

12-2007

A Two-Year Classical Guitar Ensemble for Pre-College Educational Settings

Andrew Clark
Columbus State University

Follow this and additional works at: https://csuepress.columbusstate.edu/theses_dissertations



Part of the [Music Education Commons](#)


Recommended Citation

Clark, Andrew, "A Two-Year Classical Guitar Ensemble for Pre-College Educational Settings" (2007).
Theses and Dissertations. 92.
https://csuepress.columbusstate.edu/theses_dissertations/92

This Thesis is brought to you for free and open access by the Student Publications at CSU ePress. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of CSU ePress.

A TWO-YEAR, CLASSICAL GUITAR ENSEMBLE CURRICULUM FOR
PRE-COLLEGE EDUCATIONAL SETTINGS

Andrew Clark



Digitized by the Internet Archive
in 2012 with funding from
LYRASIS Members and Sloan Foundation

The undersigned, appointed by the Schwob School of Music at Columbus State University, have examined the Graduate Music Project titled

A TWO-YEAR, CLASSICAL GUITAR ENSEMBLE CURRICULUM FOR
PRE-COLLEGE EDUCATIONAL SETTINGS

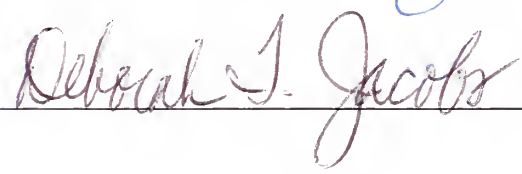
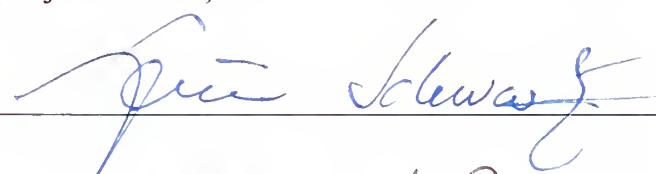
presented by Andrew Clark

a candidate for the degree of Master of Music in Music Education

and hereby certify that in their opinion it is worthy of acceptance.



(Project Advisor)



A Two Year, Classical Guitar Ensemble Curriculum for Pre-College Educational Settings

Andrew Clark

Columbus State University

December 2007

Abstract

Forty-seven classical guitar ensemble works of various styles have been selected and ordered sequentially with regard to both right and left-hand technical, notational, and ensemble concepts. An evaluation of each work's representation of the aforementioned concepts is provided with illustrated excerpts from the music scores. This collection of works is presented in a logical and sequential order to form a two year, classical guitar ensemble curriculum for pre-college educational settings.

Table of Contents

Abstract.....	iii
Table of Contents.....	iv
Introduction.....	1
A Two Year, Classical Guitar Ensemble Curriculum for Pre-College Educational	
Settings.....	4
Conclusion.....	54
Appendix A	
Summary of Works, New Concepts, Technical Reiterations.....	56
Appendix B	
Index of Works.....	62
References.....	66

When developing a classical guitar ensemble curriculum for beginning students, several considerations must be taken. It is necessary to choose repertoire that appropriately reflects the technical issues being addressed in a lesson plan. Furthermore, it is vital that the instructor presents these issues in a logical and sequential order. In addition to assigning music that reflects a didactic order of left and right-hand technical issues, the sequence of ensemble music presented throughout a pre-college guitar curriculum must also appropriately reflect both ensemble and notational issues.

Regarding right hand technique, the most effective approach for the beginning classical guitar student is to avoid alternation of the right hand fingers during the early stages of instruction. Therefore, each right hand finger is assigned to a corresponding string; for instance, the *a* (*anular*, or ringfinger) finger only executes strokes on the first string, the *m* (*medio*, or middle finger) finger only executes strokes on the second string, the *i* (*indice*, or index finger) executes strokes on the first finger, and *p* (*pulgar*, or thumb) executes strokes on the fourth string. Ensemble pieces that are introduced during this time should feature single melodic lines so that this basic technique may be applied. Once students have an understanding of this technique, ensemble parts are introduced that feature accompanied melodies. This ensemble music features the right hand technique of alternating the thumb (*p*) with *i*, *m*, or *a*. The next logical step is to then present ensemble music that features two notes simultaneously executed by the right hand fingers. Once students have an understanding of these concepts, ensemble parts begin to feature right hand arpeggio patterns. The final two concepts of right hand technique that ensemble music presented here introduces are single string alternation, followed by cross-string alternation on adjacent strings.

In consideration of technical needs regarding the left hand, ensemble parts presented at the beginning of the curriculum should be in first position, so as to avoid left hand shifting. Also, ensemble music at this stage should not require barring, slurring, or awkward stretches; the guitar ensemble music chosen will be presented in a manner that gradually introduces these left hand concepts.

In addition, the ensemble music presented in this curriculum will take into consideration notational concerns as well. The ensemble music develops sequentially with regard to rhythmic complexity, meter and time signature, key signature, accidentals, and high registers. For instance, the guitar ensemble pieces featured in the beginning of this curriculum will be in the key of C major or a minor, simple meter, virtually void of accidentals, and require minimal rhythmic subdivision.

Besides technical issues, an important feature of this curriculum is the presentation of a diverse range of musical styles. The works presented span approximately 400 years and are comprised of transcribed, as well as original works, of renaissance, baroque, classical, romantic, modern, Spanish, South American, and folk music.

Finally, the guitar music presented in this curriculum will take into consideration issues that may arise in particular ensemble situations. For instance, it is common for the different guitar parts of a piece to range in difficulty. It is pointed out when this occurs, but it is not perceived as a problem, as the range of difficulty between parts may reflect the range of talent and experience that often occurs in the classroom. In conclusion, the technical, notational, and ensemble aspects of each piece have been thoroughly analyzed

with the intention of presenting a two year pre-college ensemble guitar curriculum that is in a logical, accessible, and sequential order.

Summary of Right/Left Hand Technical Concepts and Notational Issues

Right Hand	<ol style="list-style-type: none"> 1. <i>I</i>, <i>m</i>, and <i>a</i> are assigned to corresponding strings. 2. Alternating <i>p</i> with <i>i</i>, <i>m</i>, or <i>a</i>. 3. Playing two notes simultaneously 4. Arpeggio patterns 5. Single string alternation 6. String crossing
Left Hand	<ol style="list-style-type: none"> 1. Shifting 2. Slurring 3. Stretches 4. Barring
Notation	<ol style="list-style-type: none"> 1. Rhythm 2. Meter 3. Key Signature 4. Accidentals 5. High Registers

A Two Year, Classical Guitar Ensemble Curriculum for Pre-College Educational Settings

An ideal work for the beginning ensemble is *Danza*, by Giorgio Mainerio (Nye, 2004, p. 103). Guitar I, the most difficult part, requires the *i*, *m*, and *a* fingers to execute strokes on the corresponding third, second, and first strings:

Figure 1: m. 1-3

The musical score consists of four staves, each representing a guitar part. All staves are in treble clef and 2/4 time. The first measure of each staff begins with a forte (*f*) dynamic marking. Guitar I (top staff) plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Guitar II (second staff) plays: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. Guitar III (third staff) plays: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. Guitar IV (bottom staff) plays: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3.

Guitar I is almost exclusively in quarter notes, with the occasional pair of eighth notes and a dotted half note in the final measure. Guitar II should require the student to assign the *i*, *m*, and *a* fingers to the fourth, third, and second strings. The second part features more rhythmic diversity, as the player is required to play dotted half notes, half notes, quarter notes, and eighth notes. Guitar II, however, requires less playing than the first, as it is mostly in half notes. Guitars III and IV require the right hand to play exclusively with *p*. This is not a demanding technique, and is therefore even simpler than Guitars I and II.

Danza is also suitable for the left hand. All of the parts are in first position, and there are several repeated notes and open string notes. Part IV, in particular, is mostly repeated strokes of the fifth string open.

This particular work also presents few notational concerns. *Danza* is in a minor and common cut time, but it may be simpler to have the students count the piece in common time. G# accidentals appear twice in Guitar I and a C# accidental appears in the final measure of Guitar III:

Figure 1a: m.15-16

The image shows a musical score for measures 15 and 16 of the piece 'Danza'. It consists of four staves, representing four guitars. The notation is as follows:

- Staff 1 (Guitar I):** Measure 15 contains four quarter notes: G4, A4, B4, and C#4. Measure 16 contains a dotted half note: D4.
- Staff 2 (Guitar II):** Measure 15 contains a dotted half note: D3. Measure 16 contains a dotted half note: D3.
- Staff 3 (Guitar III):** Measure 15 contains two quarter notes: D3 and E3. Measure 16 contains two quarter notes: F#3 and G3.
- Staff 4 (Guitar IV):** Measure 15 contains two quarter notes: G2 and F2. Measure 16 contains a dotted half note: G2.

Dynamic markings 'p' (piano) are present at the beginning of measures 15 and 16 on the second and fourth staves.

The appearance of accidentals are minimal, and do not present significant technical challenges. While beginning students may have difficulty reading notes on ledger lines, such as the bass notes featured in Guitar IV, confusion is kept to a minimum as there is much repetition and the fourth part is mostly in half notes. Furthermore, attention should be given to the preparatory beat; while the absence of a pick up measure would be less complicated for the beginning ensemble, this issue should not present a problem if effectively addressed by the instructor.

Danza is a suitable work for the beginning ensemble because Guitar I and II require the right hand fingers to be assigned to corresponding strings, while Guitar III and IV only require thumb strokes. It is entirely in the first position, and there are several repeated notes, open notes, and only a few accidentals. The piece is in a minor and in simple meter. Lastly, at only 16 full measures, *Danza* is a very brief work.

Allemana de Amor (Nye, 2004, p. 96) by an anonymous 16th century composer is an extension of the concepts featured in *Danza*. The former is a longer work in binary form, and features more active part writing than *Danza*. The piece is in e minor, so there is an F# in the key signature:

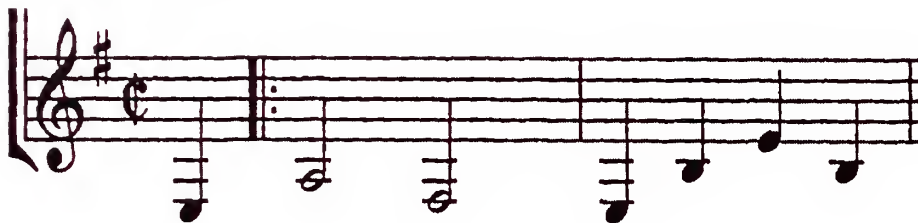
Figure 2: m.1-2

The image displays a musical score for the first two measures of the piece 'Allemana de Amor'. It consists of four staves, each in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first measure is followed by a repeat sign (double bar line with two dots on each side). The second measure continues the melody. The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. The bottom two staves show a more active rhythmic pattern with many sixteenth notes.

E minor is, however, a common and idiomatic key signature in guitar music. There are also a few more accidentals in *Allemana de Amor* as well as natural symbols. Similarly to *Danza*, *Allemana de Amor* requires the *i*, *m*, and *a* fingers to correspond with assigned strings in guitar parts I and II, while *p* plays every note in guitar parts III and IV.

Another important development in *Allemana de Amor* is that the left hand may hold down the previous note, so that it may ring out and imply various harmonies. An example of this is in the second measure of Guitar IV; the second finger can hold down the B note while the E is played, implying an e minor chord:

Figure 2a: m. 1-2



This also occurs in the first measure of Guitar I; the first finger may hold down the C note while A is played to imply an A minor chord:

Figure 2b: m. 1



This is an effective and simple approach to familiarizing students with open chord shapes.

Bourree by Louis Pecourt (Nye, 2004, p. 5) reinforces the right hand concept of assigning fingers to corresponding strings, but introduces a new key signature, D major. The work also introduces dotted quarter notes and single eighth notes to the students. The Guitar I part of *Bourree* also features several A notes on the fifth fret on the first string. This requires the guitarist to move from the familiar first position to second position:

Figure 3: m. 1-2

Allegro ♩ = 120

In addition, Guitar III of *Bourree* features a B major chord in measure 9 and an open D major chord in measure 13.

Figure 3a: m. 9-10

9

While the B major chord is too difficult of a chord shape, the D major chord may be manageable for the exceptional beginner; otherwise, accommodations such as removing all voices with the exception of the root are adequate as the 3rd and the 5th appear in the

other guitar parts. Furthermore, as displayed in the above illustration, dotted half notes are featured in several of the parts throughout the work. While the dotted half note has appeared earlier in the curriculum, the dotted quarter note has not; it is therefore necessary at this point to introduce this rhythmic value in a musical context to the class.

Stylistically, this work introduces students to Baroque dance. The importance of a strong, dance-like pulse may be explained to the students; as well as a slightly detached articulation that would be appropriate for this style. Finally, the extensive counterpoint in this piece requires an emphasis on rhythmic accuracy and movement, making this more demanding overall than the preceding pieces.

An arrangement of Cherubini's *Allegretto* for guitar duo (Derek Hasted's Guitar Ensemble and Guitar Orchestra Website) is also suitable for beginning classical guitarists. Once again, *p*, *i*, *m*, and *a* are assigned to the fourth, third, second and first strings. One significant challenge in this work is a brief shift in Guitar II to an A note in measure 7:

Figure 4: m. 6-8



Although this note was introduced in the *Bourree*, the student is required to briefly shift to second position to play this note. In addition, *Allegretto* features first and second

endings. This is an important concept that the students will gain an understanding of through studying this work.

Ronde 'Mille Ducas' by Tielman Susato (van der Staak, 1968, p. 6) is an effective work to introduce at this point because each guitar part alternates melodic passages in the treble strings with accompaniment passages in the bass strings:

Figure 5: m. 11-14

The image shows a musical score for four guitar parts, measures 11-14. The score is written on four staves, each with a treble clef. The first staff (top) has a melodic line in the treble. The second staff has a melodic line in the treble. The third staff has a melodic line in the treble. The fourth staff (bottom) has a melodic line in the treble. Dynamic markings include *mp* and *mf*.

Until this work, virtually all of the guitar parts require students to play either exclusively with *i*, *m*, and *a* on the treble strings, or exclusively with *p* on the bass strings. *Ronde 'Mille Ducas'* requires individual guitar parts to utilize each of the six strings- each guitar part plays both melodic and accompaniment passages, the end result being more complex ensemble parts. This work is in common time, in the key of d minor (although there are no accidentals in the key signature), and comprised entirely of quarter and eighth notes. As *Ronde 'Mille Ducas'* is in the key of d minor, several B flats occur in the score:

Figure 5a: m. 27-28

This is the first appearance of a flat accidental in a musical context, and it is necessary for this concept to be addressed at this point.

In addition, *Galliarde 'Mille Ducas'* (Susato, 1968, p. 10) may serve as a reiteration of several features presented in *Ronde 'Mille Ducas'*, including flat accidentals and alternating melody and accompaniment in single parts:

Figure 6: m. 8-9

Furthermore, *Galliarde 'Mille Ducas'* is in 3/2 time, and it is ideal at this point to introduce the cut time signature in a musical context to the class. Students may practice

counting and playing this work in subdivided half notes as to better understand and apply this new metric concept.

Ein Kindlein in der Wiegen, arranged by Derek Hasted (Derek Hasted's Guitar Ensemble and Guitar Orchestra Website), is a continuation of the *Bourree*. Both works are in the key of D major, and *Ein Kindlein in der Wiegen* also requires Guitar I to play in the second position:

Figure 7: m. 1-2

♩ = 96

The figure shows a musical score for three staves, measures 1-2, in D major, 3/4 time. The tempo is marked as quarter note = 96. The first staff has notes D4, E4, F#4, G4. The second staff has notes G4, A4, B4, C5. The third staff has notes D4, E4, F#4, G4.

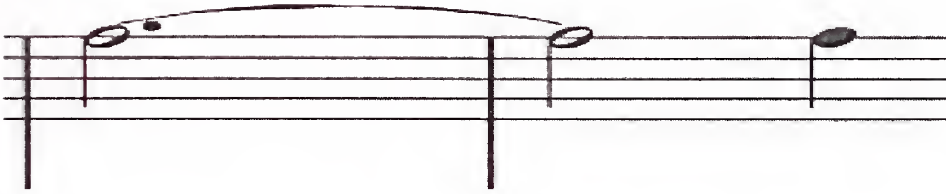
In addition to providing students with further experience playing in the second position, this work provides effective practice for stretching and building left-hand finger independence between left hand fingers, as illustrated in Guitar III:

Figure 7a: m. 7

The figure shows a musical score for a single staff, measure 7, showing three notes: D4, E4, F#4.

Furthermore, *Ein kindlein in der Wiegen* requires students to realize Bb accidentals (first introduced in *Ronde 'Mille Ducas'*), and introduces the concept of tied notes:

Figure 7b: m 27-28.



This is a significant point in the curriculum with regard to notation, as students have not been required to acknowledge musical ties in a musical context until this point.

Octobre from *Les Saisons Japonaises* (Les Productions D'Oz) by Takahi Ogawa is a piece that is appropriate at this point in the curriculum because it requires Guitar I and Guitar IV to play passages in the fifth position:

Figure 8: m. 13-14

The image shows a four-staff musical passage. The top three staves are for the right hand (Guitar I, II, III) and the bottom staff is for the left hand (Guitar IV). The notation includes tied notes across measures, fingerings (3, 4, 3, 2, 1), and dynamic markings (mf, mp). A circled '2' is placed above the first measure of the left hand staff.

This is the next logical step from having the students read music in the second position. Additionally, as detailed in the above illustration, *Octobre* features several tied notes as well, giving students further practice with this notational concept introduced in the

previous work. Furthermore, *Octobre* requires all four guitar parts to switch between passages on the treble strings and passages on the bass strings, as illustrated below:

Figure 8a: m. 7-9

The musical score for Figure 8a shows four guitar parts across three measures. The first part (top) starts with a *mf* dynamic, has a circled '2' above the second measure, and a circled '3' above the third measure. The second part (second from top) has a *mp* dynamic. The third part (third from top) has a *mp* dynamic. The fourth part (bottom) has a *mf* dynamic. The score illustrates the alternating of melodic and accompaniment passages between treble and bass strings.

This concept was first introduced in *Ronde 'Mille Ducas'*; further practice of alternating melodic and accompaniment passages is applied in *Octobre*.

Tielman Susato's *Ronde* (van der Staak, 1968, p. 2) is primarily a significant work for the entire ensemble, as this part switches between open position and fifth position:

Figure 9: m. 5-11

The musical score for Figure 9 shows four guitar parts across two systems of measures. The first system contains measures 5-8, and the second system contains measures 9-11. The first part (top) has a *mp* dynamic. The second part (second from top) has a *mf* dynamic. The third part (third from top) has a *mp* dynamic. The fourth part (bottom) has a *mp* dynamic. The score illustrates the switching between open position and fifth position for the entire ensemble.

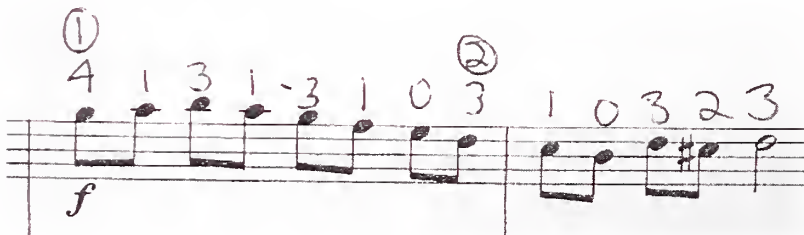
Guitar I is a particularly complex part compared to previous works, because the guitarist is presented with several fingering options, each with their own advantages and disadvantages. For instance, measures 19 through 20 may be played entirely in the fifth position, or the guitarist may shift to first position by playing the e note on beat of the open string and playing the d on the second string with the third finger,

Figure 9a: m. 19-20



or by shifting to the g note on the first fret with the third finger:

Figure 9b m. 19-20:



One of the most fundamental concepts of the guitar is effectively suggested by *Ronde*: that the same notes can be played on several different positions on different strings of the guitar. It should therefore be emphasized to the students that it is very important to plan fingerings and to write them down. When works such as *Ronde* are presented, it is crucial for the instructor to give the students appropriate left-hand fingerings with the end goal of students realizing their own left hand fingerings.

Every work presented in this curriculum until this point shares one common right-hand technique: the concept of assigning the *i*, *m*, and *a* fingers to corresponding

Figure 11: m. 17-19

The image shows a musical score for measures 17-19. A box containing the number '17' is positioned at the start of the first staff. The score consists of four staves. The top staff features a melody with eighth-note patterns and ties. The second staff continues the melodic line with similar rhythmic values. The third staff shows a more active bass line with eighth-note patterns. The fourth staff provides a steady accompaniment with eighth-note chords.

In addition, this work reiterates several other concepts that have been introduced so far in the curriculum, such as dotted rhythms and ties:

Figure 11a: m. 20

The image shows a musical score for measure 20. It consists of four staves. The top staff has a melody with dotted rhythms and ties. The second staff features a bass line with dotted rhythms and ties. The third staff shows a more active bass line with eighth-note patterns. The fourth staff provides a steady accompaniment with eighth-note chords.

Furthermore, *Ode to Joy* features active part writing that is more or less equal in terms of complexity for each of the four parts for a lengthy fifty measures. This is one of the longer works in the curriculum; therefore, the ensemble's ability to play through the work together without getting lost becomes an issue in itself. Lastly, the artistic greatness of

curriculum because it subtly introduces the left-hand slurring technique, as illustrated in Guitars I and II:

Figure 13: m.14-15

The image shows two staves of musical notation. The top staff, representing Guitar I, has a treble clef and contains four measures. The first measure has a quarter note on the 2nd fret. The second measure has a quarter note on the 1st fret with a sharp sign. The third measure has a quarter rest. The fourth measure has a quarter note on the 3rd fret, followed by a triplet of eighth notes on the 0th fret, with a slur over them. The bottom staff, representing Guitar II, has a treble clef and contains four measures. The first measure has a quarter note on the 4th fret, a quarter note on the 2nd fret with a sharp sign, and a quarter rest. The second measure has a quarter note on the 0th fret, a quarter note on the 2nd fret with a sharp sign, and a quarter note on the 0th fret. The third measure has a quarter note on the 2nd fret. The fourth measure has a quarter note on the 4th fret with a sharp sign.

This piece also features sixteenth note values in a musical context. The students should be able to count this work subdivided in eighth notes in order to master these new concepts. Additionally, as detailed in the excerpt, this *Aria* gives students practice with carrying accidentals throughout an entire measure. Stylistically, this work serves as an example of a baroque aria by one of the greatest of all Western composers.

Derek Hasted's trio arrangement of the traditional work *Sea Reivers* (Derek Hasted's Guitar Ensemble and Guitar Orchestra Website) presents an important new technical concept for the right hand: playing two notes simultaneously. This technique is applied exclusively to Guitar I; Guitar II plays steady quarter notes with *p*, *i*, *m*, and *a* assigned to the a, d, g, and b strings, while Guitar III executes single whole notes on bass strings throughout the entire work:

Figure 14: m. 1-4

The image shows a musical score for three staves in 3/4 time. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The music consists of whole notes and quarter notes, with some notes beamed together. The first staff has a treble clef and a 3/4 time signature. The middle and bottom staves have a bass clef and a 3/4 time signature. The music consists of whole notes and quarter notes, with some notes beamed together.

Guitar I of *Sea Reivers* is a particularly good example of introducing two notes played simultaneously because several of the bass notes are open strings, the bass notes are entirely comprised of whole notes, and the work is entirely in first position with the exception of measure 22:

Figure 14a. m. 22

The image shows a guitar-specific notation for measure 22. It consists of six staves. The top two staves have whole notes. The middle three staves have quarter notes. The bottom staff has a whole note. The notation includes a treble clef and a 3/4 time signature.

However, the work is not entirely without technical difficulties; the transition between measures that feature closed bass notes can be difficult, as in measures 5 through 8:

Figure 14b: m. 5-8

The image shows a musical score for four staves, measures 5-8. The top staff (Guitar I) contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The second staff (Guitar II) contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The third staff (Guitar III) contains a bass line of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The bottom staff (Guitar IV) contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The final measure of each staff has a grace note on the final note.

Executing these passages may take some practice, but there is an effective accommodation should certain passages prove too technically demanding: as Guitar III doubles the bass notes in Guitar I, Guitar I could omit certain bass notes without the ensemble sounding noticeably inconsistent.

As Guitar I is the only part that requires two notes to be played simultaneously, this is an ideal work for introducing this new technical concept. In addition, aside from this new technical concept, *Sea Reivers* is at a similar level of difficulty as *Allemana de Amor*.

An arrangement of Franz Schubert's *Wine Drinking Song* (Gavall, 1969, p. 19) also features two parts played simultaneously in Guitar I:

Figure 15, m. 9-13:

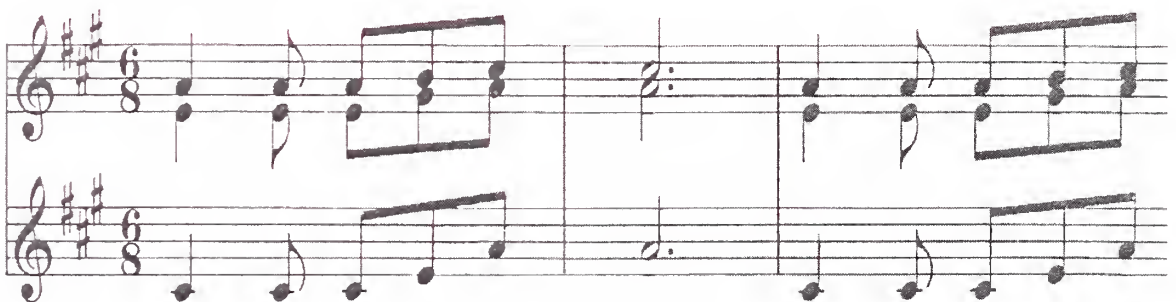


This work is a little more complex than *Sea Reivers* because *p* is not continuously playing the lower voice; instead, combinations of either *p* and *i*, *i* and *m*, or *m* and *a* execute stokes simultaneously. While it is important for the student to switch between the correct combination depending on which strings are to be played, *Wine Drinking Song* is a short work with light textures and much repetition.

Song of May (Gavall, 1969, p. 17), another arrangement of Schubert's, is very similar to *Wine Drinking Song* with regard to texture and the use of two voices in Guitar

I:

Figure 16, m.1-3:



This work not only provides students with additional practice of playing two notes simultaneously, but it also introduces the 6/8 time signature, as well as the A major key signature. Although A Major is represented by three sharps, this particular key signature is very common and idiomatic on the guitar.

Air in C Major (Gavall, 1969, p. 9) is a very important work that introduces another significant right-hand technique, the arpeggio. In this particular example, Guitar II requires the student to execute a succession of *pima* strokes:

Figure 17 m. 1-4



The *pima* is the one of the most basic arpeggio patterns; furthermore, because this work features this arpeggio pattern in a continuous pattern without delineation, and that it is a brief work without any other challenging technical issues, *Air in C Major* is particularly suitable and an important work in the curriculum.

Whenever a new arpeggio pattern is presented to a student, it is of utmost importance to discuss the prepared stroke pattern that suits the arpeggio pattern. Regarding the *pima* arpeggio, all four fingers are prepared on their corresponding strings. As *a* executes a stroke, *p* simultaneously prepares on the string. Next, as *p* executes a stroke, *ima* simultaneously prepare as a group on their corresponding strings. Further advice regarding the fluent execution of this arpeggio pattern is provided by pedagogue Aaron Shearer (2004, p. 65):

- Position *a* form maximum leverage- *i* and *m* will function in more flexed positions.
- Continually check the tilt of your hand- don't allow your hand to drift out of correct position.
- Prepare *p* as *a-m* flex.
- Emphasize the stroke of *a*.

Arullo (Nance & Godla, 1973, p. 3) features another fundamental arpeggio pattern that is very common in the guitar repertoire, *pimami*:

Figure 18, m. 1-4:

Regarding the prepared stroke pattern, the student is to begin with *pima* prepared on the strings. Each finger successively executes a stroke. As soon as *a* executes a stroke, *i* and *m* simultaneously prepare; as a *i* executes a stroke, *p* simultaneously prepares on the string. Once *p* executes a stroke, *i*, *m*, and *a* simultaneously prepare.

Luc Levesque's arrangement of the traditional song *Ballade Ecossaise* (Les Productions D'Oz) uses the *pimipi* arpeggio pattern:

Figure 19: m. 5-6

This pattern repeats itself continuously, allowing the student to focus on the prepared stroke pattern. In this instance, *pim* prepare on the strings. Once *m* executes a stroke, *i* prepares and executes a stroke; *p* prepares as *i* executes a stroke, followed by *p* preparing then executing and *i* preparing and executing strokes once again. Finally, *p* prepares a stroke and *i* and *m* prepare strokes once *p* executes a stroke. It is important to remind students that *a* and *c* move with *m*.

Ferdinando Carulli's *Andantino* (Nye, 2004 p.146), utilizes the *pimi* arpeggio pattern:

Figure 20, m. 11-13:



Regarding the prepared stroke pattern of this arpeggio, *p*, *i*, and *m* prepare on their corresponding strings. Once *m* executes a stroke, *i* prepares on the string; once *i* executes a stroke, *p* prepares on the string. To complete the pattern, *i* and *m* prepare simultaneously as *p* executes a stroke. Furthermore, it is absolutely required that *a* and *c* move sympathetically with *m* to prevent counterproductive tension (Shearer, 2004).

Unlike *Air in C Major*, however, this work does not feature the arpeggio in continuous repetition; *p* alternating with *m*, *i*, or *a* often interrupts the pattern, as detailed in *Figure 20*. This makes the work more challenging for students, but as ensemble music most often features episodes of arpeggio patterns mixed with other right-hand technical concepts, it is appropriate to introduce a work such as *Andantino* that implements this in a simplified manner.

Danza Inspirada por la musica llanera (Les Productions D'Oz), by Veronica Gillet, is work that emphasizes a few concepts the students are most likely unfamiliar with. Firstly, the work features extensive use of syncopation:

Figure 21, m. 11-13:

The musical score for Figure 21, measures 11-13, is presented in four staves. The top two staves are marked *mp leggiero* and contain a melodic line of eighth notes. The bottom two staves contain a rhythmic ostinato pattern of eighth notes. The music is in 4/4 time and features syncopation.

It is necessary to explain to the students what syncopation is and how it is applied to this particular work. *Danza Inspirada por la musica llanera* is a suitable example of syncopation because the syncopation occurs in a rhythmic ostinato for several measures: after an eighth note on beat one, quarter notes fall on the end of two and three, followed by an eighth note on the end of four.

Janvier from *Les Saisons Japonaises* (Les Productions D'Oz) features the repeated arpeggio sequence *pimimimi* in Guitar IV :

Figure 22, m. 12-14 :

The musical score for Figure 22, measures 12-14, is written on a single staff in treble clef. It features a repeated arpeggio sequence of eighth notes. The dynamic marking *mf* is indicated at the beginning.

This pattern is a slight variation on the arpeggio pattern *pimipi* featured in *Ballade Ecossaise*. In addition, this work also requires Guitar I to play in the seventh position:

Figure 22a, m.1-2:



This an appropriate time to extend the students' knowledge of the fretboard, and it is a logical step forward from introducing the fifth position previously with *Octobre* from *Les Saisons Japonaises*.

Once students have an understanding of how to effectively prepare and execute various arpeggio patterns, single string alternation, the next important right-hand technical concept, may be introduced. The traditional arrangement of *Here Is Joy For Every Age* (Derek Hasted's Guitar Ensemble and Guitar Orchestra Website) is an effective work to introduce this concept in a musical context:

Figure 23, m. 19-22:

This example is particularly effective because a repeated open G is played in a rhythmic ostinato in Guitar III, thus simplifying the application of this new technique. Single-string alternation is more complicated than arpeggios because the right hand fingers must be coordinated sufficiently to flex and extend in opposite directions as opposed to together, and the right-hand fingers do not naturally align with the strings they are

intended to play as they do with regard to arpeggios (Shearer, 2004). Students must also be careful to avoid unintentionally striking the lower adjacent string, or adapting an opposed-joint movement technique when practicing single-string alternation (Shearer, 2004).

It is also advisable to have students practice single string alternation with staccato articulation. This encourages precise timing and movement between *i* and *m*, when adjacent fingers are not accurately flexing and extending in opposite directions, the staccato will sound uneven. Lastly students should place *p* on a bass string while implementing single string alternation. This anchors the hand and aids in avoiding counterproductive tension (Shearer 2004).

An arrangement for three guitars of Mauro Giuliani's *Trio from Sonatina Op. 71, No. 3* (Albert, 1956, p. 3) is a suitable work because it gives Guitar II more practice with single string alternation:

Figure 24, m. 1-4, 7-10:



This work is only slightly more challenging than *Here Is a Joy for Every Age* because the student must execute single-string alternations in continuous eighth notes.

Carcassi's *Andante* (Nye, 2004, p. 19) also implements single string alternation in continuous eighth notes:

Figure 25, m. 1-4:

Andante ♩ = 80

It is advisable that Guitar III plays the repeated eighth notes with *p*; if *i* and *m* were to alternate on the bass strings, *p* would not be able stay on a bass string and serve as an anchor for the right hand.

A traditional arrangement of *Yugoslav Dance* (Gavall, 1969, p. 1) is an appropriate piece to introduce at this point of the curriculum because eighth notes are very clearly subdivided into sixteenth notes throughout this very brief work:

Figure 26, m. 1-2, 5-6:

This is an effective work for aiding students with rhythmic subdivision in a musical context, and the students and/or instructor should count through this piece using syllables such as ‘1 + 2+, 1 e + a 2 e + a’ etc.

In addition, this work provides Guitar I with further opportunity for playing in the seventh position. Also Guitar’s I and II have the additional challenge of lining up the continuous eight notes that they play.

Ca Fait Peur Aux Oiseaux (Les Productions d’Oz) features several right-hand technical issues discussed so far. The following excerpt illustrates single string alternation in Guitars I and II, as well as a *pimia* arpeggio pattern in Guitar III:

Figure 27, m. 6:

The musical score for Figure 27, m. 6, consists of four staves. The first two staves (Guitar I and II) show single string alternation with eighth notes. The third staff (Guitar III) shows a *pimia* arpeggio pattern. The fourth staff (Guitar IV) shows a simple bass line.

Furthermore, this next excerpt features a *pimami* arpeggio pattern in Guitar III as well E, Am, and G7 chord shapes in Guitar IV:

Figure 27: m. 14-15:

With regard to the prepared stroke pattern of the *pimami* arpeggio, all four fingers begin by preparing on the strings. Once *a* executes a stroke, *i* and *m* prepare. *p* prepares once *i* executes a stroke and *ima* prepare as *p* executes a stroke.

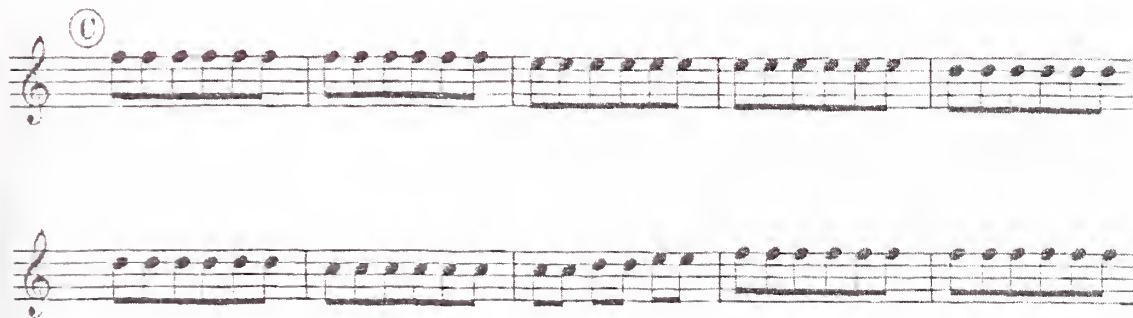
The next right-hand technique to introduce to students at this point is string crossing. Shearer (2004, p. 74) provides an excellent definition of the technique:

String crossing is the technique of shifting your right hand across the strings to maintain the optimum position of your fingers. In *i* and *m* alternation, for example, *i* should always maintain a sufficiently flexed position at its middle joint to achieve maximum leverage- *m* will function in a slightly more flexed position.

Shearer also states that the right hand should move across the strings either with the elbow or with the elbow and shoulder; since moving from the elbow only involves one joint, it is probably the simplest technique for string-crossing (2004, p. 75). String-crossing is a complex technique that requires significant coordination because it combines simultaneous flexion and extension of right-hand fingers with string-crossing movements from the elbow joint.

The following arrangement of *Chopsticks* (Rightmire, 1960, p. 27) serves as a suitable introduction to string-crossing in a musical context. This work is particularly effective because the student implements several single-string alternations before crossing to the adjacent string:

Figure 28, m. 33-43:



This passage allows the student to warm up with single-string alternations for several measures before requiring a slight movement from the elbow joint to cross to the second string in measure 37. The work is particularly effective because it features several repeated notes in first position, allowing the student to focus on alternation and crossing the strings.

An important technical consideration regarding string-crossing is to avoid back-cross strokes. Shearer (2004, p. 78), provides further explanation:

If, when alternating *i* and *m* on a single string, you need to sound the higher string with *m*. Since *m* is already in an optimum position to sound the higher string, no change in your hand position is necessary. Never use *i* to sound a higher adjacent string only once...Not only would this be awkward, but it would also impair your right-hand security.

While using the *a* finger when necessary to avoid back-crossing is a common solution, it is far too complex for the beginning student. Therefore, repertoire that features string-

crossing passages in which the students are able to alternate *i* and *m* without back-crossing is most ideal.

Down in the Valley (Rightmire, 1960 p. 24) is an effective work to introduce at this point in the curriculum because it contains a short scale passage that can be played with *i* and *m* alternations without any awkward back-crossing:

Figure 29, m. 9-11:



To avoid back-crossing, the student must begin with the *m* finger and play open strings when possible. As it is important for students to know what right-hand finger to begin a scale with, as well as what combination of open and closed strings is most suitable, it is recommended that the instructor plans these fingerings ahead of time and requires the students to mark them in the score. *Down in the Valley* features the same brief scale passage twice; as this passage requires the student to cross three strings throughout the span of one measure, it is a suitable challenge that effectively builds on *Chopsticks*.

Prelude (Muro, 1999, p. 24) once again features several suitable passages requiring cross-string alternation:

Figure 30, m. 7-9:



The student should begin the passage with *m* as to avoid awkward back-crossing. This particular passage is simple because the student pairs *i* and *m* with the same notes, but challenging also because it requires the student to shift to the second position.

An additional important concept that is effectively implied by this passage is with regard to musicality. The passage features a crescendo leading into a forte. At this time, the instructor may work with the student towards following the contour of a succession of ascending notes, gradually becoming louder. This is a crucial musical concept that all musicians should almost always apply to their musical interpretations.

Noches de Espana (Miller, 2002, p. 26) builds on the string-crossing techniques first introduced with *Chopsticks*. This particular work, however, requires Guitars I and II to play several passages for several measures:

Figure 31, m. 1-4:

The image shows a musical score for three staves, likely representing Guitars I, II, and a Bass. The tempo is marked 'Adagio' and the time signature is common time (C). The first two staves are marked 'mp'. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and a quarter note rest at the beginning of each measure.

Guitars I and II must take extra care to synchronize their parts, as they are playing the cross-string scales at the same time. They passages utilize the top five strings; one feature that simplifies the demands of these passages is that there is a quarter note rest before the students are required to cross several strings.

In addition to the technical significance of this particular work, *Noches de Espana* is a very famous and recognizable Spanish melody. Students will not only gain further enjoyment from this popular melody, but perhaps there may also be an opportunity to effectively integrate other topics relating the history and culture of Spain into the lesson plan.

Je Ne Fus Jamais (Gavall, 1964, p. 6) is another work that provides students with further practice crossing strings, with a few additional complexities. Firstly, the work features passages that last for almost three measures:

Figure 32, m. 10-12:



In addition, both Guitars I and II are playing string-crossing passages simultaneously; coordinating the parts so that they are together becomes a challenge for the ensemble. In addition to this, and most significant, are the large leaps that require the students to cross several strings once one segment of the scale is completed to begin another. As depicted in the first measure of figure 28, Guitar I must cross to the first string to play the *f* note after the same note is played an octave lower on the fourth string. This requires a quick, coordinated, and carefully timed movement from the elbow.

Arrangements of J.S. Bach's *Christ lag in Todesbanden* (DeChiaro, 1985, p. 4) and *Ach Gott, vom Himmel sieh' Darein* (DeChiaro, 1985, p. 9) are selections that are important for the curriculum for a number of reasons. Firstly, they are arrangements of two of Bach's Chorales; they therefore represent the chorale style of composition as well as the significant body of choral works from one of the greatest composers. The former chorale is in b minor,

Figure 33, m. 1-3

while the latter chorale is in e minor:

Figure 34, m. 1-3

As these works are in the chorale style, each part is equally active in the bass, alto, tenor, and soprano registers. An additional feature is the use of fermatas throughout the work; this is a fantastic opportunity for the instructor and ensemble to work with this musical concept.

Nye's arrangement of Handel's *Menuet from Water Music* (2004, p. 102) is a work that introduces dropped *D* tuning, in which the sixth string is tuned down from *E* to *D*. This alternate tuning is only required for Guitar IV:

Figure 35, m. 1-6:

Playing in dropped *D* may be confusing to a student for two reasons. Firstly, the student is required to learn the low *D* on the fourth ledger line below the staff; in addition to this, and perhaps most confusing, is that the student is required to play fretted notes on the sixth string two frets higher than they would be in conventional tuning. In other words, the *F#* in measure four of *Figure 35* is on the second fret in standard tuning, but on the fourth fret in dropped *D*; the beginning student is most likely to confuse tunings and play the note on the second fret.

In addition to the alternate tuning issue, *Menuet* requires Guitar I to play a grace note in the fourth measure of *Figure 35*. This is a difficult left-hand technique, as the guitarist is required to execute a very quick slur that is carefully timed; if the technique is too demanding for the guitarist, an accommodation can easily be made to omit the grace note.

An arrangement of Bach's *Musette* (Nye, 2004, p. 158) is a work that gives students further practice with playing in the alternate dropped *D* tuning:

Figure 36, m. 1-4:

Allegro

⑥ = D

Figure 36 also illustrates simple pull-offs in Guitar I, as well as a two note barring in the fourth measure. Students will have more ease barring the *A* and the *E* note if they collapse the tip joint of their first finger, allowing for more leverage.

Bach's *Musette* is the final work to be introduced in the curriculum that focuses on a particular technique. Whereas every work discussed until this point focuses on a new technique (two notes played simultaneously, string-crossing, alternate tunings, etc.) with a few helpful technical reiterations, the next several works showcase the culmination of all of the technical issues sequentially addressed in the curriculum.

Trois Branles by an anonymous composer (Gagnon, 1991, p. 4) features a variety of technical concepts, such as string-crossing, two notes played simultaneously, chords, playing in fifth and seventh position:

Figure 37, m. 20-25:

Figure 37 depicts cross-string alternation in the seventh position in Guitar IV, as well as two notes played simultaneously in Guitars II and III. The last of the *Trois Bransles* is the most demanding, as it requires Guitar II to play note against note counterpoint at a brisk tempo:

Figure 37a, m. 57-61:

This part is most suitable for an exceptional student in the ensemble; should the part prove too difficult, one of the voices may be played by another guitarist, or the third *Bransle* may be omitted from the set.

An arrangement of the *Andante Cantabile* from Haydn's *Quartet in G Major, Op. 3, No. 5* (Wolff, 2005, p. 10) is an exceptional work that is suitable for students at this point in the curriculum. Guitars II and III are required to alternate notes with *p* and *i, m*, or *a*:

Figure 38, m. 19-23:

As depicted in *Figure 38*, Guitar II may wish to switch between alternating between *p* and *i, m*, or *a* with *i* and *m* alternation on adjacent strings, if the adjacent strings are on treble strings. In addition, Guitar I is required to execute several grace notes throughout the work; depending on the ability of the guitarist, all, some, or none of the grace notes can easily be omitted to suit the student's ability. Guitar IV is once again in the dropped *D* tuning, while the bass notes in Guitar IV are relatively sparse, the dropped *D* tuning requires some awkward left hand stretches, such reaching from the *G#* to the *B* in measure 20 of *Figure 38*.

Another technical concern, as depicted in *Figure 38*, is that Guitar I must shift to the 12th position. Playing in the 12th position is a little awkward for the left hand because the body of the classical guitar meets the neck at the twelve fret; the guitarist must

therefore adjust the position of the left hand as to move around the body, while still managing to fret every note in the twelve position.

Other notable features of this work are the placement of slurs in Guitar I as well as the pizzicato marking for Guitars II, III, and IV:

Figure 38a, m. 1-3

The musical score for Figure 38a, measures 1-3, is presented in four staves. The top staff (Guitar I) is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It features a melodic line with several slurs. The second, third, and fourth staves (Guitars II, III, and IV) are also in treble clef with the same key signature and time signature. They feature a rhythmic accompaniment of eighth notes, marked 'pizz. throughout' and 'p' (piano). The first measure of each staff is marked with a repeat sign and a double bar line. The second measure of each staff is marked with 'dolce' for Guitar I, 'pizz. throughout' and 'p' for Guitars II, III, and IV. The third and fourth measures of each staff continue the melodic and rhythmic patterns.

The slurring indications should not present too much difficulty for Guitar I, as there have been several works previously in the curriculum that have required slurs. Pizzicato is a technique generally introduced to more experienced students. However, as Guitars II and III provide rather simple accompaniment, the instructor may experiment with the students applying this technique; should the pizzicato technique seem too awkward for the students, Guitars II and III may omit the pizzicato in favor of a light articulation.

While Guitar I features several slurs and passages in the twelve position, Guitars II and III requires the pizzicato technique (which may be omitted entirely), and Guitar IV requires a dropped *D* tuning, this work is the slow movement of a Haydn quartet; therefore, the ensemble is not required to implement these techniques at a quick tempo.

Lesson For Two Lutes (Noad, 1995, p. 27) is a work that is particularly effective because each of the two guitar parts are homophonic:

Figure 39, m. 13-15:

This is a unique example of an ensemble work in which the guitar parts are equal in terms of complexity, density, and interest; most often, ensemble music features a complex Guitar I part that provides the melody, while the remaining guitar parts provide a far less demanding accompaniment. In this particular work, Guitar II (for the most part) has the same passages as Guitar I, but a third lower. *Lesson For Two Lutes* is a delightful work that should not prove too demanding for the students. In general, the students should focus on playing their homophonic parts fluently; in particular, close attention should be paid to shifts throughout the work, such as in measure two of *Figure 39*.

Nord from Les 4 Points Cardinaux (Kleynjans, 1997) represents a modern work from a prolific and important current classical guitar composer, Francis Kleynjans. This particular movement features a *pimami* arpeggio ostinato in Guitar IV, cross-string scale passages in Guitars II and III, and a melody in Guitar I that at times reaches the high *A* on the seventeenth fret:

Figure 40, m. 15-17

As discussed previously, playing past the twelfth fret is awkward because it is necessary for the left hand to position itself around the body of the guitar; however, the moderate tempo of this movement relieves Guitar I of having to execute the passage quickly.

Further concerns with regard to this movement are full-bar rests for several measures as well the 12/8 time signature. Multi-measure full-bar rests are a common and important aspect of ensemble music, and this work provides an excellent opportunity for the students to implement strategies necessary for re-entering on time (counting several measures silently, following the instructor's cue, etc.). Regarding the time signature, the ensemble may prefer counting the movement in quarter notes as opposed to dotted-quarter notes.

An arrangement of *Kemp's Jig* (Gagnon, 1997, p. 8), by an anonymous composer, is a work that features technical concerns such as cross-scales in seventh position and playing three notes simultaneously:

Figure 41, m 6-10:

Another additional challenge with regard to this work is following the articulation markings, as the articulation contributes greatly to the jovial, brisk character of this Renaissance work. Lastly, the tempo indication is quick (quarter note = 100); while the ensemble should strive to eventually reach this tempo, accommodating the limit of the ensemble's speed by performing the work at a slower tempo is certainly acceptable.

An arrangement of Debussy's *La Fille Aux Cheveux De Lin* (Gagnon, 1997, p.8) is an excellent work to introduce to students at this point in the curriculum for a number of stylistic, historical, technical, and musical reasons. Firstly, this particular work is an example of an impressionist masterpiece by one of the most significant composers of the movement, and therefore features such impressionistic compositional techniques such as modal harmonies and planing:

Figure 42, m. 25-31

Another unique feature of this arrangement is the passage of harmonics from measures 4 through 7 in *Figure 42*. While the harmonics and planing dyads in *Figure 42* are rather difficult, this is a slow work, and the ensemble has much room to breath and take time.

An arrangement of Tchaikovsky's *Waltz of the Flowers* from *The Nutcracker Suite* (Cantwell, 1995) addresses several technical and stylistic concerns. For example, as this is a waltz, an important stylistic concern is maintaining the pulse and detaching beats two and three throughout the accompaniment:

Figure 43 m. 16-20:

In addition to the correct articulation and pulse, the actually notes that the dyads and triads consist of provide further suitable left-hand challenges for the accompaniment parts.

The melodic part provided by Guitar I presents several challenges for the student, such as numerous accidentals,

Figure 43a , m. 33-35

and playing triplet rhythms in higher positions:

Figure 43b, m. 118-123

While Guitar I features several notes past the twelve fret, students have had sufficient experience through previous works to manage this technique at a quicker tempo.

Philippe Paviot's arrangement of Scarlatti's *Sonata, K. 30* (1999) is a challenging work that may be introduced in the curriculum for a number of reasons. Firstly, it is a representation of the great Domenico Scarlatti's significant contribution of several hundred Sonatas to the baroque repertoire. While this particular arrangement features monophonic lines for each entire individual part, it is not without its challenges. Continuous eighth notes are interrupted by ties, there are several accidentals throughout the work, the constant implementation of cross-string scales is demanding, there are several ornaments indicated in the score, there are several multi-measure full-bar rests, Guitar IV is in dropped *D* tuning and the Sonata is a lengthy 152 measures. The following excerpt illustrates several of the aforementioned challenges:

Figure 44, m. 132-136

While there are indeed several technical challenges within the work, it is an attainable and rewarding project for the ensemble to work towards performance.

Jurg Kindle's *Orfeo Suite* (2002), based on excerpts from the Monteverdi opera, is another work that is a significant representation of the Renaissance era in this curriculum. While the work is not as technically demanding as the former, this suite is a grand 231 measure project for the ensemble. The work also provides the ensemble with several issues inherent in the performance of a suite, such as fluently shifting between movements in different key signatures, time signatures, musical characters, and overall contrasts.

The first three measures of the suite is an accurate illustration of the texture of the entire work:

Figure 45, m. 1-3:

The musical score consists of five staves. The top four staves represent Guitars I, II, III, and IV, while the bottom staff represents Guitar V. The music is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The first measure shows a rest for all parts. The second measure features a forte (*ff*) dynamic. The third measure continues the musical development. The bottom staff (Guitar V) includes non-pitch notation (circles with 'x') and a rolled open A chord (circles with 'o'). A circled '6' with 'Ré' below it is also present.

Of notable interest is the non-pitch notation in Guitar IV, requesting the guitarist to play on the bridge; the passage in ninth position in Guitar I, and the rolled open A chord in Guitar V. Besides the aforementioned chords that open the suite, every part in this work is consistently monophonic.

An arrangement of Boccherini's famous *Minuet in A Major* (Blass, 1975) is a work that features several cross-string scales, chordal accompaniment, and single bass note accompaniment interchanged through all four guitar parts:

Figure 46, m. 27-30

This work features a famous melody that the ensemble will most likely recognize:

Figure 46a, m. 1-4

Grazioso

The final work presented in this curriculum is the *Menuetto and Trio* from the same aforementioned Haydn quartet, the *Opus 3, No. 5* (Wolff, 2005). The following excerpt illustrates the various values of rhythmic notation, cross-string scales, and articulations:

Figure 47, m. 11-15

In addition to this, syncopations and slurs are prevalent throughout the work:

Figure 47a, m. 20-24

The following excerpt details multi-measure full-bar rests in Guitar I, *p* alternating with *i*, *m*, or *a* with a pizzicato technique in Guitar II, as well as three triplet note values in Guitar III against two eighth note values in Guitar II:

Figure m 47b. 33-37:

33

The musical score consists of four staves. The first staff is a treble clef with a double bar line and repeat dots at the beginning. The second staff is marked 'pizz.' and contains a continuous eighth-note pattern. The third staff is marked 'nat.' and contains a pattern of quarter notes and eighth-note triplets. The fourth staff contains a pattern of quarter notes and eighth notes. The score is divided into five measures by vertical bar lines.

If playing 'two against three' should prove too difficult for the ensemble, a suitable accommodation may be to omit the second eighth note; playing a triplet rhythmic value against a quarter note is far simpler to coordinate as opposed to lining up a triplet value over two eighth notes.

Lastly, another challenge for the ensemble is to perform this work at a quick tempo suitable for the Minuet. While this work is similar in texture to the *Andante Cantabile* movement, the former is the slow movement and the latter is the dance-like movement of the quartet.

Conclusion

The forty-seven ensemble works selected for this curriculum have been presented in a logical and sequential order that considers both right and left-hand technical, notational, and ensemble issues. Regarding right-hand technique, works have been selected to begin with assigning right-hand fingers to corresponding strings; followed by alternating *p* with *i*, *m*, or *a*; playing two notes simultaneously; various basic arpeggio patterns; single-string alternation; and culminating with cross-string alternation. This is a logical progression for introducing right-hand technical concepts that builds in complexity, and is the foundation of a solid, right-hand technique.

The works selected for this curriculum have also been presented in an order that gradually introduces a wide range of left-hand technical concepts in a logical progression of technical complexity. The curriculum effectively introduces concepts such as shifting, slurring, chords, harmonics, facilitating stretches, playing in different positions, and barring, all in a carefully timed and ordered sequence.

In addition, notational issues have also been taken into account, and the complexity of aspects such as rhythm, meter, key signature, and accidentals develop accordingly as the curriculum progresses. Regarding issues that specifically address the ensemble, the works have been placed in an order that considers the challenges of coordinating the guitar parts with specific attention to tempi, texture, rhythmic complexity, multi-measure full-bar rests, and fermatas.

Lastly, this curriculum presents a body of repertoire that spans a 400-year period of western classical music, eastern influenced music, folk music, familiar traditional melodies, and music by leading classical guitar composers. An arrangement of works by

Monteverdi, Bach, Mozart, Beethoven, and Debussy are featured; as well as familiar melodies such as *Chopsticks* and *Noches d'España*; plus works by important classical guitar composers such as Mauro Giuliani, Matteo Carcassi, and more currently, Francis Kleynjans. The body of repertoire selected for this curriculum presents a prolific and diverse survey of music from different periods, styles, and regions, and serves as the musical core of this pre-college, classical guitar ensemble curriculum.

Appendix A

Summary of Works, New Concepts, and Significant Reiterations

WORK	NEW CONCEPTS	SIGNIFICANT REITERATIONS
<i>Danza</i> (Nye, 2004, p. 103)	<ul style="list-style-type: none"> - R.H. Fingers assigned to strings. - dotted half note, half note, quarter note, eighth note - # accidentals - a minor - pick-up measure 	N/A
<i>Allemana de Amor</i> (Nye, 2004, p. 96)	<ul style="list-style-type: none"> - e minor - implied open chords 	- R.H. Fingers assigned to strings
<i>Bourree</i> (Nye, 2004, p. 5)	<ul style="list-style-type: none"> - D major - dotted quarter, single eighth note rhythms - second position - D major chord - baroque dance 	- R.H. Fingers assigned to strings
<i>Allegretto</i> (Derek Hasted's Guitar Ensemble and Guitar Orchestra Website)	<ul style="list-style-type: none"> - shifting from open position to second position - first and second endings 	<ul style="list-style-type: none"> -R.H. Fingers assigned to strings. - second position
<i>Ronde 'Mille Ducas'</i> (Susato, 1968, p. 6)	<ul style="list-style-type: none"> - alternating melody and accompaniment passages in individual parts - d minor - flat accidentals 	-R.H. Fingers assigned to strings
<i>Galliarde 'Mille Ducas'</i> (Susato, 1968, p. 10)	<ul style="list-style-type: none"> - duple meter (3/2) 	<ul style="list-style-type: none"> - alternating melody and accompaniment passages in individual parts - flat accidentals
<i>Ein Kindlein in der Wiegen</i> (Derek Hasted's Guitar Ensemble and Guitar Orchestra Website)	<ul style="list-style-type: none"> - tied notes 	<ul style="list-style-type: none"> - second position - flat accidentals
<i>Octobre</i> from <i>Les Saisons Japonaises</i> (Les Productions D'Oz)	<ul style="list-style-type: none"> - fifth position 	<ul style="list-style-type: none"> - tied notes - alternating melody and accompaniment in individual parts

<i>Ronde</i> (Susato, 1968, p. 2)	- shifting between open and fifth position - choosing from several possible L.H. fingerings	- fifth position
<i>Andante in C Major</i> (Nye, 2004, p. 149)	- alternating <i>p</i> with <i>i</i> , <i>m</i> , or <i>a</i>	N/A
<i>Ode to Joy</i> (Nye, 2004, p. 100)	N/A	- <i>p</i> alternating with <i>i, m, a</i>
<i>Deux Aires Espagnols :1</i> (Les Productions D'Oz)	- shifting between fourth and fifth position - harmonics	N/A
<i>Aria</i> (Duarte, 1969)	- left-hand slurring	- Baroque style - sixteenth notes
<i>Sea Reivers</i> (Derek Hasted's Guitar Ensemble and Guitar Orchestra Website)	- playing two notes simultaneously	N/A
<i>Wine Drinking Song</i> (Gavall, 1969, p. 19)	- N/A	- two notes simultaneously
<i>Song of May</i> (Gavall, 1969, p. 17)	- 6/8 time signature - A major key signature	- two notes simultaneously
<i>Air in C Major</i> (Kuffner, 1969, p. 9)	- arpeggio	N/A
<i>Arrullo</i> (Nance, 1973, p. 3)	N/A	- arpeggio
<i>Andantino</i> (Nye, 2004, p. 146)	N/A	- arpeggios - alternating <i>p</i> with <i>i</i> , <i>m</i> , or <i>a</i>
<i>Ballade Ecossaise</i> (Les Productions D'Oz)	N/A	- arpeggios

<i>Danza Inspirada por la Musica Llanera</i> (Les Productions D'Oz)	- syncopation	- <i>p</i> alternating with <i>i</i> , <i>m</i> , or <i>a</i> - arpeggios
<i>Janvier from Les Saisons Japonaises</i> (Les Productions D'Oz)	- seventh position	- arpeggios
<i>Here is a Joy for Every Age</i> (Derek Hasted's Guitar Ensemble and Guitar Orchestra Website)	- single string alternation	N/A
<i>Trio, from Sonatina Op. 71, #3</i> (Albert, 1956)	N/A	- single string alternation
<i>Andante</i> (Nye, 2004, p. 19)	N/A	- single string alternation
<i>Yugoslav Dance</i> (Gavall, 1969, p.1)	- sixteenth notes	N/A
<i>Ca Fait Peur Aux Oiseaux</i> (Les Productions D'Oz)	N/A	- arpeggios - single string alternation - chord shapes
<i>Chopsticks</i> (Rightmire, 1960, p. 26)	- string-crossing	- arpeggios - chord shapes - single string alternation
<i>Down In The Valley</i> (Rightmire, 1960, p. 24)	N/A	- string-crossing
<i>Prelude</i> (Muro, 1999, p. 24)	N/A	- string-crossing
<i>Noches De Espana</i> (Miller, 2002, p. 26)	N/A	- sting-crossing
<i>Je Ne Fus Jamais</i> (Gavall, 1964, p. 6)	N/A	- string-crossing

<i>Christ lag in Todesbanden</i> (DeChiaro, 1985, p. 4)	- choral style - fermata	N/A
<i>Ach Gott, vom Himmel sieh' Darein</i> (DeChiaro, 1985, p. 9)	N/A	- choral style - fermata
<i>Menuet</i> (Nye, 2004, p. 102)	- dropped 'D' tuning	-5 th position
<i>Musette</i> (Nye, 2004, p. 158)	N/A	- dropped 'D' tuning - slurs
<i>Trois Branles: 1</i> (Gagnon, 1991, p. 4)	N/A	- string-crossing. - two-part writing. - open chords.
<i>Quartet in G Major: Andante Cantabile</i> (Wolff, 2005)	N/A	- cross-string alternation - 5 th , 7 th , 10 th , 12 th position -syncopation -arpeggios - slurs - <i>p</i> alternating with <i>i,m</i> , and <i>a</i> .
<i>Lesson For Two Lutes</i> (Noad, 1974)	N/A	- two-part writing - shifting
<i>Les 4 Points Cardinaux: Nord</i> (Kleynjans, 1997)	- 12/8 meter	- arpeggio, syncopation
<i>Kemp's Jig</i> (Gagnon, 1997)	- three part writing	- string-crossing
<i>La Fille Aux Cheveux De Lin</i> (Gagnon, 1997)	- impressionist style	- arpeggios, harmonics, two-part writing
<i>Waltz of the Flowers</i> (Cantwell, 1995)	N/A	- waltz - articulation - string-crossing
<i>Sonata, K. 30</i> (Paviot, 1999)	N/A	- accidentals - ties

<i>Orfeo Suite</i> (Kindle, 2002)	- multiple sections - non-pitch notation	N/A
<i>Menuett</i> (Blass, 1975)	N/A	- cross-string alternation - 7 th position, 10 th position Syncopation -arpeggios - slurs
<i>Quartet in G Major: Menuetto</i> (Wolff)	-N/A	- cross-string alternation - 7 th position, 10 th position syncopation -arpeggios - slurs

Appendix B

Index of Works

<i>Danza</i> , Giorgio Mainerio (Ed. Nye).....	p.6
<i>Allemana de Amor</i> , Anonymous (Ed. Nye).....	p.8
<i>Bourree</i> , Louis Pecourt (Ed. Nye).....	p.9
<i>Allegretto</i> , Luigi Cherubini (Ed. Hasted).....	p. 10
<i>Ronde 'Mille Ducas'</i> , Tielman Susato (Ed. van der Staak).....	p.11
<i>Galliarde 'Mille Ducas'</i> , Tielman Susato (Ed. van der Staak).....	p.12
<i>Ein Kindlein in der Wiegen</i> , Anonymous (Ed. Hasted).....	p.13
<i>Octobre</i> from <i>Les Saisons Japonaises</i> , Takahi Ogawa.....	p.14
<i>Ronde</i> , Tielman Susato (Ed. van der Staak).....	p.14
<i>Andante in C Major</i> , Matteo Carcassi (Ed. Nye).....	p.16
<i>Ode to Joy</i> , Ludwig von Beethoven (Ed. Nye).....	p.16
<i>Deux Airs Espagnols: 1</i> , Juan Manuel Cortes.....	p.16
<i>Aria</i> , J.S. Bach (Ed. Duarte).....	p.18
<i>Sea Reivers</i> , Traditional (Ed.Hasted).....	p.19
<i>Wine Drinking Song</i> , Franz Schubert (Ed. Gavall).....	p.21
<i>Song of May</i> , Franz Schubert (Ed. Gavall).....	p.21
<i>Air in C Major</i> , Joseph Kuffner (Ed. Gavall).....	p.22
<i>Arullo</i> , David Nance.....	p.22
<i>Ballade Ecossaise</i> , Anonymous (Ed. Levesque).....	p.23
<i>Andantino</i> , Ferdinando Carulli (Ed. Nye).....	p.23
<i>Danza Inspirada por la musica llanera</i> , Veronique Gillet.....	p.24

<i>Janvier from Les Saisons Japonaises</i> , Takahi Ogawa.....	p.25
<i>Here Is Joy For Every Age</i> , Traditional (Ed. Hasted).....	p.26
<i>Trio from Sonatina Op. 71, No. 3</i> , Mauro Giuliani (Ed. Albert).....	p.27
<i>Andante</i> , Matteo Carcassi (Ed. Nye).....	p.27
<i>Yugoslav Dance</i> , Traditional (Ed. Gavall).....	p.28
<i>Ca Fait Peur Aux Oiseaux</i> , Paul Bernardo (Ed. Gaudreau).....	p.28
<i>Chopsticks</i> , Traditional (Ed. Rightmire).....	p.30
<i>Down in the Valley</i> , Traditional (Ed. Rightmire).....	p.31
<i>Prelude</i> , Julio Muro.....	p.31
<i>Noches de Espana</i> , Traditional (Ed. Miller).....	p.32
<i>Je Ne Fus Jamais</i> , Anonymous (Ed. Gavall).....	p.33
<i>Christ lag in Todesbanden</i> , J.S. Bach (Ed. DeChiaro).....	p.34
<i>Ach Gott, vom Himmel sieh' Darein</i> , J.S. Bach (Ed. DeChiaro).....	p.34
<i>Menuet from Water Music</i> , G.F. Handel (Ed. Nye).....	p.35
<i>Musette</i> , J.S. Bach (Ed. Nye).....	p.35
<i>Trois Branles</i> , Anonymous (Ed. Gagnon).....	p.36
<i>Andante Cantabile</i> , Josef Haydn (Ed. Wolff).....	p.37
<i>Lesson For Two Lutes</i> , Anonymous.....	p.39
<i>Nord from Les 4 Points Cardinaux</i> , Francis Kleynjans.....	p.40
<i>Kemp's Jig</i> , Anonymous (Ed. Gagnon).....	p.41
<i>La Fille Aux Cheveux De Lin</i> , Claude Debussy.....	p.42
<i>Waltz of the Flowers from The Nutcracker Suite</i> , P.I. Tchaikovsky (Ed. Cantwell).....	p.43
<i>Sonata, K. 30</i> , Domenico Scarlatti (Ed. Paviot).....	p.44

<i>Orfeo Suite</i> , Claudio Monteverdi (Ed. Kindle).....	p.45
<i>Minuet in A Major</i> , Luigi Boccherini (Ed. Blass).....	p.46
<i>Menuetto and Trio</i> , Josef Haydn (Ed. Wolff).....	p.48

References

- Anonymous. (1991). *Trois branles*. Gagnon, C. (Ed.). Saint-Romuald, Quebec: Les Productions D'Oz.
- Anonymous. (1997). *Kemp's jig*. Gagnon, C. (Ed.). Saint-Romuald, Quebec: Les Productions D'Oz.
- Anonymous. (1998). *Sea reivers*. Hasted, D. (Ed.). Retrieved September 10th, 2007, from <http://www.derek-hasted.co.uk/takeaway/sea-reivers.html>.
- Anonymous. (2001). *Ein kindlein in der wiegen*. Hasted, D. (Ed.). Retrieved September 15th, 2007, from <http://www.derek-hasted.co.uk/takeaway/kindlein.html>.
- Bach, J.S. (1969). *Aria*. Duarte, J. (Ed.). Bach at the beginning: Six pieces from the Anna Magdalena Notebook. England: Novello and Company Limited.
- Bach, J.S. (1985). *12 Chorales*. DeChiaro, G. (Ed.). Cincinnati: The Willis Music Company.
- Bernardo, P. (2007). *Ca Fait Peur Aux Oiseaux*. Gaudreau, D. (Ed.). Retrieved September 12th, 2007, from <http://www.productionsdoz.com/doz/DZ%20984.pdf>
- Boccherini, L. (1975). *Menuett*. Blass, W. (Ed.). Hamburg: Joachim Trekel-Verlag.
- Cherubini, L. (1998). *Allegretto*. Hasted, D. (Ed.). Retrieved September 9th, 2007, from <http://www.derek-hasted.co.uk/takeaway/free-guitar-music.html>.
- Cortes, J.M. (2007). *Deux airs espagnols: I*. Retrieved September 12th, 2007, from <http://www.productionsdoz.com/doz/DZ%20989.pdf>.
- Debussy, C. (1997). *La fille aux cheveux de lin*. Gagnon, C. (Ed.). Saint-Romuald, Quebec: Les Productions, D'Oz.
- Gavall, J (Ed.). (1964). *Music for 3 guitars*. London: Mills Music LTD.
- Gavall, J. (Ed.). (1969). *Guitar in ensemble, Volume one*. London: Mills Music LTD.
- Gillet, Veronique (2007). *Danza Inspirada por la musica llanera*. Retrieved September 10th, 2007, from <http://www.productionsdoz.com/doz/DZ%20984.pdf>.
- Giuliani, M. (1956). *Trio fur 3 gitarren*. Albert, H. (Ed). Frankfurt: Musik Verlag.
- Haydn, J. (2005). *Quartet in G Major Opus 3, No. 5*. Wolff, K. (Ed). Clear Note Publications.

- Kleynjans, F. (1997). *Les 4 points cardinaux*. Saint Rumuald, Quebec: Les Productions D'Oz.
- Monteverdi, C. (2002). *Orfeo suite*. Kindle, J. (Ed.). Saint Rumuald, Quebec: Les Productions D'Oz.
- Muro, J. A. (1999). *Basic chamber music, Volume 1*. Pacific: Mel Bay Publications.
- Miller D. (Ed.).(2002). *Donald Miller ensemble guitar series: Music of the hispanic world*. Pacific: Mel Bay Publications.
- Nance, F. & Godla, M.A. (Ed.). (1973).*Mariachi mexicano guitar*. United States: General Words & Music Co.
- Noad, F. (Ed.). (1974). *The renaissance guitar*. New York: Aerial Publications.
- Nye, R. (Ed.). (2004). *The guitar ensemble: A collection*. United States.
- Ogawa, T. (2007). *Les saisons japonaises: Octobre*. Retrieved September 9th, 2007, from <http://www.productionsdoz.com/doz/DZ%20984.pdf>.
- Rightmire, R. (Ed.).(1960). *The guitar band book*. New York: Belwin Rockville Center.
- Scarlatti, D. (1999). *Sonata, K. 30*. Paviot, P. (Ed.). Saint Rumuald, Quebec: Les Productions D'Oz.
- Shearer, A. (2004). *Learning the classical guitar, Part one*. Pacific, MO: Mel Bay Publications.
- Susato, T. (1968). *Five pieces from 'Danserye'*. Van der Staak, P. (Ed.). Amsterdam: Broekmans & Van Poppel.
- Tchaikovsky, P. (1995). *Waltz of flowers*. Cantwell, G. (Ed.).
- Traditional. (1998). *Here is joy for every age*. Hasted, D. (Ed.) Retrieved October 5th, 2007, from <http://www.derek-hasted.co.uk/takeaway/here-is-joy.html>.
- Traditional. (2007). *Ballade ecossaise*. Levesque, L. (Ed.). Retrieved October 5th, 2007, from <http://www.productionsdoz.com/c317870p16865978.2.html>.

