps and half steps, and work on memorizing key signatures. As students learn chords and arpeggios, they will also learn how to build a chord and find different voicings elsewhere on the instrument. Expressive devices such as articulation and dynamics will be covered early on and an awareness and instinct for expressive playing will be fostered.

Music literacy will play an essential role in the curriculum. The goal of this is to help acculturate the students to the music they perform, and thereby add to their musical self-concept. In addition to an introduction to theory and history classes that college

music majors take, popular music and the history of the guitar will be covered. One day of every week will be set aside to focus on music literacy, and it will also be reinforced on all the other days with either informal discussion or minute essays on the topic at hand.

Every effort will be made to allow students to choose some of the repertoire that the class will study. Research shows that studying music which students already find meaningful increases motivation. Ideally, the literacy component of the class will lead students to find meaning in music with which they are not familiar with as well. Motivation can also be boosted by balancing the difficulty of repertoire with students' abilities in a way that makes it likely for students to experience flow when playing together.

This curriculum assumes that class would meet five days a week for fifty minutes. Four days a week will be dedicated to developing instrumental skills and rehearsing. One day every week will be dedicated to music literacy. The daily schedule for rehearsal days will have four components. There will be a ten-minute warm up, in which students will practice tone production, scales, arpeggios, and play exercises together. This will be followed by five to ten minutes of listening. The time allotted for listening can be used to reinforce what is being covered in the music literacy section of the class, to familiarize students with their ensemble music, or to help to motivate students. After the listening time, fifteen minutes can be used to practice and review skills and concepts. The remaining fifteen to twenty minutes can be used to rehearse ensemble repertoire.

There are four year-long levels of instructions through which students can progress. This makes it possible for a completely inexperienced freshman to progress to

an advanced level by the senior year, while also leaving room for students who have had the benefit of private lessons to begin at a more advanced level if they wish to do so. If it should happen that an upperclassman with no experience wants to begin guitar classes at his or her own grade level, this could be accommodated with a combination of private instruction, peer instruction, and a competency based placement exam.

This curriculum strives to encourage students to gain as much of a complete and well-rounded understanding of music and their instruments as possible. At the same time, the sequence and materials should encourage intrinsic motivation. Part of this strategy is to make music literacy an essential part of the curriculum, departing from the tradition of using every class as rehearsal time and covering literacy as an afterthought. Also incorporated in this strategy is an effort to avoid rote memorization of things like note names, and chords, and instead explain how the student can find the notes and build chords on their own. This will hopefully enable them to grasp new concepts more quickly and instill a healthy sense of curiosity.

Goals

The following set of goals come from the Indiana State Standards for music.

Level 1

- H.2.1 Play with appropriate tone quality, accurate tuning and intonation, and good breath support, posture, and hand position.
 - Demonstrate a healthy posture for playing the guitar
 - Demonstrate a proper playing position in both hands, for both classical/fingerstyle and playing with a pick
 - Demonstrate ability to tune a guitar using an electronic tuner
 - Develop the habit of playing with a clean, robust tone without excess noise when using a pick as well as the fingers of the right hand
- H.2.2 Play major scales, three forms of minor scales, and chromatic scales.
 - Play the following major scales in the open position: C, G, D, A, E, F, B-flat
 - Play the following natural minor scales in the open position: A, E, B, D, G

- Play a chromatic scale
- H.2.3 Play a variety of repertoire accurately and expressively with correct pitches and rhythm, and appropriate tempo, dynamics, phrasing, and articulation.
- H.2.4 Play a variety of historical and contemporary repertoire from Western and non-Western cultures that uses both traditional and non-traditional notation.
- H.2.6 Play an appropriate part in a variety of large and small ensembles, demonstrating well-developed ensemble skills.
- H.2.7 Learn conducting patterns and techniques and follow cues of teacher and student conductors.
- H.3.2 Improvise a simple melody over a major or minor primary chord progression.
- H.3.3 Embellish a melody by altering its rhythmic structure or by adding or changing notes such as passing tones and other non-harmonic tones.
- H.5.1 Read and perform instrumental scores observing symbols pertaining to pitch, rhythm, dynamics, tempo, articulation, and expressive detail.
- H.5.2 Interpret non-standard notation used in various contemporary scores.
- H.5.3 Sight-read music with an appropriate level of difficulty in major and minor keys, using a consistent method.
- H.6.1 Listen to recordings of instrumental ensembles playing appropriate repertoire. Identify and describe instrumentation, texture, compositional devices, form, style, and genre.
- H.6.2 Compare two recordings of a work and note similarities and differences in phrasing, tempo, dynamic levels, articulations, and prominence given to various parts.
- H.6.3 Analyze and discuss compositional elements heard in works being studied such as meter, cadences, harmonic progressions, phrasing, and musical devices and their effect on performance.
- H.6.5 Identify compositional elements in repertoire being studied that may convey a particular emotion or mood.
- H.7.1 Discuss the musical qualities in instrumental repertoire heard or studied that evoke various responses or emotions in listeners and performers.
- H.7.5 Identify and demonstrate appropriate performance behaviors in a variety of concert venues.
- H.8.1 Understand the physiological basis for good playing posture and technique.
- H.8.6 Recognize how instrumental performance can be enhanced through related art forms such as dance and visual arts.
- H.9.1 Explore the genre, style, composer, and historical background of repertoire being studied.
- H.9.3 Perform instrumental repertoire in an authentic style that reflects its culture of origin, and consider the role music plays in that culture.

Level 2

- H.2.1 Play with appropriate tone quality, accurate tuning and intonation, and good breath support, posture, and hand position.

- H.2.2 Play major scales, three forms of minor scales, and chromatic scales.
- H.2.3 Play a variety of repertoire accurately and expressively with correct pitches and rhythm, and appropriate tempo, dynamics, phrasing, and articulation.
- H.2.4 Play a variety of historical and contemporary repertoire from Western and non-Western cultures that uses both traditional and non-traditional notation.
- H.2.5 Play a variety of repertoire with a difficulty level of 4 (on a scale of 1 to 6).
- H.2.6 Play an appropriate part in a variety of large and small ensembles, demonstrating well-developed ensemble skills.
- H.2.7 Learn conducting patterns and techniques and follow cues of teacher and student conductors.
- H.3.1 Create an improvised melody over a twelve bar blues chord progression.
- H.3.2 Improvise a simple melody over a major or minor primary chord progression.
- H.3.3 Embellish a melody by altering its rhythmic structure or by adding or changing notes such as passing tones and other non-harmonic tones.
- H.3.6 Improvise solos on original melodies over given chord progressions.
- H.4.1 Compose and play independent warm-ups to improve technique, tone quality, and intonation.
- H.4.2 Compose warm-ups that address technical problems in repertoire being studied.
- H.4.3 Compose warm-ups using stylistic devices found in repertoire studied.
- H.4.4 Transpose a given melody for one instrument to another.
- H.5.1 Read and perform instrumental scores observing symbols pertaining to pitch, rhythm, dynamics, tempo, articulation, and expressive detail.
- H.5.2 Interpret non-standard notation used in various contemporary scores.
- H.5.3 Sight-read music with an appropriate level of difficulty in major and minor keys, using a consistent method.
- H.6.1 Listen to recordings of instrumental ensembles playing appropriate repertoire. Identify and describe instrumentation, texture, compositional devices, form, style, and genre.
- H.6.2 Compare two recordings of a work and note similarities and differences in phrasing, tempo, dynamic levels, articulations, and prominence given to various parts.
- H.6.3 Analyze and discuss compositional elements heard in works being studied such as meter, cadences, harmonic progressions, phrasing, and musical devices and their effect on performance.
- H.6.4 Listen to, analyze, and discuss the relationship of movements or sections in extended works being played such as a suite or symphony.
- H.6.5 Identify compositional elements in repertoire being studied that may convey a particular emotion or mood.
- H.7.1 Discuss the musical qualities in instrumental repertoire heard or studied that evoke various responses or emotions in listeners and performers.
- H.7.2 Use appropriate musical terminology in establishing criteria and creating a rubric to be used in evaluating the quality of instrumental performances.

- H.7.3 Use established criteria and appropriate musical terminology to write critiques of instrumental concerts.
- H.7.4 Establish criteria for selecting solo or small ensemble repertoire, based on level of difficulty and appropriateness for specific performance venues.
- H.7.5 Identify and demonstrate appropriate performance behaviors in a variety of concert venues.
- H.8.1 Understand the physiological basis for good playing posture and technique.
- H.8.2 Understand acoustical properties of various performance venues and the implications for tone production.
- H.8.3 Explore and identify musical devices that portray programmatic aspects of music being studied such as “Spring” from Vivaldi’s *The Seasons*.
- H.8.5 Compare instrumental works and other art forms with similar characteristics and effects to enhance understanding and interpretation of the music.
- H.8.6 Recognize how instrumental performance can be enhanced through related art forms such as dance and visual arts.
- H.9.1 Explore the genre, style, composer, and historical background of repertoire being studied.
- H.9.2 Investigate the cultural origin and evolution of specific instruments as related to music being studied.
- H.9.3 Perform instrumental repertoire in an authentic style that reflects its culture of origin, and consider the role music plays in that culture.
- H.9.4 Understand and describe characteristics of musical works, types of ensembles, and performance styles appropriate for specific situations.
- H.9.5 Research and write an informative article about repertoire being studied that could be used for publicity, in a concert program, or as part of an “informance.”
- H.9.6 Discuss opportunities and preparation for further study and careers in instrumental music.

Level 3: All grade 10 standards in addition to the following

- H.2.10 Play a variety of appropriate repertoire in small ensembles with one student per part.
- H.3.4 Improvise a harmony part to a given familiar melody.
- H.3.5 Improvise solos utilizing jazz techniques such as half-valves, scoops, and lip bends.
- H.4.5 Write original compositions or arrangements to be performed by the ensemble.
- H.8.4 Read the text of vocal works that serve as the basis for larger instrumental compositions such as folk songs or hymns.
- H.8.7 Respond to specific writing prompts such as, “What should be the role of competition in an instrumental ensemble?”

Level 4: All previous standards in addition to:

- H.3.7 Improvise melodies, harmonies, and accompaniments in styles from various musical eras or cultures.

Scope and Sequence

There will be three categories of skills and concepts that will be covered in this curriculum: musicianship, instrument technique, and music and guitar literacy. Though listed separately here, they will overlap in actual instruction. Within each category are subcategories, some of which continue throughout all four levels, and some which are specific to a particular level. The following chart breaks down the skills and concepts covered in each of the three categories by quarter.

Scope and Sequence

Level and Quarter	Musicianship	Instrument Technique	Music and Guitar Literacy
Level 1 Quarter 1	Rhythmic Skills:	Posture and Hand Position:	
	Practice keeping steady beat	Demonstrate and practice a classical playing position	Cover biographical information of leading guitarists in popular music, art music, and world music from the 20th and 21st centuries
	Practice playing simple, non-syncopated rhythms with whole notes, half notes, quarter notes, and 8 th notes and rests.	Develop an arch in the right hand wrist by resting the thumb on the bass strings and strumming chords with the fingers using an outward motion. (rasgueado)	Discuss their contributions to music and culture
	Practice playing in duple, triple, and quadruple meter.	Practice plucking individual strings with the thumb, index, and middle fingers using free strokes	Discuss their playing techniques
	Fundamentals of Music Notation:	3 fundamentals of Left hand Technique: Thumb in middle of neck, across from middle finger; space between palm of hand and guitar neck; play on fingertips, keeping fingers curved.	Listen to their songs and be able to identify at least three of them
	Identify and work with whole notes, half notes, quarter notes, 8 th notes	Playing techniques:	Discuss the similarities and differences among the various genres of music
	Learn to find letter names of notes on a treble clef staff.	Tune the guitar with an electronic tuner	
	Understand and work with the following terms: sharp, flat, accidental	Tune the guitar by matching pitch	
	Practice reading chord diagrams	Strum with thumb	
	Intervals, Scales, and Harmony:	Strum with fingers (rasgueado)	
	Practice tuning by matching pitch	Play arpeggios with p-i-m free strokes	

Scope and Sequence

	Understand difference between whole steps and half steps and build major scales using pattern: wwhwwwh	Fret individual notes with fingers of the left hand	
	Expression:	Fret open chords E, A, B7 with left hand	
	Practice playing with dynamics	Reading Music:	
	Learn musical terms for dynamics	Read and strum simple rhythms	
		Learn notes on first 3 strings of guitar up to 5 th fret	
		Sight read single line simple melodies on the first 3 strings	
		Ensemble Skills:	
		Play scales and melodies in unison	
		Play pieces with melody and chordal accompaniment with two groups of students	
		Learn to follow a conducting pattern	
Level 1 Quarter 2	Rhythmic Skills:	Playing Techniques:	Continue with same objectives through quarter 2
	Practice playing in duple, triple, and quadruple meter.	Continue to play arpeggios with p-i-m	
	Introduce syncopation	Play melodies and scales alternating i-m	
	Introduce 16 th notes	Add open chords C, G, D, F, E minor, and A minor	
	Fundamentals of Music Notation:	Reading Music:	
	Introduce 16 th notes	Read and strum syncopated rhythms	
	Intervals, Scales, and Harmony	Sight read single line syncopated melodies on the first 3 strings	
	Practice chromatic scale	Learn notes on all 6 strings up to 5 th fret	
	Memorize the following major scales: C, G, D	Sight read single line simple melodies on lowest 3 strings	

Scope and Sequence

	Build minor scale with pattern: whwwhww	Ensemble Skills:	
	Expression:	Play music with three parts using three groups of students	
	Practice different types of articulation	Practice playing expressively together, matching articulation and dynamics	
	Practice terraced dynamics		
	Practice crescendo/decrescendo evenly and gradually		
Level 1 Quarter 3	Rhythmic Skills:	Posture and Hand Position	Continue with same objectives through quarter 3
	Practice more complex rhythms with whole notes, half notes, quarter notes, and 8 th notes	Demonstrate a comfortable position for playing with a pick	
	Introduce compound meters: 6/8 and 12/8	Demonstrate proper picking technique	
	Fundamentals of Music Notation:	Continue to practice with classical technique as well as with a pick	
	Practice learning simple melodies by rote and writing them down in standard notation	Playing Techniques:	
	Intervals, Scales, and Harmony:	Play arpeggios with p-i-m-a	
	Introduce intervals of major 3 rd , minor 3 rd , P4, and P5	Play scales and melodies with a pick	
	Practice identifying intervals by ear	Strum chords with a pick	
	Practice identifying major and minor scales by ear	Continue to practice all learned classical techniques	
	Memorize the following Major scales: A, E	Reading Music:	

Scope and Sequence

	Memorize the following natural minor scales: A, E	Sight read syncopated melodies which use all 6 strings	
	Build major and minor triads	Ensemble Skills:	
	Expression:	Continue to practice music with two or three groups of students	
	Discuss and practice principles of phrasing: Dynamic Contour, breathing between phrases		
	Practice changing timbre by altering the angle of attack and right hand placement		
Level 1 Quarter 4	Rhythmic Skills:	Playing Techniques:	Continue with same objectives through quarter 4
	Continue to practice with learned meters and rhythms	Continue to practice all learned techniques	
	Fundamentals of Music Notation:	Introduce and practice ascending and descending slurring techniques	
	Practice learning syncopated melodies by rote and writing them down in standard notation	Reading Music:	
	Intervals, Scales, and Harmony:	Sight read polyphonic music with two voices.	
	Introduce intervals: TT, Major and minor 6 th , major and minor 7 th	Ensemble Skills:	
	Memorize the following major scales: F, B-flat	Continue to practice music with two or three groups of students	
	Memorize the following natural minor scales: B, D, G		
	Introduce minor pentatonic scale		
	Expression:		

Scope and Sequence

	In an ensemble setting, discuss and decide how to play a piece of music expressively		
Level 2 Quarter 1	Rhythmic Skills:	Playing Techniques:	Music Theory:
	Review and practice skills and concepts from grade	Review and practice skills and concepts from grade 9	Interval Identification
	Fundamentals of Music Notation:	Tune the guitar to itself, using various methods	Building major and minor triads
	Review concepts from grade 9	Introduce barre chords. Throughout the school year practice E form and A form barre chords.	Identifying types of non-chord tones
	Learn to play from tablature and discuss pros and cons of tablature vs. standard notation	Reading Music:	World Music:
	Intervals, Scales, and Harmony:	Practice sight reading melodic lines in the 5th position	As an ensemble, play at least one piece from a non-Western culture
	Review and practice skills and concepts from grade 9	Practice reading polyphonic music with two voices in the 1 st and 5 th position	Discuss the culture from which this piece came
	Practice Identifying all simple intervals	Ensemble Skills:	
	Expression:	Practice playing in a large ensemble made up of three groups, each playing a different part, with a conductor	
	Review and practice skills and concepts from grade 9	Practice playing in trios without a conductor	
	Improvisation/Composition:		
	Practice embellishing melodies by changing rhythms, adding passing tones, ornaments, etc.		
	Practice improvising over 12 bar blues progression		

Scope and Sequence

Level 2 Quarter 2	Rhythmic Skills:	Playing Techniques	Music Theory
	Practice repertoire with hemiola in 6/8	Practice two octave moveable major scale patterns, with right hand alternating i-m	Transposition
	Practice reading syncopated rhythms	Practice two octave moveable major scale patterns, using alternate picking	Formal Analysis
	Fundamentals of Music Notation:	Continue to practice arpeggios using p-i-m-a	World Music:
	Practice playing from tablature and discuss pros and cons of tablature vs. standard notation	Continue to practice barre chords	As an ensemble, play at least one piece from a non-Western culture
	Intervals, Scales, and Harmony:	Learn letter names of notes in the 5 th position	Discuss the culture from which this piece came
	Introduce Harmonic and Melodic minor and practice in keys: A, E	Reading Music:	
	Introduce dominant, major, and minor 7 th chords	Practice sight reading melodic lines in the 5 th position	
	Expression:	Practice reading polyphonic music with two voices in the 1 st and 5 th position	
	Learn vibrato technique and discuss performance practice for vibrato	Ensemble Skills:	
	Practice following dynamics and articulation written in scores	Practice playing in a large ensemble made up of three groups, each playing a different part, with a conductor	
	Experiment with phrasing, dynamics, and articulation in scores that do not include expression indications.	Practice playing in trios without a conductor	
	Improvisation/Composition:		
	Compose exercises to address technical issues in repertoire		

Scope and Sequence

	Analyze the form of pieces the ensemble is playing		
	Practice composing pieces in forms discussed in class		
	Write songs using a 12-bar blues progression		
Level 2 Quarter 3	Rhythmic Skills:	Playing Techniques	Music Theory
	Introduce 5/8 meter	Practice two octave moveable minor scale patterns, using alternate picking as well as alternating i-m	Seventh chords
	Continue to practice syncopated rhythms	Continue to practice barre chords	Figured bass and chord progressions
	Intervals, Scales, and Harmony:	Learn letter names of notes in 7 th position	World Music:
	Introduce concept of chord progressions	Practice Tremolo technique	As an ensemble, play at least one piece from a non-Western culture
	Analyze chord progressions in popular music	Practice sight reading melodic lines in the 7 th position	Discuss the culture from which this piece came
	Practice 12 bar blues progression in key of E and A	Practice reading polyphonic music with two voices in the 1 st through 7 th positions	
	Expressiona;	Ensemble Skills:	
	Continue to practice skills and concepts learned in ensemble repertoire	Practice playing in a large ensemble made up of three groups, each playing a different part, with a conductor	
	Improvisation/Composition:	Practice playing in trios without a conductor	
	Practice transposing melodies to new keys		
Level 2 Quarter 4	Rhythmic Skills:	Playing Techniques	Music Theory

Scope and Sequence

	Introduce 7/8 meter	Continue to review all skills and concepts learned so far	Composition project
	Continue to practice syncopated rhythms	Begin practicing 3 octave scales: E major and 3 forms of minor, F major and 3 forms of minor	
	Intervals, Scales, and Harmony:	Reading Music:	World Music:
	Analyze chord progressions in ensemble repertoire	Practice sight reading melodic lines in the 7 th position	As an ensemble, play at least one piece from a non-Western culture For instance: Guitarcurriculum.com has very accessible arrangements of music from Africa and Japan.
	Expression:	Practice reading polyphonic music with two voices in the 1 st through 7 th positions	Discuss the culture from which this piece came
	Continue to practice skills and concepts learned in ensemble repertoire	Ensemble Skills:	
	Improvisation/Composition:	Practice playing in a large ensemble made up of three groups, each playing a different part, with a conductor	
	Review all learned skills and concepts	Practice playing in trios without a conductor	
Level 3 Quarter 1	Rhythmic Skills:	Playing Techniques:	Music History
	Practice playing ensemble repertoire in a variety of simple and compound meters	Review and practice all learned skills and concepts	Trace the history of popular music in the United States from the mid-19 th century to the present day
	Play heavily syncopated music in an ensemble setting	Continue to develop barre chord technique	Discuss the guitar's role in popular music
	Intervals, Scales, and Harmony:	Practice playing music that requires the left hand to shift to different positions	Discuss the forces that shaped popular music such as technology, influential figures, and social and cultural trends

Scope and Sequence

	Practice playing 12-bar blues progression in E, A, D, G, F, and B-Flat	Practice playing music that requires the right hand to switch between playing single notes, chords, and arpeggios	
	Practice playing major scales, 3 forms of minor scales, pentatonic, and blues scales in all keys	Learn at least one piece in an alternative tuning	Discuss similarities and differences between popular music and art music
	Practice identifying scales, chords, and intervals by ear	Reading Music:	World Music:
	Practice identifying scales, chords, and intervals by reading them in standard notation, without the guitar	Practice sight reading melodic lines in the 9 th , 10 th , and 12 th positions	As an ensemble, play at least one piece from a non-Western culture. For example: if the ensemble is advanced enough, you could try an arrangement of the solo guitar music of Miroslav Tadic.
	Expression:	Practice reading polyphonic music with three or more voices in the 1 st -7 th positions	Discuss the culture from which this piece came
	Continue to review and practice all learned skills and concepts	Ensemble Skills:	
	Discuss and practice rubato with a conductor and also in small groups without a conductor	As a large ensemble, rehearse and present a program of varied, level-appropriate repertoire	
	Discuss performance practice of various styles and periods	Practice appropriate repertoire in duos, trios, or quartets without a conductor	
	Improvisation/Composition:		
	Continue to practice all learned skills and concepts		
	In a group, arrange any popular song for guitar ensemble		
	Practice improvising accompaniments to a given melody		

Scope and Sequence

	All students compose or arrange a short piece for the ensemble to play		
	Become familiar with basic jazz improvisation techniques such as bebop scales, generic patterns, and chord substitution		
Level 3 Quarter 2	Rhythmic Skills:	Playing Techniques:	Music History
	Practice playing ensemble repertoire in a variety of simple and compound meters	Review and practice all learned skills and concepts	Trace the history of popular music in the United States from the mid-19 th century to the present day
	Play heavily syncopated music in an ensemble setting	Continue to develop barre chord technique	Discuss the guitar's role in popular music
	Intervals, Scales, and Harmony:	Practice playing music that requires the left hand to shift to different positions	Discuss the forces that shaped popular music such as technology, influential figures, and social and cultural trends
	Practice playing 12-bar blues progression in E, A, D, G, F, and B-Flat	Practice playing music that requires the right hand to switch between playing single notes, chords, and arpeggios	
	Practice playing major scales, 3 forms of minor scales, pentatonic, and blues scales in all keys	Learn at least one piece in an alternative tuning	Discuss similarities and differences between popular music and art music
	Practice identifying scales, chords, and intervals by ear	Reading Music:	World Music:
	Practice identifying scales, chords, and intervals by reading them in standard notation, without the guitar	Practice sight reading melodic lines in the 9 th , 10 th , and 12 th positions	As an ensemble, play at least one piece from a non-Western culture
	Expression:	Practice reading polyphonic music with three or more voices in the 1 st -7 th positions	Discuss the culture from which this piece came

Scope and Sequence

	Continue to review and practice all learned skills and concepts	Ensemble Skills:	
	Discuss and practice rubato with a conductor and also in small groups without a conductor	As a large ensemble, rehearse and present a program of varied, level-appropriate repertoire	
	Discuss performance practice of various styles and periods	Practice appropriate repertoire in duos, trios, or quartets without a conductor	
	Improvisation/Composition:		
	Continue to practice all learned skills and concepts		
	In a group, arrange any popular song for guitar ensemble		
	Practice improvising accompaniments to a given melody		
	All students compose or arrange a short piece for the ensemble to play		
	Become familiar with basic jazz improvisation techniques such as bebop scales, generic patterns, and chord substitution		
Level 3 Quarter 3	Continue to practice and refine concepts from quarters 1 and 2	Continue to practice and refine concepts from quarters 1 and 2	Guitar History
	Intervals, Scales, and Harmony:		Trace the history of the guitar, starting with earliest guitars with 6 single strings
	Learn diminished and whole tone scales		Cover influential guitarists and guitar builders
	Learn diminished and augmented chords		Cover development of using standard notation instead of tablature
			Cover development of steel string and electric guitar
			World Music:

Scope and Sequence

			As an ensemble, play at least one piece from a non-Western culture
			Discuss the culture from which this piece came
Level 3 Quarter 4	Continue to practice and refine concepts from quarters 1-3	Continue to practice and refine concepts from quarters 1-3	Guitar History
			Trace the history of the guitar, starting with earliest guitars with 6 single strings
			Cover influential guitarists and guitar builders
			Cover development of using standard notation instead of tablature
			Cover development of steel string and electric guitar
			World Music:
			As an ensemble, play at least one piece from a non-Western culture
			Discuss the culture from which this piece came
Level 4 Quarter 1	Rhythmic Skills:		
	Continue to practice reading syncopated rhythms and odd time signatures	Throughout the year, continue to develop facility, sight reading level, and ensemble skills with increasingly difficult repertoire	College Prep Music Theory and Ear Training
	Play rhythmically advanced repertoire in ensemble		Interval, scale, and chord Identification
	Intervals, Scales, and Harmony:		Melodic and Harmonic dictation
	Learn and memorize voicings for extended chords such as 9, 11, 13, etc.		Harmonic and formal analysis of repertoire being played by ensemble

Scope and Sequence

	Continue to refine expressive techniques in ensemble		World Music:
	Improvisation/Composition		As an ensemble, play at least one piece from a non-Western culture
	Arrange a jazz standard for guitar ensemble		Discuss the culture from which this piece came
	Compose an original work for either solo guitar or guitar ensemble		
Level 4 Quarter 2	Improvisation/Composition		College Prep Music Theory and Ear Training
	Rehearse and revise student compositions and arrangements		Interval, scale, and chord Identification
	Have students direct rehearsals of their own pieces, making decisions about interpretation		Melodic and Harmonic dictation
			Harmonic and formal analysis of repertoire being played by ensemble
			World Music:
			As an ensemble, play at least one piece from a non-Western culture
			Discuss the culture from which this piece came
Level 4 Quarter 3	Improvisation/Composition		College Prep Music History
	Prepare student compositions/arrangements for performance		General overview of style periods: discuss a few prominent figures from each period and listen to examples of their music
			Write program notes for concerts
			World Music:

Scope and Sequence

			As an ensemble, play at least one piece from a non-Western culture
			Discuss the culture from which this piece came
Level 4 Quarter 4	Improvisation/Composition		College Prep Music History
	Perform and record student arrangements/compositions. Write a reflective essay about the experience.		General overview of style periods: discuss a few prominent figures from each period and listen to examples of their music
			Write program notes for concerts
			World Music:
			As an ensemble, play at least one piece from a non-Western culture
			Discuss the culture from which this piece came

Assessment

As in any instrumental class, most assessment will take place informally, as the students practice in class. In addition to this, students can be assessed with video playing tests as long as there is at least one computer station in the classroom. This will allow students to play their tests one at a time instead of losing a whole day of rehearsal for testing. The teacher can grade the video playing tests outside of class and set aside some time from the next class to provide written feedback and discuss.

Video tests will take place bi-weekly. Sample rubrics for video tests can be found in the second appendix at the end of this document. On weeks that there is not a video test, a short music literacy quiz or homework assignment will be given. In addition, there will be a monthly literacy exam. Lastly, students will be required to attend and participate in all performances, and also to participate in post-performance peer evaluations. Proper performance etiquette will be discussed in class and they will be graded for this at performances.

Repertoire, Exercises, and Teacher Resources

Ensemble Repertoire Collections:

Rachmaninoff. *The complete Laurindo Almeida anthology of guitar trios*. Pacific, MO: M. Bay Publications, 2005.

Austin Classical Guitar Society. Educational Outreach Program of the Austin Classical Guitar Society. <http://www.guitarcurriculum.com/static/index.html> {accessed September 20, 2012-January 28, 2013}.

Bach, Johann Sebastian. *8 Chorale: Bearbeitet Fur 3 Oder 4 Gitarren = 8 Chorales Arranged for 3 or 4 Guitars*. Mainz: Schott, 1988.

Musique pour 3 & 4 guitares Music for 3 & 4 guitars. 1900.

- *Musique Pour 3 Et/Ou 4 Guitares = Music for 3 and/or 4 Guitars*
- Yppan, 1990.

Trios for guitars = Gitarrentrios
. Budapest: Editio Musica Budapest, 2007.

Murdick, Kent. *13 easy trios for guitar*. Pacific: Bill's Music Shelf, 2010.

Noad, Frederick. *The Frederick Noad guitar anthology*. New York [etc.]: Amsco, 1974.

Reiser, Ekkehard. . Mainz [u.a.]: Schott, 1975.

Swick, William. *Easy Ensemble Series*. PDF files available for purchase at <http://www.billswick.com/products.htm>

Gitarren (2 Oktavgitarren ad lib.) einfach oder chorisich zu besetzen : Spielpartitur. Mainz: Schott, 1960.

Original compositions and arrangements for guitar ensemble (Intermediate to Advanced Difficulty)

Cardoso, Jorge, and Antonello Lixi. *Liliana* -
2000, 2004.

Duarte, John W. *Madrigalia: 3 guitars*. Amsterdam: Broekmans & Van Poppel, 1974.

Duarte, John W. . Mainz: Schott, 1984.

Dyens, Roland. *Varna: future memories*. Saint-Romuald, QC: Productions d'Oz 2000, 2012.

Castet. *Sonate pour 3 guitares = for 3 guitars*

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Kleynjans, Francis, and Annette Kruisbrink. *Imagerie: opus 43* -
Productions d'Oz, 2002.

Kleynjans, Francis. *Passacanon: opus 260*. Saint-Romuald, QC: Productions d'OZ, 2010.

Koshkin, Nikita. *Let's play together: for 3 guitars = pour 3 guitares*. Paris: H. Lemoine, 1993.

Leisner, David. *Roaming: for three guitars* -
Yppan, 2002. -

Mozart, Wolfgang Amadeus, and Emilio Pujol. *Sonatine Viennoise*. Paris: Editions Max Eschig, 1969.

Piazzolla, Astor, and Gianluca Tremendo. *L'Evasion*. Ancona, Italia: Berben, 1975.

Fin de siglo: pour 3 guitares = for 3 guitars. Paris: H. Lemoine, 1995.

. Paris: H. Lemoine, 2000.

Roux, Patrick. *Carnaval: 3 guitares = 3 guitars*. Saint-Romuald: D'Oz, 1997.

*L'Estro armonico: concerto no 12, RV 265 : [3
guitares = 3 guitars]*. Saint-Romuald: D'Oz, 2002.

York, Andrew. *Attic* -
-Yppan, 1997.

Methods and Exercises

New Guitar Method.

London: Tecla Editions, 1995.

Bay, William and Christiansen, Mike. *Mastering the Guitar: A Comprehensive Method*
y ' Pacific, MO Mel Bay 1996.

- Brouwer, Leo. *Estudios Sencillos*. Editions Max Eschig. 1972.
- Carcassi, Matteo. Simon Wynberg, ed. *25 Melodic and Progressive Studies opus 60*. Heidelberg. Chanterelle.
- Carlevaro, Abel. Translation by Jihad Azkoul and Bartolome Diaz. *School of Guitar: Exposition of Instrumental Theory*. Boosey & Hawkes. 1984.
- Duarte, John W. and Zea, Luis. *The Guitaris* ' England. Universal Editions.
- Kircher, Irina and Montes, Alfonso. *Guitar Intro Series*. Heidelberg. Chanterelle. 2007.
- Milan, Luis. Charles Jacobs, ed. *El Maestro*. University Park. The Pennsylvania State University Press. 1982.
- Pujol, Emilio. Translated by Brian Jeffery. *Guitar school: a theoretical-practical method for the guitar based on the principles of Francisco Tárrega*. Boston. Editions Orphée. 1983.
- Shearer, Aaron. *Learning the Classic Guitar*. Books 1-3. Pacific, MO. Mel Bay. 1990.
- Sor, Fernando, and Brian Jeffery. *The Complete Studies, Lessons, and Exercises for Guitar*. London: Tecla Editions, 2003.
- Sor, Fernando. *Method for the Spanish Guitar*. New York: Da Capo Press, 1971.
- Tagliarino, Barrett. *Guitar Fretboard Workbook: A Complete System for Understanding the Fretboard*.
- Tennant, Scott. *P N y C ' q H U.S.A.*
Alfred 1995.

Teacher Resources

- Duke, Robert A. *Intelligent Music Teaching*. Austin. Learning and Behavior Resources. 2005.
- Glise, Anthony. *Classical Guitar Pedagogy: A Handbook for Teachers*. Pacific, MO. Mel Bay. 1997.
- Jorgensen, Estelle R. *In Search of Music Education*. Urbana and Chicago. University of Illinois Press. 1997.

Appendix 1: Sample Lesson Plans

Detailed plan for the first month

The first month is crucial for the establishment of good habits. Since this class is meant for beginners, the first month will focus on fundamental skill and concept development. As the first month progresses, we will slowly transition to the four part format described in the philosophy, consisting of warm up, listening, new skill/concept practice, and rehearsal. For the first month, new skills will briefly be reviewed on days reserved for literacy. But as the class develops, this can be phased out so that the whole day can be focused on literacy.

Sequencing activities so that students are set up for success with little effort will help build musical self-concepts in beginning students. Once students get started playing, balancing difficulty level of class activities with students' ability levels will create opportunities for students to experience flow, which will also add to their motivation.

Week 1:

Objectives:

1. Identify parts of the guitar
2. Correct posture and hand position
3. rasgueado strumming technique with the index finger
4. simple 3 string C, G, G7, and E minor chords
5. reading chord diagram
6. reading basic rhythms

Procedure:

Day 1:

1. Before students get instruments out, go over footstool placement and sitting position
2. Use a visual aid to go over the anatomy of the guitar.

Parts to identify

- Body
- Soundboard
- Rosette
- Bridge
- Soundhole
- Tuning keys
- Head

- Neck
- Fretboard
- Frets
- Strings, numbered 1-6

3. Hand out instruments and arrange all students so that their hands are in clear view if possible (It is helpful if the teacher has a guitar with a strap so that they can easily move around the class to help students)

4. Go over correct posture and remind students throughout the class when they fall out of correct posture.

- Sit up tall, on front of chair
- Left foot on footstool
- Guitar resting on left leg
- Neck at 45 degree angle from the floor, making the head of guitar approximately level with the student's head. "Head to head" is a good key phrase to remind students of the proper angle of the neck.

5. Have students place thumb on 4th string and practice strumming downward through strings 1-3 with the back of their index fingernail on their own.

6. As a group, practice strumming together to a steady beat

7. Tell students that while they are strumming these three open strings, they are actually playing an e minor chord.

8. By rote, show students the C chord on the first three strings and the G chord on the first three strings.

9. Practice playing all chords with a steady beat.

10. Divide the class into three parts and assign each a different chord. Then, use the three groups to play the progression C-Em-G-C. Practice this with four, three, or two strums for each chord. Also, after a few repetitions, assign a different chord to each group.

11. End with a game to review the parts of the guitar. Offer prizes to the first students to answer, but don't let a student answer more than once. Prizes could be candy, guitar picks, nail files, or whatever the teacher deems appropriate.

Day 2:

1. Review anatomy of guitar

2. Ask students to sit in proper guitar position. Imitate the students who are not sitting in proper position and ask them to critique your posture.

3. Play chord progression from day 1 together

4. On a piece of paper, have students draw a visual representation of each chord and share it with the class.
5. On the board, draw a standard chord diagram and label all components
6. Have students come to the board to identify where the fingers would be placed for the C, E minor, and G chords
7. Using a standard chord diagram, show students the G7 chord on strings 1-3
8. Divide students in groups of four and have them compose their own progressions with the four chords they know
9. After working with each group individually, have students return to their normal seats
10. Introduce strumming upward with the index finger and practice playing 8th notes by rote with all four chords

Day 3:

1. Spend first 15 minutes of class reviewing guitar anatomy, posture and hand position, strumming techniques, and chords
2. Spend the rest of the class time watching and discussing videos of a wide variety of guitar playing styles. Make sure to include at least one video with which the students will likely be familiar. Also, show at least one video of high school student guitar ensembles playing. (Available on guitarcurriculum.com)

Guide the discussion by having students:

- Compare and contrast each player's technique, posture, and hand position
- Discuss the possible benefits, disadvantages of each approach

Day 4:

1. Before students get guitars out, use a visual aid to learn the various parts of a note (head, stem, flag)
2. Practice identifying whole notes, half notes, quarter notes and 8th notes
3. Define time signature, measure, and bar line
4. Practice singing simple rhythm exercises in duple, triple, or quadruple meter, no longer than four measures, using whole, half, quarter, and 8th notes
5. Have students pick up their instruments and practice playing rhythms with the chords they know
 - Be sure to check for posture and hand position
 - Have students use upward strum for upbeats

6. Divide class in four groups and assign each group a different chord. For rhythm exercises which are four measures long, practice playing a different chord on each measure.

7. Once rhythms are mastered, add dynamics to the exercise. Define piano and forte

Day 5:

1. Before handing guitars out, have each student write a four-measure rhythmic exercise, using whole, half, quarter, or eighth notes, with a different chord written above each measure and dynamics of piano or forte indicated. Help each student individually to make sure that everything is done correctly.

2. Divide students into four groups, assigning a different chord to each group. Practice playing through each student's exercise. Allow the composer of each exercise conduct the group when they are playing his or her piece.

Week 2:

Objectives:

1. Review material from week 1
2. Pluck individual strings with p and i
3. Play simple melodies by rote on the treble strings
4. New chords, E major and two finger chords A and A minor
5. As a two part ensemble, play music with a melody and chord accompaniment

Procedure:

Day 1:

1. Warm up by playing through a few of the students' exercises from week 1.
2. Play a short audio or video clip of guitar ensemble music and listen to it as a class.
3. Introduce free stroke in thumb and index finger. Practice alternating between thumb and index on strings 3 and 2
 - Be sure that the index finger strikes string at oblique angle, inside the thumb, and the tip of the finger moves toward the palm of the hand.
4. Play "Spy Tune" (guitarcurriculum.com) guitar part two for class and teach it to the class by rote.

5. Play in unison as a class with written dynamics.
6. Teach the class by rote the drone accompaniment on the open first string.
7. Divide class into two groups and take turns playing melody and drone accompaniment. Make sure that the melody group plays dynamics. The teacher can play the bass line along with the class.
8. Finish the class by reviewing rhythms and strumming chords from week 1.

Day 2:

1. Warm up by practicing p-i free strokes and spy tune.
2. Play the same listening example from day 1, but this time have students tap their feet quietly along with the example and listen for changes in dynamics. Afterwards, discuss the changes in dynamics and what affect they had on the music.
3. Teach students the first two phrases of the melody to ode to joy in the key of C by rote on the first two strings. Use p for the second string and i for the first string.
 - As always, be sure students are demonstrating a healthy posture and their hands are moving properly.
4. Review the C and G chords and use these to accompany the class while they play the melody.
5. Divide class in two groups and have one group play the melody while the other group accompanies.
6. If there is still time, spy tunes and practice reading rhythms with whole, half, quarter, and eighth notes.

Day 3:

1. Spend 15 minutes reviewing everything learned so far.
2. Use the remainder of the class to discuss any guitarist who has a high profile in popular culture. The teacher may let the students take a vote on who to discuss if they wish.
 - Watch videos of the selected artist
 - Briefly discuss their biography
 - Discuss their technique and hand position and the advantages and disadvantages that may come with playing this way

Day 4:

1. Warm up by practicing free strokes with p and i

2. Listen to a new example of guitar ensemble music
3. Practice rhythms with C, G, G7, and E minor chords
4. Using a chord diagram, show students three new chords on strings 1-3: E Major, A major, and A minor
5. Divide class into four groups and assign each one a different chord. Practice playing progressions with the new chords.
6. Rehearse “Spy Tune” and “Ode to Joy” to refine ensemble and dynamics

Day 5:

1. Warm up by practicing free strokes with p and i
2. Listen to example from day 4
 - Have class keep time along with the example
 - Try to get them to hear the pattern of accents to figure out what the meter is
 - Listen for changes in dynamics and discuss the affect on the music.
3. Divide students into groups of two and have each pair write out a rhythm, chord progression with at least one of the new chords from the week, and dynamics
4. Practice playing each progression as a class
5. Rehearse “Spy Tune” and “Ode to Joy”

Week 3:

Objectives:

1. Review weeks 1 and 2
2. Learn names of notes on open strings
3. Tune instrument with an electronic tuner
4. Begin to use the m finger to pluck individual strings
5. Play arpeggios on the first 3 strings using p-i-m

Procedure:

Day 1:

1. Warm up by practicing p-i alternation
2. Give students choice of playing “Spy Tune” or “Ode to Joy”

3. Watch a video or listen to a song featuring guitar of the teacher's choice
4. Introduce free stroke with m finger
5. Define "Arpeggio" and practice playing p-i-m-i arpeggios on strings 1-3
6. Continue to practice this right hand technique while holding down different chords with the left hand
7. Divide the class into four groups and practice playing chord progressions, but instead of strumming, have students play arpeggios
8. Rehearse "Spy Tune" and "Ode to Joy" to continue to refine dynamics and ensemble

Day 2:

1. Warm up by reading and strumming rhythms
2. Watch or listen to same example from day 1
 - Have students try to determine the meter
 - Listen for tone quality and dynamics
 - Discuss how to describe tone quality
3. Use mnemonic device to teach students letter names of notes on open strings. (Easter Bunny Gets Depressed After Easter)
4. Show students how to use an electronic tuner and give them time to practice
5. Practice chord progressions with p-i-m arpeggios
6. Show students how to play drone accompaniment to "Spy Tune" with m finger
7. Rehearse "Spy Tune" and "Ode to Joy"

Day 3:

1. Tune instruments with electronic tuners
2. Practice p-i-m arpeggios
3. Watch videos of any young classical guitarist (early 20s at the oldest) and discuss:
 - Tone
 - Sitting and hand position
 - Technique
 - Dynamics
 - How many parts do you hear going on at once?

Day 4:

1. Tune instruments with electronic tuners
2. Warm up with p-i-m arpeggios
3. Listen to an example that represents a style that has not been heard in class yet
4. Practice reading and strumming rhythms with chords
5. Practice playing progressions with p-i-m arpeggios
6. Show students third phrase of “Ode to Joy” by rote
7. Rehearse “Spy Tune”

Day 5:

1. Tune instruments with electronic tuners
2. Warm up by reading and strumming rhythms with chords
3. Listen to example from day 4 and discuss
 - Ask students what stands out to them
 - Discuss tone and dynamics
 - Determine meter
4. Review new phrase of “Ode to Joy”
5. Practice progressions with p-i-m arpeggios
6. Rehearse “Spy Tune” and “Ode to Joy”

Week 4:

Objectives:

1. Review weeks 1-3
2. Learn how to find notes on treble clef staff
3. Practice reading pieces and exercises with open strings

Procedure:

Day 1:

1. Tune instruments with electronic tuner and allow students to choose warm up from choices: p-i-m arpeggios, reading and strumming rhythms, “Ode to Joy,” or “Spy Tune”

2. Listen to an example of a finger style guitarist who uses modified classical technique to play popular music
3. Using visual aid, identify the lines and spaces on the musical staff and the treble clef
4. Explain how the treble clef shows you where to find the note G, that each line and each space represents a letter from A-G, and that they are arranged in alphabetical order
5. Practice finding letter names of notes together in class, if the teacher would like to, a game can be made out of this and prizes offered.
6. Review open strings on the guitar and show students where these are written on the staff
7. Practice reading the notes on the open strings using short examples with only whole notes or half notes. Use i for the second string, m for the first string, and p for everything else.
8. Rehearse “Spy Tune” and “Ode to Joy”
9. Tell class there will be a video quiz at the end of the week on “Ode to Joy” and a new song they will learn tomorrow

Day 2:

1. Tune using an electronic tuner and warm up by reading and strumming rhythms using whole, half, quarter, and eighth notes.
2. Listen to same example from day 1.

Discuss:

- Tone quality
 - If using a video, compare this artist’s technique with a purely classical technique
 - Describe the musical possibilities opened up by using this technique
3. Review how to find notes on the staff
 4. Review the notes on the open strings
 5. Divide the class into three groups and hand out music to “Beginnings” (available on guitarcurriculum.com) or any other piece that only uses open strings.
 6. Instruct each group to work on their part independently, and go around the room to help each group.
 7. Rehearse first 16 measures of “Beginnings”

8. Rehearse “Ode to Joy” and “Spy Tune”

Day 3:

1. Tune with an electronic tuner and spend 10 minutes reviewing “Beginnings”
2. Spend remainder of class watching and discussing videos of any finger style guitarist

Discuss

- Bio and musical influences of artist
- Technique, compare and contrast with classical technique and discuss advantages and disadvantages
- Tone
- Dynamics

Day 4:

1. Warm up with p-i-m arpeggios
2. Listen/watch video of a solo jazz guitarist
3. Explain to class how the video quiz will work
4. Practice reading and strumming rhythms
5. Rehearse all three pieces learned so far

Day 5:

1. Help students complete the first video quiz
2. If space allows, students who are not taking a quiz can practice on their own or watch videos of guitarists.

Title: Finding the notes on the guitar

Level 1, 1st quarter

Previous knowledge: Lines and spaces on staff, note names in treble clef, open strings on the guitar

Main Objective(s):

1. To distinguish between half steps and whole steps.
2. Memorize open strings on the guitar.
3. Demonstrate ability to find notes on guitar using knowledge of whole steps and half steps.

Standards:

H.5.1 Read and perform instrumental scores observing symbols pertaining to pitch, rhythm, dynamics, tempo, articulation, and expressive detail.

Materials: Guitars, Large visual of Piano Keyboard, chalkboard, markerboard

Procedure:

- Begin by reviewing letter names of notes on treble clef.
- Using visual of piano keyboard, show that there is a black key between all notes except B & C, and E & F
- Define half step in two ways:
 - 1. On the piano, the interval between one key and the very next adjacent one on either side, whether it be white or black.
 - 2. On the guitar, the distance of one fret.
- Define a whole step as two half steps, meaning two keys over on the piano, or two frets on the guitar.
- Practice fretting notes all over the guitar and finding the notes a whole step or a half step on either side of the note.
- Review the names of the open strings on the guitar, remind students that there is only a half-step between B & C and E & F
- Explain concept of sharp and flat
- Practice going up each string to the fifth fret, saying the letter names of each note as you play.
- After going through each string together, have students come to the board and write the notes on a staff.

Extension activities:

- Without using guitars, have students say on which string and which fret to find a given note.
- Practice writing out songs students have learned by rote.
- Once students have worked with these concepts for a week and internalized how to find the notes, start working on memorizing the notes in the first position, one string at a time.

Assessment:

1. Be sure to call on all students to make sure they are following along during the activity.
2. After going through this activity and reviewing in the next class, a short paper quiz or video quiz can be given, asking students to define whole steps and half steps, and to find a few notes in the first position.

Motivation:

Students' musical self-concept is nurtured by learning how the instrument works, and how to find the notes on their own instead of memorizing the notes arbitrarily.

Higher Order Thinking Skills:

1. Synthesis and application of multiple concepts

Auditory: it's music

Visual: Use of a keyboard as a visual aid, use of chalkboard to illustrate musical alphabet and staff

Kinesthetic: Playing instruments

Title: Building a Major Scale

Level 1, 1st quarter

Previous knowledge: Whole steps and half steps, memorize notes on the first 3 strings in the first position.

Main Objective(s):

1. To learn the pattern of half steps and whole steps in a major scale.
2. To use this pattern to build major scales starting from any note.
3. Define key signature

Standards:

H.2.2 Play major scales, three forms of minor scales, and chromatic scales.

Materials: Guitars, blank staff paper, pencils, chalkboard

Procedure:

Day 1:

- Begin by reviewing letter names of notes, whole steps/half steps, and sharps and flats
- Define a major scale as the following pattern of whole steps and half steps:
wwhwww
- As a group, start on C and follow the pattern to build the C Major scale
- After the students play the scale, have them write it down.
- Repeat this for G, pointing out that in order for the pattern to unfold when starting on G, we have to play F# instead of F.
- Build an F major scale as a group. This time, be sure to have a student point out that we have to play B flat instead of B. Ask questions to point them in the right direction.
- Finish the activity by slowly playing through the three scales.

Day 2:

- Review concepts from day 1
- Practice in the key of D and B flat
- Have students take note that starting on each note gives a scale a unique number of sharps or flats. Define key signature this way.

Extension activities:

- As scales become memorized, focus on the right hand and make sure that students are alternating i and m if playing with the fingers, or alternate picking when playing with a pick.
- After working with this concept for two weeks, have students begin to memorize key signatures.

Assessment:

1. Have students write out scales, with intervals written underneath
2. Play scales as a group

Motivation: Showing students the structure of the scale, and having them practice building their own scales will add to their musical self-concepts.

Higher Order Thinking Skills:

1. Synthesis and application of multiple concepts
2. Analysis of number of sharps and flats when defining key signature

Auditory: it's music

Visual: Writing notes on the staff

Kinesthetic: Playing instruments

Composition lesson plan 1: Embellishing an existing melody

Level 2, quarter 1

Previous knowledge: blues progression, minor pentatonic scale

Main Objective: Practice elaborating on a given musical theme by:

- a. changing the order of notes
- b. altering rhythms

Standards:

- H.4.3 Embellish a melody by means of adding notes or by varying a portion of the rhythmic structure of the melody.

Materials: Students' instruments, manuscript paper, pencils (recording device can substitute for paper and pencil).

Procedure:

- Warm up by playing the following blues head in unison. Half the class can accompany with a 12-bar blues progression in E while the other half plays the melody, and then the groups can trade parts.

Three staves of musical notation for guitar, each starting with a treble clef and a 7/8 time signature. The first staff is labeled 'Guitar' and starts with a '7' above the staff and an '8' below. The second staff is labeled 'Guit.' and starts with a '5' above the staff and an '8' below. The third staff is labeled 'Guit.' and starts with a '9' above the staff and an '8' below. All three staves contain the same melody: a sequence of notes (E4, G4, A4, B4, C5) with various rhythmic values and ties.

- Ask class for ideas on how we can preserve one element of the theme while changing another- if students have trouble with this open question, play an example of one type of elaboration and ask students to identify it.
- Codify students' work by recording or having them write it down.
- Write one example of each type of elaboration on the board to help the visual learners
- Give students two minutes to come up with their own elaboration of the original theme.
- Go around the room and give everyone a chance to play their creation
- Repeat this process with other simple repetitive blues heads, "Now's the time," "Blues in the Closet"

Extension activities:

- Divide students into groups of three, have one student create a four-measure theme and the other two create elaborations on the theme to come up with an original 12-bar blues head.
- Create a game in which you play a theme and pass it around the room, each person has to elaborate on the theme in an original way.

Assessment: Students will turn in their recordings or what they have written along with an explanation of how they have altered the given theme.

Motivation:

- Having students create new music that the whole class will play will benefit students' musical self-concepts.
- Playing student compositions as a class is an opportunity for students to experience flow.

HOTS:

1. Analysis of elements of musical material
2. Synthesis and application of elements in an original way

Auditory: it's music

Visual: students will have the option of writing down their work, teacher will write as well as play examples.

Kinesthetic: Playing instruments and singing

Arts Integration: Patterns and elaboration in visual art, architecture, and dance

History: Development of the harmonic language of jazz and blues/ The influence of blues on Jazz

Lesson Plan: **Barre Chords**

Level 2, Quarter 1

Time frame: 4 days to introduce concept. Several weeks to build the dexterity to play a barre chord with ease

Main objective(s):

- To play major, minor, and dominant 7th barre chords using the E chord shape
- To transpose chords to any key by moving the chord shape up and down the neck

Standards:

- H.4.4 Transpose a given melody for one instrument to another.
- H.5.2 Interpret non-standard notation used in various contemporary scores.

Materials: Instruments, capos

Procedure:

Day 1:

1. Explain that developing the facility to play barre chords is a long process that can take several weeks. Emphasize the importance of daily practice.
2. Practice placing barre across 5th fret. Have students pluck each string to make sure they are properly fretting each string. Try building the barre one string at a time, first holding down two strings at once, then three, etc.
3. Review the open E major, minor, and dominant 7th chords.
4. Place a capo on the fifth fret and play the chords again.
5. Explain that when you play barre chords, your finger acts as a capo. The advantage to using your finger instead of a capo is that you can move your fingers all over the neck without stopping in the middle of a song.
6. Remove capo and play chords in open position
7. Re-finger chords so that finger one is free to play a barre
8. Place barre on the fifth fret and practice placing the E major, minor, and dominant 7th chord shapes while holding the barre down. Use a chord diagram as a visual aid
9. Be sure to help each student individually before moving on to the day's next activity

Day 2:

1. Pick a student(s) to explain how to re-finger open chords to leave finger one available to play a barre.
2. Practice playing barre chords in the fifth position using the E major, minor, and 7th shapes.
3. Have students rest their hands while you point out that the root of the open E chord is on the sixth string. Explain that when using the E shape to build barre chords, the root of the chord is always on the sixth string.
4. Call on students to say what the root is when the barre is on the 1st fret, 2nd, etc.
5. Practice playing barre chords and identifying the roots up to the 7th fret.

Day 3:

1. Review basic concept of playing a barre and finding the root of the chord.
2. Practice playing barre chords with the E shape
3. Explain that we can make a barre chord out of any open chord, and that the E and A shapes are the most common ones in popular music.
4. Review the open A major, minor, and 7th chords.
5. Place a capo on the 5th fret and play the same chord
6. Call on a student to remind the class of the steps we took to make an E barre chord: 1. Re-finger chord so that finger one is free to play the barre. 2. Place the barre and then place the chord shape in relation to the barre.
7. Practice playing barre chords using the A shape
8. While students rest their hands, explain that we find the root of A shape chords on the fifth string.
9. Practice identifying the roots of A shape barre chords up to the 7th fret

Day 4:

1. Practice playing E shape and A shape barre chords and identifying the roots.
2. Break students into three groups and assign each group a I, IV, or V chord.
3. Practice playing a 12-bar blues progression in A
4. Transpose the progression to different keys by moving the barres to different places.

Extension Activities:

1. Have students play a 12 bar blues progression on their own, then break students up into small groups and have them take turns improvising solos over the 12 bar blues.
2. Teach students popular songs using barre chords
3. Have students transpose songs using barre chords

Assessment:

1. Constant monitoring in class
2. video quiz

Motivation: Showing students how they can use this skill to play popular songs that they already listen to will add to student motivation.

Higher Order Thinking Skills:

1. Synthesis and application of multiple concepts

Auditory: it's music

Visual: Use of a chord diagram as a visual aid

Kinesthetic: Playing instruments

Music Literacy Lesson

Level 1: Profiles of famous guitarists

Wes Montgomery

Previous Knowledge: Listen to examples of his playing in class at least two times before this lesson.

Main Objectives: To learn about the technical and musical characteristics of Wes Montgomery's playing as well as basic biographical information.

Standards:

H.7.1 Discuss the musical qualities in instrumental repertoire heard or studied that evoke various responses or emotions in listeners and performers.

H.8.1 Understand the physiological basis for good playing posture and technique.

H.9.1 Explore the genre, style, composer, and historical background of repertoire being studied.

H.9.2 Investigate the cultural origin and evolution of specific instruments as related to music being studied.

Materials: paper and writing utensil, video "The Life and Music of Wes Montgomery" available on youtube.

Procedure:

1. Watch a video of any performance of Wes Montgomery, tell students to pay special attention to the technique of both hands.
2. Discuss Montgomery's unorthodox technique, and how it may have benefitted or hindered his playing. Have students try to play a scale and a melody, imitating Montgomery's right hand technique.
3. Present facts about Montgomery's life and career, making sure that students record his birth and death dates, the city where he grew up, and the names of artists with whom he played. (use video if possible)
4. Listen to two more examples of Montgomery's playing and ask students to identify and list characteristics of his style. Listen especially for: legato, treatment of eighth notes, accent patterns, rhythms. More advanced: listen for the form of his tunes and also a typical form in his solos.
5. If more time is left in class, listen to another example and discuss.

Extension Activity:

Play an audio recording of Wes Montgomery in a later class and try to have students identify it.

Assessment:

Have students turn in their notes or write a minute essay about the presentation at the end of class or in the beginning of the next class.

Motivation:

Acculturation to the world of music and guitar adds to students' musical self-concepts.

Higher Order Thinking Skills:

Analysis of techniques and the musical outcomes that result in playing with a certain technique

Auditory: Analytical listening

Visual: The use of video

Kinesthetic: Playing instruments using Montgomery's technique

Music Literacy lesson plan

Level 4:

Melodic dictation with popular tunes

Previous Knowledge: Major and minor scales in all positions

Main Objectives: To be able to learn a melody by ear and write it out in standard notation.

Standards:

H.2.2 Play major scales, three forms of minor scales, and chromatic scales.

H.4.4 Transpose a given melody for one instrument to another.

Materials: pencils and staff paper

Procedure:

1. Ahead of class time, the teacher should prepare excerpts from five melodies from popular songs or TV themes that students will be familiar with. These melodies should stay within one major or minor key, and have very few or no accidentals. Excerpts should be four to eight measures long.
2. Pick one melody and play it twice for the class. Have students silently tap their feet while you play.
3. Ask students to identify the meter of the example.
4. Have students clap out the rhythm of the melody, play it again if necessary.
5. Have students write down the rhythm of the melody.
6. Play the scale from which the melody comes with the class.
7. Play the melody again and have the students find the note on which the melody starts and ends. Have the students write these notes down.
8. Next have students outline the contour of the melody and identify step-wise or leaping motion.
9. By now, students should be pretty close to playing the melody on their own. Help the ones who are still having trouble. Once students can play the melody, have them write it out in standard notation.
10. Time permitting, repeat this process with the four other melodies.

Extension Activity:

As you continue to work with students, push them to be able to play the melody after hearing fewer repetitions.

Go through the same procedure with melodies from the classical literature with which students may not be familiar.

Assessment:

Students turn in their work.

Motivation:

Working with popular music

Learning a skill that will empower students to learn music on their own, increasing their musical self-concepts.

Higher Order Thinking Skills:

Analyzing melodic contour

Auditory: Music

Visual: Notation

Kinesthetic: Playing instruments

Music Literacy Lesson Plan

Level 3:

Technology's influence on music: The electric guitar

Previous Knowledge: none required

Main Objectives:

To discuss how the invention of the electric guitar changed the instrument's role in music

Standards:

H.9.2 Investigate the cultural origin and evolution of specific instruments as related to music being studied.

H.8.2 Understand acoustical properties of various performance venues and the implications for tone production.

Materials: Youtube videos or recordings of Count Basie band with Freddie Green, and also recordings of Charlie Christian. Youtube videos explaining how electric guitars work. Youtube video of GE Smith demonstrating the history of the electric guitar.

Procedure:

1. Have students compare and contrast the guitar styles of Freddie Green with the Basie Band and Charlie Christian playing in a bebop group.
2. Have students discuss how the invention of the electric guitar enabled Christian to play as a soloist in a bebop group.
3. Watch video explaining how the pickups in the electric guitar work.
4. If possible, have electric guitars and amps available for students to try. Have students experiment with the pickup selector switch and tone knobs and discuss how they affect the sound of the instrument.
5. Watch video of GE Smith demonstrating the history of the electric guitar.

Extension Activity:

1. Practice jamming with a blues progression using electric guitars.
2. Practice playing popular songs with electric guitars.

Assessment:

1. Have students write a minute essay discussing how the development of the electric guitar changed the role of the instrument in popular music.

Motivation:

Acculturating students to the world of the guitar will add to their musical self-concepts.

Studying popular music will increase motivation to participate.

Higher Order Thinking Skills:

Analyzing the playing styles of two different guitarists.

Auditory: Music

Visual: Videos

Kinesthetic: Playing instruments

Music Literacy Lesson Plan

Level 2:

Building Major and Minor Triads

Previous knowledge: Basic open chord shapes, how to find notes, notes in first position, major and minor scales, intervals of major and minor third.

Main Objectives:

Students should be able to identify the notes in a major or minor triad and find multiple voicings on the guitar

Standards:

H.2.2 Play major scales, three forms of minor scales, and chromatic scales.

H.6.3 Analyze and discuss compositional elements heard in works being studied such as meter, cadences, harmonic progressions, phrasing, and musical devices and their effect on performance.

Materials: Guitars, pencils, staff paper

Procedure:

1. Warm up with a C major scale. Have one student write the scale on the board, and another student number the notes one to eight.
2. Have the class play the open C chord and ask the students to identify the note they are playing on each string, and then to identify what number each note is in the scale.
3. Repeat steps 1 and 2 for the key of G and the key of F.
4. Ask students if they recognize the pattern. Then explain that to build a major triad, you can use any combination of the first, third, and fifth notes of the major scale.
5. As a class, play any song that uses a I-IV-V progression in the key of C. Either a popular song or a blues progression works best. At first, use the open chords that students are used to playing.
6. Ask a different student to re-voice each chord in a way they haven't played it before.
7. Practice playing the same song with the new chord voicings. If switching between chords is too much for the students, split the class into three groups and assign each a chord.

8. Repeat this procedure in A minor and E minor, or whatever keys are needed to play a simple pop song that the students already know.

9. Learn a new song that uses a combination of major and minor chords and have the students practice re-voicing the chords.

Extension Activity: Have students make an arrangement for a small guitar ensemble of any popular song, using different chord voicings from the original.

Assessment: At the end of this activity, have students write down two major scales and two minor scales, and indicate which notes belong in the triad.

Motivation:

The opportunity to learn popular music and make it original by altering the chord voicings should increase motivation.

Mastering this skill will add to students' musical self-concepts

Higher Order Thinking Skills:

Deducing a pattern from two examples, and applying the pattern to new material

Auditory, Visual, Kinesthetic:

Auditory: music

Visual: working with notation

Kinesthetic: Playing instruments

Appendix 2: Assessment tools

Peer Performance Evaluation form

Describe the following aspects of the performance

Performer's posture and hand position:

Tone:

Accuracy:

Use of dynamics, vibrato, rubato, and articulation for expression:

List three things the performer did well:

List one thing the performer could work on:

How might you suggest the performer work on this?

Video Quiz Rubric

Ensemble Part

Instructions: Play the assigned ensemble part or excerpt. You will be graded on how well you meet the following four conditions:

1. Correct posture and hand position
2. Correct notes and fingering
3. Tone Quality
4. Play indicated dynamics and articulation

Video Quiz Rubric

Giuliani Studies

This quiz can be given for any of the 120 daily right hand studies by Mauro Giuliani

Student will be graded on how well they meet the following four conditions:

1. Correct posture and hand position
2. Correct finger movement in right hand, and use of indicated fingers
3. Efficient finger movement in left hand (minimal excess movement)
4. Correct notes

A: Meets all four conditions

B: Meets three out of four conditions

C: Meets two out of four conditions

D: Meets one out of four conditions

F: No conditions are met

Video Quiz Rubric

Ode to Joy and Beginnings

Play the melody to Ode to Joy and your part in “Beginnings” in whatever order you choose. Be sure to practice correct posture/position and technique. You will be graded on how well you meet these four conditions:

1. Demonstrate correct posture, hand position, and technique
2. Use correct fingers indicated on the score
3. Play correct notes and rhythms
4. Follow indicated dynamics

A: Meets all four conditions

B: Meets three out of four conditions

C: Meets two out of four conditions

D: Meets one out of four conditions

F: No conditions are met

Video Quiz Rubric

Instructions: Play a two octave G major scale and a one octave C major scale. Play each scale twice: once with a pick and once with the fingers on the right hand. You will be graded on note accuracy as well as technique.

A: All four conditions must be met: 1. Student plays correct notes, 2. demonstrates all three aspects of a proper left hand position (Thumb in middle of neck, space between guitar neck and palm of hand, plays on fingertips), 3. right hand maintains proper position, and 4. alternates fingers and pick direction correctly.

B: Three of the four conditions are met

C: Two of the four conditions are met

D: One of the four conditions is met

F: No conditions are met

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Philosophy section from High School Guitar Curriculum Outline

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