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## Classical Guitar Instruction for the Pre-College Classroom

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CLASSICAL GUITAR INSTRUCTION FOR THE PRE-COLLEGE CLASSROOM

Blake Wuestefeld



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

CLASSICAL GUITAR INSTRUCTION FOR THE PRE-COLLEGE CLASSROOM

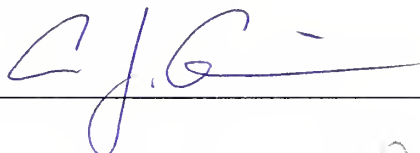
presented by Blake Wuestefeld

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)



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Deborah I. Jacobs

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6-16-08

Classical Guitar Instruction for the Pre-College Classroom

Blake Wuestefeld

Columbus State University

December 2007

### Abstract:

This project is a curriculum for secondary guitar instruction. It consists of eight levels of study and is designed for the beginning to intermediate student. It has repertoire selections and explanations of the pedagogical validity of the works. These works were selected due to their cumulative and didactic nature and because of the specific technical issues they utilize. These technical issues are introduced gradually to ensure a student's steady and incremental progress in both technical and musical aspects.

The student executes exercises from such sources as Aaron Shearers: *Learning the Classic Guitar*, the *Royal Conservatory of Music* graded repertoire series, and works by many of the most celebrated composers for the instrument. This project includes repertoire of all styles and periods and is truly varied. It is an invaluable tool for any guitar educator.

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## **Introduction.**

Throughout its history, there have been a variety of contributions to the pedagogical philosophy of the classical guitar. Thanks to the accomplishments of such important pedagogues as, among others, Aaron Shearer, Matteo Carcassi, Mauro Giuliani, Fernando Sor, and Dionisio Aguado, there is a great deal of information available to aspiring guitarists. One can draw from these diverse contributions many useful instructions and exercises.

An extremely positive aspect of guitar is its recent rise in popularity. As a result, a demand for guitar instruction has grown to the point where the private sector alone is not able to meet the social need. This has led to the introduction of guitar instruction in public schools. This growth requires the need to assess the way that music educators teach guitar. While disciplines such as band or chorus have long been taught in the classroom setting, guitar has generally been taught in the one-on-one lesson forum. There is now a need to teach the instrument in a class setting. This project is a compilation of repertoire and method that results in a practical, concise collection that will prove to be an invaluable tool for a secondary guitar teacher.

This curriculum is intended for a secondary school student who is taking guitar ensemble for a two-year sequence. It is divided into eight sequential and didactic levels. Executing these levels requires the student to master important aspects of guitar playing. The curriculum follows a standard four semester high school schedule, with each year divided into two sections. Moreover, it is cumulative, sequential, and allows for any area specific standards requirements. Each level consists of appropriate studies, works, and exercises for a developing guitarist.



The first level is intended for an absolute beginner who has no experience with the instrument. Issues concerning seating, posture, holding the guitar, nail shaping and basic right-and-left hand techniques are introduced. In addition, basic music reading is introduced in the first position. Next is a continuation of the principles of level one and reinforces competency on the guitar and reading in the first position, and include the beginning of simple arpeggio studies. Level three adds in more advanced right-hand studies as well as music extending up to fifth position. The next section continues with studies and elementary repertoire with the addition of advanced scale patterns. The fifth consists of beginning pieces as well as the continuous advancement of both right-and left-hand studies. The following level introduces shorter multi-movement works and music reading beyond the fifth position. The seventh level includes more advanced knowledge on fingering and left-hand techniques such as different types of slurs and simple trills. The final stage requires students to read in all positions, play at the intermediate level and have knowledge of extended techniques.

Each of these levels will include repertoire lists and specific musical examples of each technique that is to be taught, as well other pieces that include the same kind of issue. This is a defined sequential method of teaching class guitar on the secondary level.

Below is a summary of issues addressed in each level of the lesson plan.

### Levels of Development

Level	Goal
1	Seating, posture, holding the guitar, nail shaping, basic right and left hand techniques, basic music reading in the first position.
2	Seating, posture, holding the guitar, nail shaping, basic right and left hand techniques, basic music reading in the first position, arpeggio studies.
3	Arpeggio studies, reading up to fifth position.
4	Arpeggio studies, reading up to fifth position, easier repertoire.
5	Arpeggio studies, reading up to fifth position, more advanced repertoire.
6	Arpeggio studies, reading up to fifth position, more advanced repertoire, shorter multi movement works.
7	Arpeggio studies, reading up to fifth

	position, more advanced repertoire, shorter multi movement works, improved left hand fingering and techniques.
8	Arpeggio studies, reading, more advanced repertoire, shorter multi movement works, improved left hand fingering and techniques, improved reading in all positions.

## Level 1.

### A1. Right hand technique

Right hand technique is the most important initial issue to be addressed in classical guitar instruction. The volume, tone, and speed of a student are all affected by the technical mastery of the right hand. Without a proper right-hand technique, in addition to inaccuracy and poor tone, injuries may occur such as repetitive strain injury. RSI, as it is known, is an umbrella term for any muscular, tendon, or nerve disorder caused by any movement that employs undue tension to execute a movement. It can result in the student not being able to play the instrument and having permanent issues with his or her hands (<http://content.nejm.org/cgi/content/short/355/8/818>). Avoiding counterproductive tension is the foundation of good guitar playing and is crucial for the development of the student. The goal of good right-hand technique is to be able to execute movement without the least amount of undue strain or tension. This can be accomplished by following many of the ideas outlined in Aaron Shearer's *Learning the Classic Guitar Vol. 1*.

The overall goal of proper right-hand guitar technique is to execute movement in a way that is the most efficient and ergonomic; this is known as "Productive Tension." The opposite of this type of tension known as "Counter Productive Tension," is when the hand moves in an awkward way that encourages excess tension in the hand. The human hand executes movement best when it utilizes what Shearer calls "The Four Principles of Efficient Motor Function" (Shearer 1990). They encompass every part of playing with productive tension.

Muscular alignment is the first of these four principles and is the first step to playing with proper technique. This is the idea that “Muscles function most efficiently only when naturally aligned with their base and joint attachments” (Shearer 1990). This alignment allows the most efficient movement of the hand, wrist, arm, and back.

The second of these principles is the midrange function of joints. This concept states that muscles function well when they are in the midrange position. The midrange position is when each joint is at rest. The muscles in the human body do two things, they contract or relax. On any joint there are two types of these muscles, flexors and extensors. Flexors are the muscles that cause a joint to contract. An example of this is the muscles used to close one’s hand. Extensors are the muscles on the outside of the joint such as the ones that open the hand. The midrange position is when both the flexors and extensors each have the least amount of tension in them. A good example of the midrange position is to drop one’s arm to the side, the natural curve the hand makes is the mid-range position.

*Uniform direction of joint movement* is one of the principles that many guitarists find difficult to accomplish. This principle states that “Muscles function most efficiently only when all three joints of a finger or the thumb are either flexed or extended together” (Shearer 1990). This is the concept that when one moves a finger in the direction of flexion then all of the joints must contract or extend in the same direction.

The final principle is *follow-through*; this is the notion that when a movement has begun, there is no restraint applied to stop the movement. An excellent example of this is in baseball, where a batter does not stop his swing once he hits the ball. The player allows the movement of swinging the bat to complete its natural cycle.

The instruction of right hand technique is so paramount that a student must accomplish the fundamentals of this technique before the left-hand is even discussed. The following exercises are designed as the initial lesson. They are a list of right-hand exercises that encompass twelve basic movements used in playing guitar. The system used here is the standard labeling of fingers used in all of classical playing. The thumb is labeled *P*, and is taken from the Spanish word *pulgar* the index finger is labeled *I*, and stands for *indece* the middle finger *M*, which represents *medio* and the ring finger *A* which is the abbreviation of *anular*.

**Right Hand Exercises.**

AMI

A

M

I

I alternating with AMI

M alternating with AMI

A alternating with AMI

AMI arpeggio

IMA arpeggio

P

P alternating with AMI

AMIP arpeggio

PIMA arpeggio

**B. Musical literacy.****Level 1 Repertoire List**

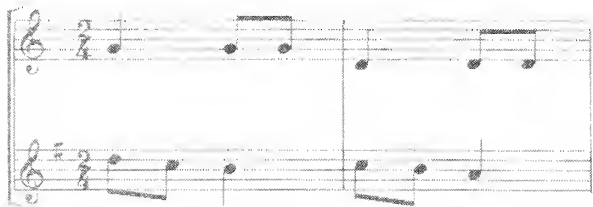
<b><u>Work</u></b>	<b><u>Composer</u></b>	<b><u>Pedagogical benefit</u></b>
<b>1.1</b> <i>So-RE One</i>	Shearer	Practice playing the open G and D strings
<b>1.2</b> <i>Bugler's Tune</i>	Shearer	Practice playing three open strings.
<b>1.3</b> <i>Scale Song</i>	Shearer	Practice playing part of the major scale.
<b>1.4</b> <i>Counterpoint</i>	Shearer	Student is introduced to the basic idea of counterpoint.
<b>1.5</b> <i>The Weaver</i>	Shearer	Improvement in reading quarter and eighth note passages, develops a sense of rhythmic proportions
<b>1.6</b> <i>Dance of the Downward Skip</i>	Shearer	Practice skipping multiple strings.
<b>1.7</b> <i>March</i>	Shearer	Practice using <i>P</i> exclusively.
<b>1.8</b> <i>Serenade</i>	Shearer	Student plays multiple lines for the first time.
<b>1.9</b> <i>Folk Dance</i>	Shearer	Similar to <i>Serenade</i> , but



		with more complex rhythm.
<b>1.10</b> <i>Two by Two</i>	Shearer	Student plays two notes simultaneously.
<b>1.11</b> <i>Petite Valse</i>	Shearer	Student plays in a musical texture common to guitar.
<b>1.12</b> <i>Andante I</i>	Shearer	Rhythmically similar <i>Serenade</i> , with a greater variety of notes.
<b>1.13</b> <i>Music Box</i>	Shearer	Alternates <i>P</i> with <i>IM</i>
<b>1.14</b> <i>Moorish Dance</i>	Shearer	Alternates a bass line with broken chords.
<b>1.15</b> <i>The Gondolier</i>	Shearer	<i>PIM</i> Arpeggio
<b>1.16</b> <i>Etude Moderne</i>	Shearer	<i>PIM</i> Arpeggio

Musical literacy is an aspect of the classical guitar that is of the highest importance. Unlike popular styles such as folk, rock, or finger style of the instrument, it is essentially impossible to be a successful classical guitarist and not be able to read music. The text that I have chosen for the initial section of the curriculum is Aaron Shearer's *Learning the Classic Guitar Vol. II*. This is an industry standard method and has proven itself to be one of the finest texts in this area. It is also helpful for these initial exercises to be contained in a single volume. The following are the exercises that are to

be introduced after the sections material has been presented. Each chapter begins with the introduction of the material to be learned. The first thing introduced is the open G and D string. While the book explains that one needs to use P to play these notes, it seems to be more advantageous to use I for the D string and M for the G. This allows the student to stay in a more comfortable position while learning to read music. The student should keep P on the bass string to allow for a more stable position. The chapter then gives short studies in the form of duets. The top line is the student and the accompaniment line is for the teacher. This gives the student the opportunity to play with someone at the very beginning of their training, and for development of rhythm. The end of each chapter includes a solo piece that encompasses everything learned.

**1.1 Reading exercise 1- LCGII pg. 14-15 *So-RE On* (Shearer 1990)*****Student******Teacher***

This is an example of one of the exercises used in the first chapter. This exercise lets the student practice playing both the open G and D strings. An excellent aspect of these exercises is that these pieces utilize the open strings. Using open strings allows the student to be able to keep the standard posture that they have already learned. It encourages follow-through, and is also helpful because each finger is only assigned one string.

**1.2 Reading exercise 2- LCGII pg. 17 *Bugler's Tune* (Shearer 1990)**

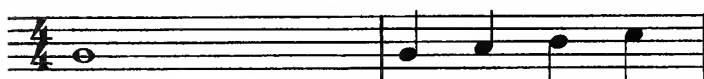
This is an example of one of the end-chapter solo pieces. It includes use of the open G, D, and B strings. This allows the student to use three finger and encourages follow-through.

### 1.3 Reading exercise 3-LCGII pg. 26 *Scale Song* (Shearer 1990)



This exercise utilizes diatonic writing to introduce the student to a portion of the major scale. The second section also has eighth-note rests followed by successive eighth notes. Practicing this exercise helps the student develop a better sense of rhythm.

### 1.4 Reading exercise 4-LCGII pg. 28 *Counterpoint* (Shearer 1990)



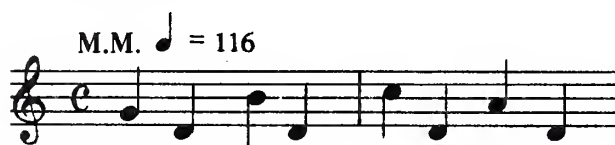
*Counterpoint's* strength lies in that it tests a student's ability to play a single line while the teacher plays counterpoint. This requires the student to be able to listen to not only their own part, but to their partner's part as well.

### 1.5 Reading exercise 5-LCGII pg. 29 *The Weaver* (Shearer 1990)



*The Weaver* requires the student to play eighth-note passages. This helps the student to improve their reading skills and overall speed. The change from quarter to eighth to half notes also helps the student to develop a sense of rhythmic proportionality.

1.6 Reading exercise 6-LCGII pg.35 *Dance of the Downward Skip* (Shearer 1990)



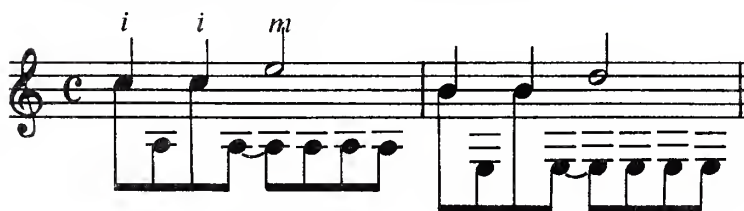
*Dance of the Downward Skip* covers all of the notes presented in the previous lessons. It is sixteen bars long with constant quarter notes with only one half-note at measure eight. It also requires the student to skip multiple strings; an increasingly difficult technique. The work also requires students to read larger intervals.

1.7 Reading exercise 7-LCGII pg.42 *March* (Shearer 1990)



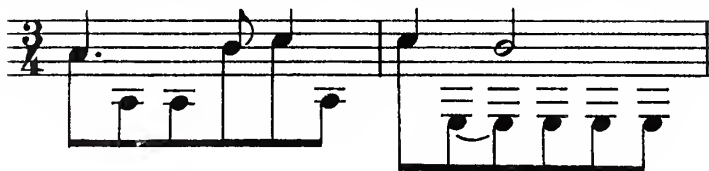
The *March* is an excellent exercise for students to practice playing bass notes with P for the first time. I, M, and A are not being used, so the player can rest those fingers on the top three strings, which gives the student a proper reference point for playing this exercise as well as stability

1.8 Reading exercise 8 LCGII pg. 44 *Serenade* (Shearer 1990)



*Serenade* is the first exercise in the text that has two parts for the student. Shearer introduces this concept to the student by having each individual part play on different beats. In this piece, the student never plucks more than one string at a time but begins to understand the concept of playing multiple parts.

1.9 Reading exercise 9 LCGII *Folk Dance* (Shearer 1990)



*Folk Dance* is the final piece in the section dedicated to playing music with multiple lines. It is similar to *Serenade* but contains more difficult rhythms such as the dotted-quarter-eighth note motive in the first measure. It is repeated throughout the work and helps the student with issues of counting.

1.10 Reading exercise 10 LCGII pg. 53 *Two by Two* (Shearer 1990)



*Two by Two* introduces the next level dealing with playing two notes simultaneously. This exercise stands out from many others due to the concept of the piece. The examples from the Shearer text provide music which can bring the student incrementally to the next level by having them execute simultaneous notes both a third and a fifth apart. Keeping to these specific intervals gives the student a greater sense of accomplishment due to the increased activity in both hands, without excessive left-hand difficulty.

1.11 Reading exercise XI LCGII pg. 54 *Petite Valse* (Shearer 1990)



*Petite Valse* introduces the student to a common guitar texture: valse accompaniment. The combination of a bass note followed by two quarter notes is found in much of the guitar repertoire. This not only gives the student practice in playing two notes on the treble strings at the same time but also gives them experience playing in a common waltz-style texture.

1.12 Reading exercise XII. LCGII pg. 58 *Andante I* (Shearer 1990)



Much like the *Serenade*, *Andante I*, is an exercise that simulates playing treble and bass at the same time. Another beneficial aspect of this piece is the introduction of D major; a common key in guitar music. It also implements the use of alternating I on the E string and M on the B string. This is excellent practice for when the student begins same-string alternation subsequent example.

1.13 Reading exercise XIV. LCGII pg. 64 *Music Box I* (Shearer 1990)



This exercise introduces the student to alternating between two simultaneous notes being played and a bass note. This is one of the most important studies in the book and the student could use this later on as a warm-up. The alternation between fingers and thumb that is used is an invaluable aspect of guitar playing.

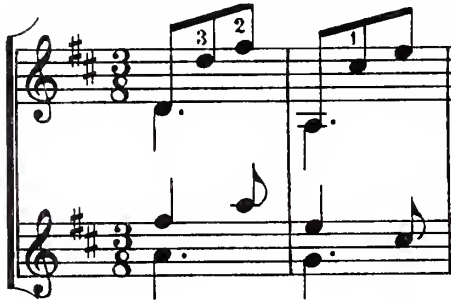
1.14 Reading exercise XV. pg.68 *Moorish Dance* (Shearer 1990)



In the *Moorish Dance*, the student alternates between playing a measure of bass notes followed by an alternating bass-chord measure. This exercise gives the student experience in changing compositional texture with each measure as well as the opportunity to focus on *P* alone, then *P* with fingers.



**1.15 Reading exercise XVI. pg. 73 *The Gondolier* (Shearer 1990)**



*The Gondolier* is the first piece that the student plays an arpeggio pattern, in this case it is *PIM*. This technique is a staple of the classical guitar repertoire and is crucial in the development as a guitarist. It is at this time that a student might be able to progress from the method book and into actual small pieces, such as arpeggio studies.

**1.16 Reading exercise XVII pg. 75 *Etude Moderne* (Shearer 1990)**



This is a supplement to the student if they are having difficulty with the arpeggio concept. Many students might need some more time in this text and therefore should continue with this exercise. This is because the student might not be able to execute the arpeggio pattern with the fluency they need to move onto the next level.

**Level 2.****Arpeggio Studies**

Studies involving arpeggio patterns provide an excellent foundation for a guitarist's right-hand technique. These following studies can have to truly positive affect on the rest of the student's guitar playing career. These exercises are also excellent material for the student to use as warm-up material, technical development and maintenance.

**Level 2 Repertoire List**

<b><u>Work</u></b>	<b><u>Composer</u></b>	<b><u>Pedagogical benefit</u></b>
<b>2.1</b> <i>Prelude in A Major Op 114</i>	Ferdinando Carulli	<i>PIMA</i> Arpeggio
<b>2.2</b> <i>Prelude in a minor Op 114.</i>	Ferdinando Carulli	<i>PIMAMI</i> Arpeggio
<b>2.3</b> <i>Prelude in e minor Op 114</i>	Ferdinando Carulli	<i>PM</i> alternating <i>I</i> Arpeggio
<b>2.4</b> <i>Etude #2 in a minor</i>	Matteo Carcassi	<i>PIMA</i> followed by changing position to play Right hand alternation.
<b>2.5</b> <i>Etude #19</i>	Matteo Carcassi	<i>AMIMA</i> Arpeggio pattern
<b>2.6</b> <i>Etude #7</i>	Matteo Carcassi	Tremolo
<b>2.7</b> <i>Estudio Sencillo</i>	Leo Brouwer	<i>PAMIAMIPAMIP</i> Arpeggio

### 2.1 Prelude in A Major Op 114. –Ferdinando Carulli (Ricordi 1973)



This prelude consists of a repeated right-hand pattern of *PIMA*. It is the most basic of these patterns and is an excellent piece for a warm-up routine. There are some more difficult left-hand fingerings but with the experience that the student has already acquired, it should be an attainable goal.

### 2.2 Prelude in a minor Op 114. -Ferdinando Carulli (Ricordi 1973)



Carulli's *Prelude in a minor* features an extremely common arpeggio pattern for the aspiring guitarist. It involves a continuous right-hand pattern of *PIMAMI*. Septuplets make up the continuous rhythmic pattern and this gives students the opportunity to play a piece with an interesting rhythmic concept. These pieces are also valuable due to the frequency that these patterns appear in guitar compositions.

### 2.3 Prelude in e minor Op 114. -Ferdinando Carulli (Ricordi 1973)



The *Prelude in e minor* by Carulli is another staple of the classical guitar study repertoire. It is an ideal piece for dealing with alternating between *P* and *M* together followed by *I*. The real benefit of this study comes when the student moves on to single string alternation, and the experience of playing this piece prepares them for this new technique.

### 2.4 Etude #2 in a minor- Matteo Carcassi (Henry 1993)



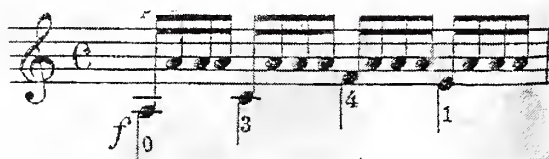
This study is an excellent way for a student to get introduced to the concept of right-hand alternation. This is the technique that requires the player to alternate playing with two separate fingers on the right hand. This is almost exclusively done with *I* and *M*. This is an extremely important part of playing guitar, in that it is the technique used to play scales and scale-like passages. This exercise works quite well because the player alternates between a standard *PIMA* arpeggio, to which they are already familiar, followed by alternating *I* and *M* on the top string. It also involves string crossing, moving from the third to the first, which is paramount in right-hand alternation.

### 2.5 Etude #19- Matteo Carcassi (Henry 1993)



This study employs the use of an arpeggio pattern that, unlike most studies, begins with *A*. There are many reasons why students find this etude difficult. One of these is that by beginning with *A*, and playing a bass note at the same time forces the player to complete an arpeggio without having the stability of having the thumb give support. Another issue is the changing of the right-hand pattern from measure to measure.

### 2.6 Etude #7- Matteo Carcassi (Henry 1993)



This study is designed to introduce the student to the concept of tremolo. While tremolo is a more advanced technique, the overall difficulty of this piece is within the ability of a student at this level. The technical goal of tremolo is to give the illusion of a sustained tone, by having three notes play in sequence followed by a bass note. The piece breaks up the tremolo pattern with interludes of arpeggios that have already been studied. This gives the student a change in pattern and gives their hand a chance to relax.

## 2.7 Estudio Sencillo #6- Leo Brouwer (Brouwer 1972)



This work by Leo Brouwer is an excellent example of a study that students will find challenging. While the execution of this piece is not as difficult as one might think, the reading of this piece can be quite intimidating. The piece involves the same right-hand pattern but it is more complex than many studies, due to its length. Another difficult aspect is how the student must read in higher positions and be able to shift to chord shapes with accidentals, which they are not normally accustomed. While many of these arpeggio studies require the student to read in positions in which they might not be confident, the left hand chord shapes do not change very often, giving the student time to reach the chord.

Level 3.Level 3 Repertoire List

<u>Work</u>	<u>Composer</u>	<u>Pedagogical benefit</u>
3.1 <i>Country Dance</i>	Ferdinando Carulli	P vs. IM alternation
3.2 <i>Wilson's Wilde-</i>	Anonymous	Student uses more advanced alternation and harmonic structure.
3.3 <i>The Parlement</i>	Anonymous	Student uses more advanced alternation, more complex rhythms, altered tuning
3.4 <i>Volt</i>	Anonymous	Student uses more advanced alternation, more complex rhythms, altered tuning, more shifting of positions.
3.5 <i>Andante</i> Op.44, No.1	Fernando Sor	Work includes monophonic texture followed by counterpoint.
3.6 <i>Andante</i> Op. 27	Ferdinando Carulli	Student must play homophonic texture alternating with chords.
3.7 <i>Andante</i> op.35, no. 14	Fernando Sor	Piece contains more advanced rhythmic figures and stylistic concerns.

<p>3.8 <i>Andantino</i> op. 50, No. 21</p>	<p>Mauro Giuliani</p>	<p>This work develops students ability to execute complex rhythmic ideas and stylistic issues</p>
<p>3.9 <i>Arpegge</i></p>	<p>Francis Kleynjans</p>	<p>The piece utilizes arpeggio patterns and modern harmonies to give the student a piece from a different period.</p>

**3.1 Country Dance- Ferdinando Carulli** (Kraft 1990)



The *Country Dance*, by Ferdinando Carulli requires the student to develop alternation between *P* and *IM*. While the score calls for the eighth-notes in the melodic line to be played *I* than *M*, it is more beneficial for the phrase to be fingered *MM*.

**3.2 Wilson's Wilde- Anonymous** (Noad 1974)





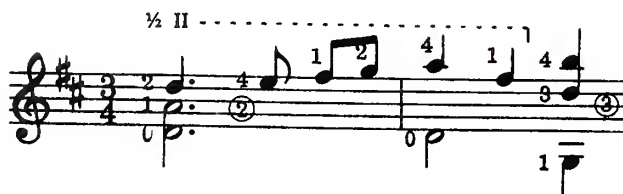
*Wilson's Wilde* is an excellent work from the Renaissance period. While the piece is much less complicated than many of the time, it still is quite a successful composition and one that is appropriate for a student of this level. The piece is broken into three sections, featuring similar harmonic ideas that could be used to explain many theoretical ideas. It also requires the student to use more advanced alternation. Another positive aspect of the work is the bass notes location on the open strings, which makes it playable.

### 3.3 The Parlement- Anonymous (Noad 1974)



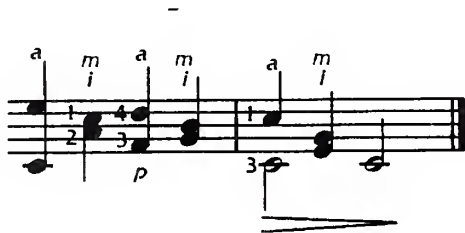
The work has an excellent melody and contains many excellent pedagogical tools. One of these tools is the fact that this piece employs *scordatura*. The E string is lowered to D and this gives the student experience playing with the most common alternate tuning. The technical demands of this piece can be difficult for a beginner. It requires alternation and string crossing, this is challenging but accessible.

### 3.4 Volt-Anonymous (Noad 1974)



*Volta* is another piece that a student must play with D tuning. It makes an excellent companion piece to *The Parlement* as they are in the same key, both are shorter works, and stylistically consistent.

### 3.5 *Andante* Op.44, No.1-Fernando Sor (Jeffery 2001)



This simple work of Sor serves as an excellent piece for the aspiring guitarist. While the work mainly consists of a monophonic texture, the ending is contrapuntal. This work helps the student in many ways, one of which is how the solo line simply outlines chords. This helps the student learn how left-hand chord shapes are formed and assists in their overall reading ability.

### 3.6 *Andante* Op. 27- Ferdinando Carulli (Kraft 1990)



*Andante* is a wonderful exercise for a student guitarist who is now able to play a slightly more advanced piece of the repertoire. This execution of this piece helps students to be able to play both scale material and alternating chords. This allows the student to be able to play both scales and chords in one piece. Due to the Ternary form of the work, it is longer than most of the examples and performing this work can improve a student's stamina.

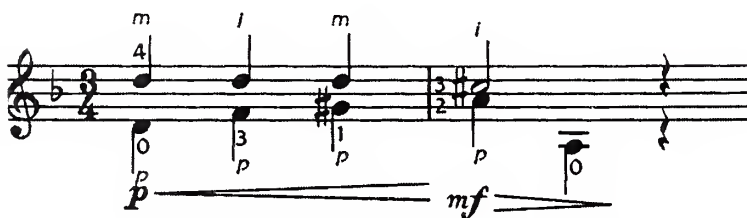
### 3.7 *Andante* op.35, no. 14-Fernando Sor (Jeffery 2001)



This work involves the implementing of the dotted-quarter-sixteenth rhythm.

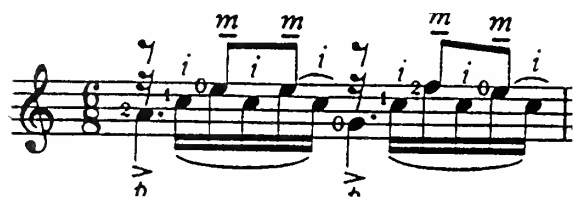
There are also two instances that involve triplets. This is an excellent piece to solidify a student's rhythm and to teach the stylistic concerns that are associated with it.

### 3.8 *Andantino* op. 50, No. 21-Mauro Giuliani (Jeffery 2002)



*Andantino* is another piece from the classical period that can help with odd rhythmic issues later on in the piece as well as contrapuntal writing. It could also be a great way to show students the similarities and differences in the works of Giuliani and his contemporary, Sor.

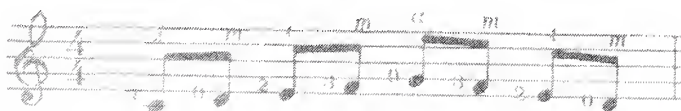
### 3.9 *Arpegge*- Francis Klevnjans (Brightmore 1987)



*Arpegge* gives a student the opportunity to implement arpeggio studies that they have been working on previously but with minor alternations. It is a contemporary work, so one could use this as a forum to discuss the stylistic aspects of modern art music.

Level 4.Level 4 Repertoire List

<u>Work</u>	<u>Composer</u>	<u>Pedagogical benefit</u>
4.1 <i>Study #1</i>	Francesco Tarrega	Improved alternation, diatonic scale passages
4.2 <i>Minuet</i>	J.S. Bach	Counterpoint, get to play Bach
4.3 <i>Almain</i>	Robert Johnson	Difficult harmony and rhythm
4.4 <i>Trois Nocturnes, no.1</i>	J.K. Mertz	Student learns to play in the romantic style
4.5 <i>Adelita</i>	Francesco Tarrega	Learn higher positions, ste m direction, distinguish bass and treble

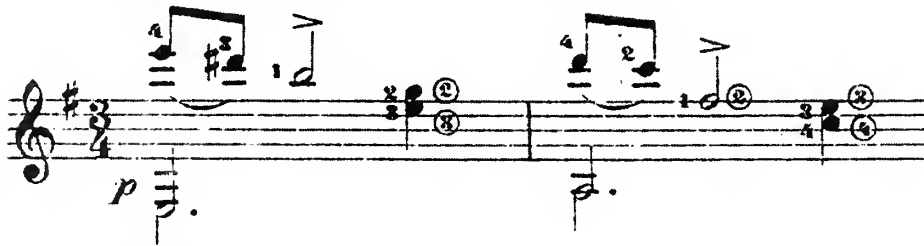
4.1 Studio no.1- Francisco Tarrega (Rodriguez 1991)

The first study by Francisco Tarrega is an excellent exercise for any guitarist. It improves the student's alternation of *I* and *M* giving them many opportunities to play



The three *Nocturnes* by Mertz are some of his more didactic pieces. The first of these is an excellent example of the Romantic style. It allows room for rubato and can give a student the opportunity to attempt more expressive playing. It also contains dotted rhythms like the Sor only this piece requires moving to the fifth position.

**4.5 Adelita- Francisco Tarrega** (Rodriguez 1991)



*Adelita* is an excellent way for students to learn the higher positions. The overall concept of the piece is quite simple but the execution requires the student to play out of their comfortable range. It also gives students the opportunity phrase melodic passages and balance inner voices. The piece can also be used to explain stem direction and the notation involved in distinguishing between the treble, bass and inner voices, as well as slurs.

Level 5.Level 5 Repertoire List

<u>Work</u>	<u>Composer</u>	<u>Pedagogical benefit</u>
5.1 <i>Canarios</i>	Gasper Sanz	Hemeola, use of ornamentation
5.2 <i>Walzer Wo0</i>	J.K. Mertz	Slurs and staccatos
5.3 <i>Trois Nocturnes, no.2</i>	J.K. Mertz	Rubato and phrasing
5.4 <i>Preludio sem.29</i>	Tarrega	Complex chord shapes, higher register

5.1 Canarios- Gasper Sanz (Koonce 2006)

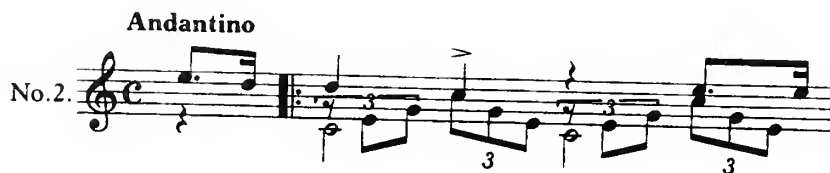
*Canarios* is arguably one of Sanz's most well known and most played works. The hemeola created by the division of the bass line is quite effective. He first establishes a grouping of two in the bass line followed by a D on the second beat of the next measure, establishing a grouping of three. This piece also requires the student to use strumming which is an invaluable tool for any guitarist. The students also get to learn a piece written for the Baroque guitar, which can also be discussed within a historical context.

### 5.2 *Walzer Wo0-* Johann Kasper Mertz (Wynberg 1985)



The *Walzes* by Mertz is a piece that holds many of the characteristics that we think of in relation to good music. It has a strong melody and the overall writing of the work requires much practice from the student, but is still attainable. While the example above seems easy, the further into the piece one studies the true difficulty of the work appears. It includes slurs, which were introduced in *Adelita* and staccato figures that can really challenge a student.

### 5.3 *Trois Nocturnes op.4, no.2-* Johann Kasper Mertz (Wynberg 1985)



The second of the three nocturnes by Mertz, follows the same concept as before. The difficult of this piece lie in the musical aspects rather than technical subdivisions. It requires the use of rubato and phrasing to be affective. It does require the student to play duple in the treble line while simultaneously playing in triple division in the bass. While playing two against three is difficult at first, the slow tempo and placement of the note on the open string makes this an attainable goal.



5.4 Preludio sem. 29-Francisco Tarrega (Rodriguez 1991)

Tarrega's 29<sup>th</sup> prelude is a great etude for teaching a student to play in higher registers. A reason for this is that the work is not long and focuses on block chords followed by arpeggios. This gives the student time to reach these difficult chord shapes and learn these movements. Though it looks quite difficult, the tempo and length of the piece makes it easier for a student at this level to be able to perform such a work.

Level 6.Level 6 Repertoire List

<u>Work</u>	<u>Composer</u>	<u>Pedagogical benefit</u>
6.1 Pavanas	Gasper Sanz	Ornamentation, specifically trills
6.2 Valse in C minor	Francis Kleynjans	Understand three-part texture, holding out note values
6.3 Recuerdo	Jamie N. Zenamon	Bringing out of melodic notes in an otherwise dense texture
6.4 Reggae Sunrise	Martin Byatt	Complex arpeggio patterns

6.1 Pavanas- Gasper Sanz (Koonce 2006)

This *Pavannas* is another famous work by Gasper Sanz, which requires much skill from the guitarist who plays it. It can look deceptively easy, but with the required ornamentation, it can be quite difficult. An example of this is the inner string trill that takes place in the second measure of the work.

**6.2 Valse en si mineur Op. 77- Francis Kleynjans** (Brightmore 1987)



This *Valse* by Francis Kleynjans is a great example of mixing an old style such as a waltz, with the more modern harmonies. It gives the student the experience of bringing out certain melodies while balancing the inner voices. One can utilize this work to help them grasp the concept of the three-part texture. The execution of this piece also requires the player to hold the notes to their proper and full value.

**6.3 Recuerdo- Jamie M. Zenamon** (Brightmore 1987)



This work requires the student to be fluent reading in many positions. It also requires them to read multiple accidentals and play more contemporary harmonies. The piece is also valuable in that to properly play it, one must master the ability to bring out single melodic notes from an otherwise arpeggio texture.

#### 6.4 Reggae Sunrise- Martin Bvatt (Brightmore 1987)



*Reggae Sunrise* is a great piece to help a student understand and internalize syncopation. It is in E Major and consists of chords outlining the basic syncopated concept. The piece also requires many arpeggio patterns containing many accidentals. The piece as a whole also includes much chromatic writing and the necessity to use more advanced fingerings.

Level 7.Level 7 Repertoire List

<u>Work</u>	<u>Composer</u>	<u>Pedagogical benefit</u>
7.1 <i>Paisaje</i>	Jaime M. Zenamon	Correct note duration
7.2 <i>Chinese Blosson</i>	Jaime M. Zenamon	musicality
7.3 <i>Monferrina</i>	Mauro Giuliani	Grace notes
7.4 <i>Lesson 8</i>	Fernando Sor	unusual chord shapes and non-idiomatic writing
7.5 <i>Petite Piece</i>	Fernando Sor	dotted-quarter-eighth passages, slurs

7.1 Paisaje- Jamie M. Zenamon (Brightmore 1987)

The work is in 6/8 and requires the student to follow the correct note duration. It is especially difficult to accomplish this in the bass. It requires much practice and discipline to attain this concept but it is paramount to good guitar playing. The work also

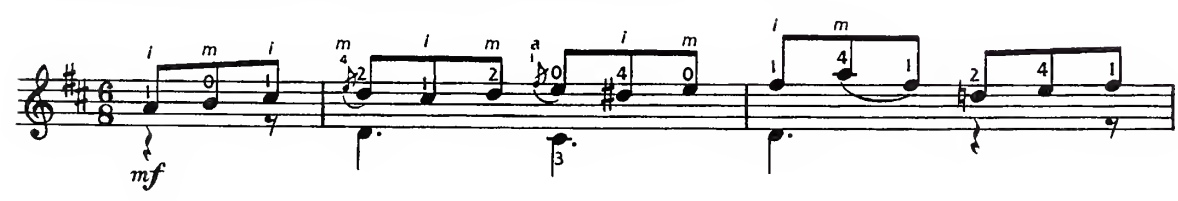
requires the student to play many of the bass notes on the D string and then rest his or her thumb on one of the other strings, this can be a difficult movement that could require much practice.

7.2 Chinese Blossom- Jaime M. Zenamon (Brightmore 1987)



*Chinese Blossom* is a slow melodic piece that requires the student to be able to show extreme musicality and touch to convey the musical exercise of the piece. While this exercise is technically much simpler, the musical expression needed for a successful performance of this piece is of a high level. Legato can be a difficult expression to accomplish when playing an irregular arpeggio pattern, this exercise requires the student to be able to execute this concept. The student also will learn how to allow certain notes to ring beyond duration, such as in the last beat of the first measure.

7.3 Monferrina Op. 12, No.3- Mauro Giuliani (Kraft 1990)



The *Monferrina* is another Giuliani piece that requires the player to perform within the classical style. This is made even more difficult due to the grace note passages throughout the work. This is a great piece for the aspiring player in that the texture is quite simple which allows the student to be able to concentrate on the more important lesson that practicing the piece can yield.

**7.4 Lesson 8 from 24 progressive lessons op. 31- Fernando Sor** (Jeffery 2001)



Number eight of the progressive studies is an excellent tool for a student guitarist as it addresses many issues such as unusual chord shapes and non-idiomatic writing. It uses essentially many techniques and requires many awkward shifts. Another reason that this work helps students is how the right-hand part is much less complex than the left and this allows the student the freedom to concentrate on the more difficult concept.

**7.5 Petite piece 1 from 6 Petite pieces op. 32- Fernando Sor** (Jeffery 2001)



This is one of the six small pieces by Sor. It utilizes many of Sor's writing techniques. It consists of chordal and dotted-quarter-eighth patterns and can be quite difficult. It requires the student to be proficient in complex rhythmic ideas such as quintuplets and sextuplets. The piece also employs the use of slurs which differs than many of the previous works in the collection.

Level 8.Level 8 Repertoire List

<u>Work</u>	<u>Composer</u>	<u>Pedagogical benefit</u>
<b>8.1</b> <i>Cake Walk</i>	Richard Charlton	chromatic texture, improves dexterity and speed
<b>8.2a</b> <i>Sonatina #1 op.71</i> <i>Movement I</i>	Mauro Giuliani	Arpeggio figures that are common among many of his larger works, continuous theme and variation
<b>8.2b</b> <i>Sonatina#1 op.71</i> <i>Movement II</i>	Mauro Giuliani	In F, also requires limited alternation and arpeggio figures
<b>8.2c</b> <i>Sonatina op.71 #1</i> <i>Movement III</i>	Mauro Giuliani	Contains both sixteenth note and arpeggio patterns within the movement.

8.1 Cakewalk- Richard Charlton (Brightmore 1987)

Andante (♩ - ca. 96)



*Cakewalk* is another modern piece that could really improve a student's abilities, in terms of left-hand dexterity and speed. It is a great exercise for the left hand and improves dexterity and speed. The use of accidentals and therefore, chromatic texture makes this piece an exceptional reading challenge.

### **8.2 Sonatina op. 71 no. 1 -Mauro Giuliani** (Jeffery 2002)

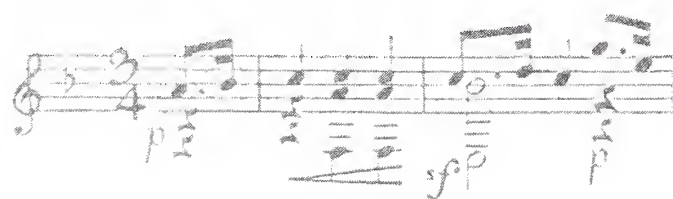
The final piece in the curriculum is Mauro Giuliani's *Sonatina no. 1*. It is a work in three movements and is a staple of the student guitarist's repertoire. The entire *Sonatina* is in first position, which is comfortable for one at this level and therefore allows a student to focus on other difficult tasks. This is not an easy work, as it consists of multiple movements. It is the largest endeavor of the curriculum and this is why level eight only has two pieces. The majority of students would take an entire nine weeks to prepare a piece of this size and scope. The work is an accurate example of the classical style. It includes many of the most famous forms of the time and this knowledge can be imparted to the student. An example would be the explanation of how the first movement is a theme followed by variations. One could use the *Menuetto and Trio* movement to explain how during this era the menuetto would be followed by a trio and then a return to the menuetto. The work also includes a rondo, which is one of the cornerstones' of the classical style. The idea of returning to the A section after both the B and C sections gives the work the cohesiveness that gave these classical forms their esteem.

### **Movement I-Maestoso** (Jeffery 2002)



The first movement of the work is a typical form of the classical era; a continuous theme and variation that utilizes many arpeggio figures that are common among many of his larger works. The form itself can be discussed to introduce these concepts to the student. The movement begins with the melody in quarter notes then evolves into multiple variations containing eighth and sixteenth note phrases, this rhythmic acceleration can be an excellent way to introduce this concept to a student.

### **Movement II- Menuetto and Trio** (Jeffery 2002)



The second movement of the work is a menuetto and trio. This movement is in F Major, which is ideal practice for an instrument that rarely plays in flat keys. The movement also requires limited alternation and arpeggio figures that are quite common in guitar music. It also contains dotted-eighth-sixteenth patterns throughout the movement.

### **Movement III- Rondo** (Jeffery 2002)



The *Rondo* is the concluding movement of the work and though it is extended but playable. The practice of playing longer pieces prepares the student for when they do require playing a long piece. It contains both sixteenth note and arpeggio patterns within the movement.

In conclusion, classical guitar instruction can be overwhelming for both the teacher and student. As it is with all music instruction, bad habits are hard to break and should be avoided. In order to provide for good instruction one must have a set lesson plan for the student. Issues of rhythm should be introduced incrementally to properly guide the various complexities therein. The register of the piece must be of the proper level or the student will be too overwhelmed with the concept. The length of works must be appropriate or the student will not have the muscular or mental stamina to be able to properly execute a work. The student must be given a piece that is of a sufficiently simple reading level or he or she will develop bad reading habits or a simple inability to read notation. The repertoire selection, must be idiomatic in nature, or the student will be struggling with a piece that does not work well on the guitar and, until they reach a more advanced level, another more suitable selection should be chosen. Key signature is another important aspect of repertoire selection; in that the guitar can be exponentially more difficult to play in flat keys and so a teacher must choose a different piece for this reason. The overall texture of the work can affect the validity of the repertoire selection. If the texture is simply too dense, then a student might not be able to play a work of this level. One of the most important things to remember is the difficulty of the individual right and left-hand parts. One should not choose a piece that is extremely difficult for both hands. A good teacher would choose a piece where the student can accomplish the requirements of one hand easily be able to concentrate on the other hand's issues. This allows for a more gradual improvement, which is always preferred. It is with these concepts for which a teacher must be prepared, or said teacher must face inconsistent progress and overall stagnation of the learning process. This is why this curriculum is

such a practical tool for the secondary guitar instructor; it takes all of these pitfalls into account and leaves the teacher with a quality sequence of instruction.

## Appendix A: Repertoire List

## The complete list of repertoire.

<u>Work</u>	<u>Composer</u>	<u>Pedagogical benefit</u>
<i>So-RE One</i>	Shearer	Practice playing the open G and D strings
<i>Bugler's Tune</i>	Shearer	Practice playing three open strings.
<i>Scale Song</i>	Shearer	Practice playing part of the major scale.
<i>Counterpoint</i>	Shearer	Student is introduced to the basic idea of counterpoint.
<i>The Weaver</i>	Shearer	Improvement in reading quarter and eighth note passages, develops a sense of rhythmic proportions
<i>Dance of the Downward Skip</i>	Shearer	Practice skipping multiple strings.
<i>March</i>	Shearer	Practice using <i>P</i> exclusively.
<i>Serenade</i>	Shearer	Student plays multiple lines for the first time.
<i>Folk Dance</i>	Shearer	Similar to <i>Serenade</i> , but with more complex rhythm.

<i>Two by Two</i>	Shearer	Student plays two notes simultaneously.
<i>Petite Valse</i>	Shearer	Student plays in a musical texture common to guitar.
<i>Andante I</i>	Shearer	Rhythmically similar <i>Serenade</i> , with a greater variety of notes.
<i>Music Box</i>	Shearer	Alternates <i>P</i> with <i>IM</i>
<i>Moorish Dance</i>	Shearer	Alternates a bass line with broken chords.
<i>The Gondolier</i>	Shearer	<i>PIM</i> Arpeggio
<i>Etude Moderne</i>	Shearer	<i>PIM</i> Arpeggio
<i>Prelude in A Major Op 114</i>	Ferdinando Carulli	<i>PIMA</i> Arpeggio
<i>Prelude in a minor Op 114.</i>	Ferdinando Carulli	<i>PIMAMI</i> Arpeggio
<i>Prelude in e minor Op 114</i>	Ferdinando Carulli	<i>PM</i> alternating <i>I</i> Arpeggio
<i>Etude #2 in a minor</i>	Matteo Carcassi	<i>PIMA</i> followed by changing position to play Right hand alternation.
<i>Etude #19</i>	Matteo Carcassi	<i>AMIMA</i> Arpeggio pattern
<i>Etude #7</i>	Matteo Carcassi	Tremolo
<i>Estudio Sencillo</i>	Leo Brouwer	<i>PAMIAMIPAMIP</i> Arpeggio

<i>Wilson's Wild</i>	Anonymous	Student must use more advanced right hand alternation.
<i>The Parlement</i>	Anonymous	Student uses more advanced alternation, more complex rhythms, altered tuning
<i>Volt</i>	Anonymous	Student uses more advanced alternation, more complex rhythms, altered tuning, more shifting of positions.
<i>Andante Op.44, No.1</i>	Fernando Sor	Work includes monophonic texture followed by counterpoint.
<i>Andante Op. 27</i>	Ferdinando Carulli	Student must play homophonic texture alternating with chords.
<i>Andante op.35, no. 14</i>	Fernando Sor	Piece contains more advanced rhythmic figures and stylistic concerns.
<i>Andantino op. 50, No. 21</i>	Mauro Giuliani	This work develops students ability to execute complex rhythmic ideas and stylistic issues



<i>Arpeggie</i>	Francis Kleynjans	The piece utilizes arpeggio patterns and modern harmonies to give the student a piece from a different period.
<i>Study #1</i>	Francesco Tarrega	Improved alternation, diatonic scale passages
<i>Minuet</i>	J.S. Bach	Counterpoint, get to play Bach
<i>Almain</i>	Robert Johnson	Difficult harmony and rhythm
<i>Trois Nocturnes, no.1</i>	J.K. Mertz	Student learns to play in the romantic style
<i>Adelita</i>	Francesco Tarrega	Learn higher positions, stem direction, distinguish bass and treble
<i>Pavanas</i>	Gasper Sanz	Ornamentation, specifically trills
<i>Valse in C minor</i>	Francis Kleynjans	Understand three-part texture, holding out note values
<i>Recuerdo</i>	Jamie N. Zenamon	Bringing out of melodic notes in an otherwise dense

		texture
<i>Reggae Sunrise</i>	Martin Byatt	Complex arpeggio patterns

<i>Paisaje</i>	Jaime M. Zenamon	Correct note duration
<i>Chinese Blossom</i>	Jaime M. Zenamon	musicality
<i>Monferrina</i>	Mauro Giuliani	Grace notes
<i>Lesson 8</i>	Fernando Sor	unusual chord shapes and non-idiomatic writing
<i>Petite Piece</i>	Fernando Sor	dotted-quarter-eighth passages, slurs
<i>Cake Walk</i>	Richard Charlton	chromatic texture, improves dexterity and speed
<i>Sonatina #1 op.71</i>	Mauro Giuliani	Arpeggio figures that are common among many of his larger works, continuous theme and variation
<i>Sonatina#1 op.71</i>	Mauro Giuliani	In F, also requires limited alternation and arpeggio figures

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