



Guitar Curriculum.com

Course Packet

Skill Level 1

This packet contains:

General Classroom and Curriculum Overview
Overall Sequence Description for Level
Repertoire Scores* with individual Sequence Documents Sightreading
Paired worksheets/quizzes

*Each student should learn each part of each piece in level 1.

In this Teacher Manual

- Overview of 9 skill levels in GuitarCurriculum.com sequence
- Characteristics exhibited by successful students at all stages of advancement
- Classroom set-up diagram
- Performance checklist for evaluating student performances
- Detailed explanation of skill levels with specific sequencing suggestions
- Technical Exercises

This document is designed to provide a thorough understanding of the overall musical and technical goals and the nine levels of advancement upon which the GuitarCurriculum.com sequence is based. It is essential to develop an understanding of these goals and the framework of 9 levels in order to most effectively use the repertoire, sight-reading and written exams supplied through GuitarCurriculum.com.

As you learn about the GuitarCurriculum.com sequence, keep in mind that the repertoire created for GuitarCurriculum.com is designed both to serve classes with students who are all at the same level (i.e. most beginning classes) as well as classes with varying levels represented. Non-beginner students entering a class should be evaluated through audition and should be assigned a skill level.

The central philosophy of GuitarCurriculum.com is that, at all stages, students should be making beautiful, expressive music. While level-structure is primarily technical, the goal at every stage is primarily musical. For this reason, music at all levels contains ample expressive indications.

Overview of 9 skill levels in GuitarCurriculum.com sequence

Theory/Fundamental

1.

Technical

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

- Sit in proper playing position including right and left hand placement
- Play single free stroke with *p, i & m* with “fixed fingers”
- Play music involving the left hand by rote only

2.

- Read in first position on strings ①, ② & ③
- Read accidentals
- Read dotted rhythms
- Identify key signatures C, G, and D major

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

3.

- Read in first position on strings ①, ② & ③
- Incorporate accidentals, dotted rhythms all note values
- Read sixteenth notes

- Alternate *i & m*
- Right Hand string-crossing

4.

- Read on strings ④-⑥

- Play a two-octave G major scale
- Play a one-octave C major scale
- Play *a* finger in chords
- Play block chords using *pima*
- Play one-octave D major scale

5.

- | | |
|--|---|
| <ul style="list-style-type: none"> •Read fluently on all strings in I position •Read multiple rhythmic combinations •Read multiple keys •Sight-read block chords •Finger new pieces | <ul style="list-style-type: none"> •Develop speed in scales and <i>im</i> alternation •Play simple slurs (one open string note) •Play multi-linear music |
|--|---|

6.

- | | |
|---|---|
| <ul style="list-style-type: none"> • Identify all common key signatures major and minor up to 4 sharps and 3 flats | <ul style="list-style-type: none"> •Play with timed, prepared extensions in the right hand •Play arpeggios <i>pim, pima</i> |
|---|---|

7.

- | |
|---|
| <ul style="list-style-type: none"> •Play arpeggios with alternation <i>pimi, piai, pimai</i> (Giuliani RH Studies) •Play ascending/descending slurs with two fretted notes & trills. •Play using bars in the left hand •Develop speed in scale and arpeggio |
|---|

8.

- | | |
|---|---|
| <ul style="list-style-type: none"> •Read in II, III, and V positions | <ul style="list-style-type: none"> •Combined Skills, Shifting •Play rest stroke |
|---|---|

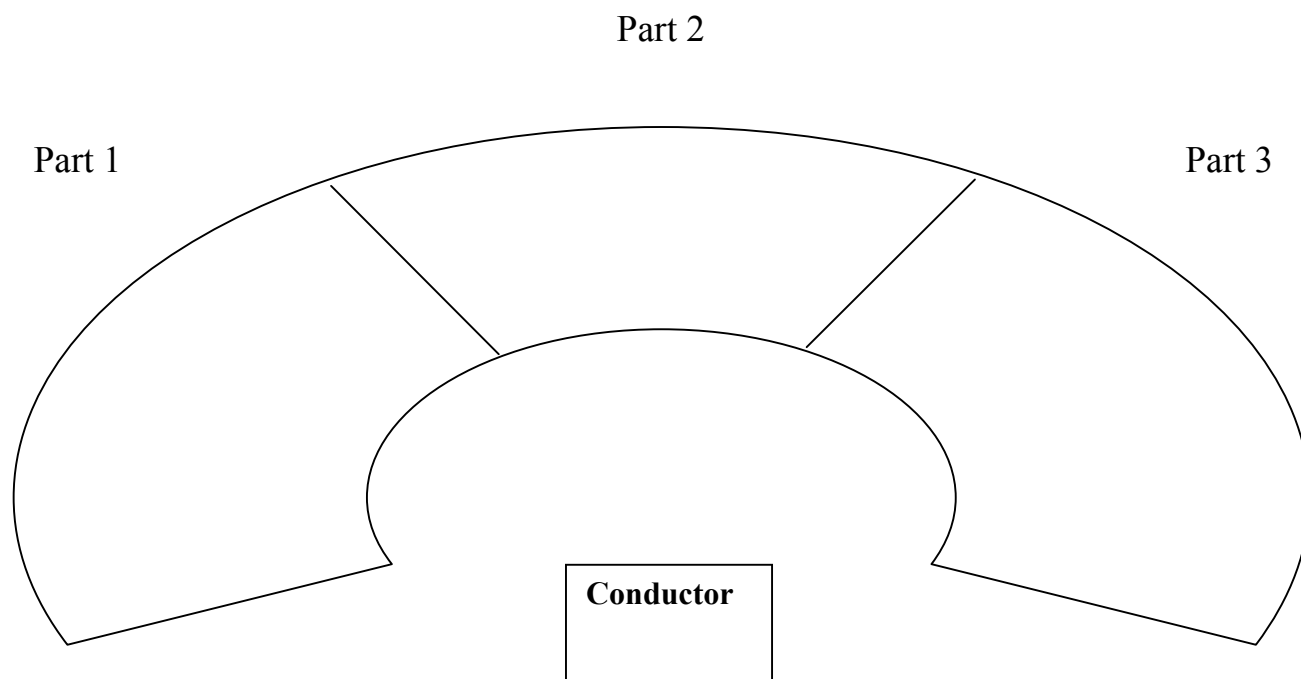
9.

- | | |
|---|--|
| <ul style="list-style-type: none"> •Play and read in all positions | <ul style="list-style-type: none"> •Intermediate/Advanced Performance |
|---|--|

Characteristics exhibited by successful students at all stages of advancement

A successful student exiting this program at any level will be able to do the following:

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

Classroom set up diagram

Above is the setup for the guitar classroom. Specifically, this is the arrangement for a piece in three parts. This is how the classroom will look for most of the repertoire at all levels of the curriculum. The students are organized just like an orchestra or choir so that each student can see the conductor and vice versa. It is important that the teacher/conductor can see and hear every student in the class individually as he or she will be constantly evaluating each student's progress while on the podium.

In this arrangement, parts can be moved around to different sections with ease. For the piece shown, part one is to the left of the conductor. However, part one might be to the right of the conductor in another.

It is also important to note that while the teacher/conductor has a designated podium or space, he or she will move around the classroom freely and often to help individuals or listen from different places.

Performance checklist for evaluating student performances

At every point of assessment from the first weeks to graduation, the students should perform all exercises, scales, ensemble pieces, and solo pieces meeting each of the following requirements.

	<u>YES</u>	<u>NO</u>
1. Playing position		
A) Feet flat on footstool and ground	<input type="checkbox"/>	<input type="checkbox"/>
B) Guitar neck elevated to 45° angle to the floor	<input type="checkbox"/>	<input type="checkbox"/>
C) Shoulders are relaxed	<input type="checkbox"/>	<input type="checkbox"/>
D) Face of guitar is straight up and down, not angled back	<input type="checkbox"/>	<input type="checkbox"/>
E) Right arm meets the guitar just in front of the elbow	<input type="checkbox"/>	<input type="checkbox"/>
F) Right hand is situated just behind the rosette	<input type="checkbox"/>	<input type="checkbox"/>
G) Right wrist is straight and arched (not angled or flat)	<input type="checkbox"/>	<input type="checkbox"/>
H) Left wrist is flat, not concave or convex	<input type="checkbox"/>	<input type="checkbox"/>
I) Left thumb is vertical, not sideways on back of neck	<input type="checkbox"/>	<input type="checkbox"/>
2. Right and left hand technique		
A) Right hand <i>im</i> & <i>a</i> move inside hand, not up/away	<input type="checkbox"/>	<input type="checkbox"/>
B) <i>im</i> & <i>a</i> strokes move in with 3 knuckles, including big knuckle	<input type="checkbox"/>	<input type="checkbox"/>
C) <i>im</i> & <i>a</i> move through strings at an angle, not perpendicular	<input type="checkbox"/>	<input type="checkbox"/>
D) <i>im</i> & <i>a</i> contact point on string is close to fingertip	<input type="checkbox"/>	<input type="checkbox"/>
E) Left hand fingers are always placed on the tips and just behind frets	<input type="checkbox"/>	<input type="checkbox"/>
F) Left hand palm is always parallel to the neck of guitar	<input type="checkbox"/>	<input type="checkbox"/>
G) Left hand palm does not touch back of neck	<input type="checkbox"/>	<input type="checkbox"/>
3. Plays with musicality and expressiveness		
A) Performs all expressive markings on the page	<input type="checkbox"/>	<input type="checkbox"/>
B) Plays with a consistent, robust tone	<input type="checkbox"/>	<input type="checkbox"/>
C) Connects melodic lines by timing both hands (legato)	<input type="checkbox"/>	<input type="checkbox"/>
D) Performs piece without talking, laughing, excessive movement	<input type="checkbox"/>	<input type="checkbox"/>

Rehearsal Technique: **Management Through Music**

Classroom management can be one of the most challenging aspects of teaching guitar ensemble. Set specific student expectations and communicate them clearly from day one. Effective rehearsal techniques that focus on musical expression can alleviate behavior problems before they begin and lead to a productive, joyful classroom. Below are several suggestions for your day-to-day rehearsal that can help engage students as well as some solutions for dealing with problem behaviors.

Musical focus is the key to a happy classroom

Create a hierarchy of importance in your instruction. Sequencing, pacing, technique, and management are all important parts of teaching guitar effectively, but it is important to communicate to the students that artistry and expression (aka tone, dynamics, style, ensemble, articulation) are the priority. Bad technique, unwanted behavior, frustration, poor tone, and lackluster performances are all incongruent with artistry. By communicating your passion for beautiful music and focusing on making it via “the good stuff”, your class will be full of happy musicians.

Start from scratch each day

Regardless of whether you are teaching a beginning middle school ensemble or an advanced high school ensemble, begin with a basic stroke focusing on beautiful tone and togetherness. This will call attention to the fundamental techniques that will make your ensemble sound fantastic and engage the student with an easy, meaningful task. Create a high standard for student performance based on a clear aural idea of what the music should sound like and always require that they meet it.

Choose appropriate repertoire

Often times, music teachers push their students with each new piece trying take leaps in technique and breadth of repertoire only to find that students are struggling or frustrated. This can lead to behavior problems and an inability to focus on “the good stuff”. Choose music that is easily attainable by every student in your classroom with one or two new elements to attend to. Focus on expression, character, style, ensemble, articulation etc... Remember, you can always demand more from your students with any piece of music, but it is very hard to push through an unsuccessful, frustrating experience.

Create an environment of refining

Create an environment where musical mistakes are viewed as opportunities to fix things and students feel comfortable performing short excerpts individually in front of the class during rehearsal. We fix the ensemble by fixing individual students. Rehearse small sections of music and call attention to all of the little things that can be improved such as crescendo, dynamic contrast, ensemble, and tone. Ask the students to rate these short performances and to articulate issues and solutions. This keeps students listening intently and focused on the quality of their playing. Use specific, unemotional, and frequent negative feedback (statements regarding what needs to be improved) throughout rehearsal. Use emphatic, specific positive feedback only when the students accomplish their goal.

Listen to individuals and small groups

Many teachers are hesitant to call on individuals or small groups to perform short sections of music because the experience might upset the student. Communicate to your ensemble that guitar class is a place where we are supposed to make mistakes. Let them know that you will call on individuals to play from time to time and this is simply an opportunity to fix something. We fix an ensemble by fixing individuals. This is also a very effective way to keep students engaged. It is important to note that we would not want to call upon an individual that we know would not have a successful performance after the teacher gives feedback and makes a few quick adjustments. Make a point to know every student. Have an up-to-date list of each individual student, his or her strengths, needs, and instructor's goals for that student. Be tenacious. Do not move on from an individual or group rehearsal frame without truly fixing the problem and performing multiple successful repetitions.

Engaging students who are not performing

Provide the class with a task while listening to individuals or small groups. You can have the other students "shadow play" their part in the left hand alone while other students play. You can also give the class a listening task such as: "I would like you all to listen to Aaron play measures 1-8 and afterwards, I will ask you to give me one positive statement and one area that needs improving for his performance."

Autonomy support and choices

Each day, allow the students to make a few decisions about the music. They can make dynamic or phrasing decisions. An individual can choose her favorite piece to play during the rehearsal. They can re-title a piece of music based on imagery that the music evokes. It is important to guide these choices so that they are not distracting or counterproductive. Making choices about music is a fundamental part of being an artist and something that we want to foster in our students. Decision-making also gives the students a feeling of volition and personal control over the learning process, which can lead to motivation and engagement.

Establish contingencies

Everyone's teaching style is different and classroom rules vary widely depending on the environment. But it is important that rules be established, articulated, and reaffirmed each period. The student has to be aware of the rules and know exactly what will happen if they are broken.

Follow through with unemotional, functional punishment

It is very important to follow through with a punishment that will truly function as punishment for the individual student. This might take some thought as to why the student is acting out. For some, being sent out of the room might be exactly what they want. For others, a call home to a parent might be terrifying. Find a contingency that functions for that student and follow through without anger or emotional attachment. After the punishment is carried out in a matter-of-fact manner, shower the student with positive feedback for engaging in productive behaviors. For example, "It's so fantastic how Chelsea is sitting quietly with her strings down while guitar 2 performs".

Detailed explanation of skill levels with specific sequencing suggestions

Skill Level 1

Objectives: Students will:

- Identify all parts of the guitar and associated equipment
- Sit in proper playing position including right and left hand position
- Identify left hand numbers and right hand letters
- Identify and recognize fundamental terms: quarter, half, and eighth notes/ time signature ledger lines, staff, clef
- Read all open strings
- Play free stroke with *p*, *i* and *m* fingers using good technique
- Play numerous pieces utilizing above skills
- Learn pieces involving left hand fingers by rote

Procedure: Students will

- Sit in three groups evenly distributed
- Identify parts of the guitar
- Sit in proper playing position
 - a. Left foot elevated on footstool
 - b. Right foot flat on floor
 - c. Guitar placed on left leg so that neck is 45° to floor
 - d. Seated with upright posture on front edge of chair
- Place right hand in appropriate playing position
 - a. Place right hand just behind the sound hole
 - b. Maintain straight and arched right wrist
 - c. Lay the right arm on the guitar above or just behind the bridge
 - d. Contact the guitar just in front of the elbow in the right arm
 - e. Relax the right shoulder
- Identify right hand letter names *p, i, m, a*
- Repeat playing position including right hand
- Play free stroke *p* on string ③: “Singles, *p* and *i*” (see Appendix 1, #1)
 - a. Use all three joints of thumb
 - b. Tip of thumb proceeds through string, thumbs rests on outside of *i* tip joint
- Play free stroke *i* on string ②: “Singles, *p* and *i*” (see Appendix 1, #1)
 - a. *i* moves inside the hand and past the thumb
 - b. All knuckles move together to push *i* through string and inside hand
 - c. The big knuckle pushes inside, it does not pull up
 - d. *i* travels diagonally through the string following the line of the arm, it does not push through the string perpendicularly
- Play piece with *i* on string ② and *p* on string ③ by imitation or rote (e.g. “Spy Tune” Part 1 or “Blue Magic” Part 1)
- Place left hand in appropriate playing position
 - a. Place left thumb vertically on the neck close the head
 - b. Maintain straight and flat left wrist
 - c. Curve fingers over to the fret board so that the tips touch the strings

- d. Do not touch palm of hand to back of neck
- Identify left hand numbers 1,2,3,4
 - Play “On-Off Exercise” (See Appendix 1, #3)
 - Play “Shifting Exercise” (See Appendix 1, #4)
 - Play beginning piece with left hand (e.g. “Spy Tune” Part 2 or “Blue Magic” Part 2)
 - Play Guitar part 3 of Level 1 rote pieces (e.g. “Spy Tune” or “Blue Magic”)
 - Learn definition and function of notation on the written page
(As necessary to play each subsequent piece)
 - Sight-Reading from GuitarCurriculum.com Level 1 sight-reading
 - Read open G and B strings using quarter note value, then half, then alternating
 - Play free stroke *m* finger moving from the big knuckle with a and pinky
 - Play *p, i, m* exercises: “Singles *p, i* and *m*” (See Appendix 1, #5)
 - Read open E string using *m*
 - Play pieces and sight-reading using *p, i*, and *m* that also include rests
 - Read open D, A and E string using *p* only
 - Play pieces that incorporate all strings, *pim*, continuing to play left hand by rote

Video Tutorials to Watch:

All Technical Videos 1 – 3c

*All techniques in Level 1 are discussed in detail in tutorial videos located in the “Video Tutorials” section of the GuitarCurriculum.com interface. Find the “Video Tutorials” section in the left side bar menu when you are logged in to GuitarCurriculum.com. Many teachers use videos both for self-study and also to share directly with students.

Sequence 1/1

Please note: the following are recommendations. Classroom teachers will adjust his or her pacing to meet the needs of individual students, course length, and frequency of classes per week.

Lesson 1

Students should be able to play something expressively by the end of the first day of instruction. Assign seating in three sections & introduce guitar anatomy. Students will then learn set up, practice set up, right hand position, practice right hand position, *p* (right hand thumb) & *i* (right hand index finger) free stroke, practice *p* & *i* with an exercise, and play a short piece with *i* only, on open strings – by rote. This piece is repeated with expressive direction. In many cases, left hand can also be introduced in the first lesson using an appropriate Level 1 rote piece.

Video support is available for all techniques, and may be shared directly with students. See Video Tutorials 1-3 on GuitarCurriculum.com Website.

No extraneous information is needed (e.g. complete notational system, time signature, extra notes, etc.).

Day 1 concepts communicated include:

Materials – guitar, footstool, strings (numbered ①-⑥ starting with ① as closest to ground).

Anatomy – body, neck, head, fret board, strings, sound hole, sound board, tuners, rosette

Sitting/guitar Position – Sit up straight, left foot on footstool, guitar 45° to ground on left leg, right hand positioned over base of sound hole with *p* on string ③, *i* on string ②, *m* on String ① and *a* (right hand ring finger) curved in the air alongside of pinky – not touching the face of the guitar! Right arm contacts edge of guitar just in front of elbow. Right hand wrist “up” so that plane of the back of the hand is parallel to the plane of the face of the guitar. No lean to pinky or thumb side so, again, plane of the back of the hand is parallel to the plane of the face of the guitar. Right hand wrist is straight, not angled down (see “additional comments”, below).

Right Hand Letters – *pima* for right hand.

Right Hand Strokes – *p* goes straight down through string ③ and comes to rest against tip-joint of *i*. Only a small amount of finger is needed under string. *i* goes through string ② and travels inside hand past *p*. *i* moves through the string at an angle (diagonally), not perpendicularly, through the string, thanks to the straight wrist. Play “Singles *p* & *i*” (see appendix 1, #1).

Performance – Play “Spy Tune” Part 1 or “Blue Magic” Part 1 with *i*. Learn by rote (imitating the instructor).

Musical Expression – The piece can be repeated with dynamic and speed indications with the key concepts of crescendo, decrescendo and ritardando. Expressive tags may be used, for example, slow and soft can be “Sad”, loud and quick might be “Happy”, or lengthier descriptors can be used like “plodding through mud”, “walk in the park”, “running a race”, etc.

Left Hand – Sit up straight, guitar neck at 45 degrees to ground, thumb going “up and down” in center or upper 1/3 of back of neck. Left Hand knuckles parallel to strings of guitar – especially the pinky side of hand. Place fingers on tips right behind the fret. Left wrist is straight, not bent in or out.

Left Hand Numbers - 1234

Performance – Play “Spy Tune” Part 2 or “Blue Magic” Part 2 with *i*. Learn by rote.

Lesson 2

Reiterate and practice concepts of set up, quality *p* & *i* strokes, quality left position, and tone from Lesson 1. Review repertoire and add additional repertoire supporting these concepts with an emphasis on expressivity.

Recommended Repertoire:

Spy Tune or Blue Magic Parts 1-3, Technical Exercises 1-4 (see Appendix 1, #1-4)

*Note: With Levels 1 and 2, all student sections learn all voices of all pieces and then rotate.

Lesson 3

Reiterate and practice concepts of set up, quality *i* & *i* strokes, quality left position, and tone from Lesson 1 & 2. Review repertoire and add additional repertoire supporting these concepts with an emphasis on expressivity. Discuss performance exam requirements (see Appendix 2).

Recommended Repertoire:

Spy Tune 1-3, Blue Magic 1-3, Saw Dodge Blues 1 & 3
Technical Exercises 1-4 (see Appendix 1, #1-4)

Lessons 4-5

No new material. Concentration on ensemble performance, different groups playing different parts of ensemble pieces. Review of technical and expressive concepts, direct wide-ranging dynamics and tempos clearly. Use plenty of individual or small group performances, review exam requirements.

Quiz 1/1

Groups perform pieces involving fixed finger *p* and *i* strokes and limited use of Left Hand, all by rote. Students should be directed to perform with:

- 1) Perfect set up
- 2) Expressive indications

And will be graded according to the Performance Checklist (See Appendix 2)

Additional Comments:

Week 1 is primarily about positioning and establishing good *p* and *i* free stroke. Though students should be provided notated music for the repertoire and exercises they are asked to do, they are, at this point, taught by rote so that their primary focus can be on their hands and connecting the sounds they are making with the motions they are making. Exercises are given to

apply the right hand and left hand concepts. Have students come to the front of the class to display good position and have other students comment on what they see.

Right hand set up and basic free strokes common pitfalls*:

1) *i* pulls up and away from the guitar instead of pushes through the string, past the thumb and under hand. This is usually a product of the wrist being too far back or too low because if the wrist is low or back, a finger pushing “through” will encounter extra strings leading students to alter their stroke up and away.

2) The right wrist becomes angled down instead of straight allowing the fingers travel perpendicularly through the strings instead of obliquely (approximately 45 degree angle). The wrist must be straight and fingers must travel oblique or “diagonally” through the string. A straight wrist allows students to create better, fuller sound (with nails, especially) and play with less tension. One of the main reasons most students angle their wrists is that they unconsciously seek to minimize resistance to the string by traveling perpendicularly instead of obliquely through the string. This incorrect impulse is strongest in students who A) try to play too loud (hard), or, B) are using too much finger under the string, or, C) both. Students should be reminded to play “softly” or “easily” if they show these problems and must be constantly corrected and reminded.

3) The right wrist of many students will “collapse” and lay almost flat to the soundboard of the guitar. It is important that the wrist stay arched to create space for the big-knuckle stroke.

It should be communicated from the outset that first semester exam grades are based largely on perfection of right hand set up. Tone is extremely important and an indicator of correct right hand position. Cue the students to execute great tone at all times. The teacher must be able to model good and bad tone.

*Video Tutorials 1-3 are helpful in illustrating these core concepts both for teachers and students. See “Right Hand Pitfalls, video 2b(3)”.

Sequence 1/2

At all times, be sure to spend ample class time reviewing previous concepts and pieces emphasizing core technical quality and musical expressivity.

New in Sequence 1/2 is the introduction of the *m* stroke. If the right hand position is well established and the *i* stroke is generally understood, then learning the *m* stroke usually provides little challenge. Students should be reminded that, thanks to a straight and arched right wrist, *i* travels diagonally through the string, past *p* and under the hand: *m* does the same but differs in that *a* and Pinky (*c*) move along with *m*. *m* can be successfully introduced playing Part 1 of Spy Tune or Blue Magic substituting *m* for *i*.

Watch and share Video Tutorial “3c. *m* (middle) Stroke”.

Students will then begin to read short pieces involving open G, B and E strings with rote left hand elements. *p* is placed on string ③, G, *i* is placed on string ②, B, and *m* is placed on String ①, E. Students will learn about the fundamentals of reading including basic rhythm, note value, the staff, time signature and clef.

This sequence includes the introduction of reading a new piece. Letters, rhythms and notational concepts, rests, tempo indications, crescendo and decrescendo markings are introduced.

Only introduce terms and concepts necessary to read the pieces they are playing.

New concepts communicated include:

***m* Stroke** – Use “Singles *p, i m*” (See Appendix 1, Exercise 5). When *m* is played, be sure that *i* and *p* are fixed on strings ③ and ②, and that *a* and pinky move with *m* – three fingers moving together from the big knuckle inside the hand and past *i*. *m* travels diagonally through the string, past *p*, and under the hand moving primarily from the big knuckle. For more information see Video Tutorial “3c. *m* (middle) Stroke.”

Reading G, B & E – Concepts of notation and lettering will be applied to the guitar only with G B and E – open strings ③, ② and ① – in week Sequence 1/2. It is reasonable to expect that after reading and saying letters of repertoire pieces and sight-reading exercises, and counting and clapping rhythms, that students will soon achieve relative fluency reading these notes in quarter and eighth note rhythms.

Crescendo, Tempo Markings –It is extremely important that they be applied in all music and sight-reading examples also! The use of decrescendo at the end of most pieces of phrases is particularly effective, most students are able to recognize that getting softer at the end of a piece of music provides a sense of finality.

Rests – Begin assigning sight-reading examples with rests.

Maintain Technical and Musical Focus – This is a reminder. Everything taught is cumulative. It is extremely important in level 1 that students are constantly reminded to keep the right wrist up, forward, and straight, to keep the finger up and over the strings and curved and relaxed, that *m* & *i* move diagonally through the string, past *p*, and into the hand, and that only a little bit of finger is required. Even if the exercise involves reading E, G and B in various simple rhythms, the instructor must maintain at least half of his or her focus on these important technical issues.

Students should also be directed to perform beautifully, rhythmically, and with all written dynamics. These musical directives, rather than making things confusing or overwhelming, often make the music more interesting and the repetitions less tedious. See “Additional Comments” below.

Recommended Repertoire:

Blue Magic, Saw Dodge, Spy Tune – All voices

New: Meditation #1 or Beginnings

Exercises 1-5

Level 1 Sight-reading exercises

Quiz

The written portion of the Quiz 1/2 will precisely resemble the worksheet completed earlier and involve identification of notational system elements, notes, rhythms, etc. Right and Left Hand ID can be included as well (*pima*, 1234) along with guitar anatomy (strings, neck, bridge, frets, etc.).

The performance portion will include group and individual performances of fixed finger *p*, *i* and *m* repertoire pieces and sight-reading examples, group performances of Exercises 4 and 5 and an ensemble performance of rote material.

Students should be directed to perform with:

- 1) Perfect set up
- 2) Expressive indications

And will be graded according to the performance checklist (see Appendix 2)

Additional Comments:

The primary goal of Sequence 1/2 is to maintain the excellent technical set up accomplished in week 1 while providing conceptual framework and a small amount of complexity to expand the students’ application of their technical abilities. At the same time, the tasks are simple enough that there is plenty of room for discussion of dynamics, and accurate execution of those dynamics.

It should be noted that a tremendous amount of repetition of this relatively simple material is required and there are plenty of ways to make those repetitions interesting for the students, for example: (instructor has taught class to perform 2 lines of music involving G, B and E open with quarter and eighth note rhythms and instructor accompaniments. Some students have it, some do not, the instructor wishes to repeat the 2 lines 20 times and says, for example), “Okay everyone repeat these two lines: forte, piano, slow and loud, fast and furious, slow and thinking only about your *i* finger traveling past your thumb, watching your right hand and keeping up and over the strings, sitting up tall!, line 1 only, line 2 only, section ones only – play loud, section twos – play soft, everyone together”, etc. (between each repetition there is room for a quick individual comment or group praise, etc.).

Sequence 1/3

In this sequence of instruction, students learn to read the remaining open strings, which require the explanation of ledger lines. Students continue study of basic musical concepts and incorporate ledger lines for which students will need to “count” down lines and spaces to determine note names. Students will be taught quarter note and eighth note rests which will also be incorporated into repertoire and must be conceptually reinforced with counting and clapping or tapping.

New concepts:

Open Bass Strings – These should be relatively easily acquired. Students can use sight-reading examples to learn these notes. They should always say these notes while they play them in groups. Sight-reading examples never stray beyond three adjacent strings allowing students to set up *p*, *i*, and *m* and execute proper strokes. Sight-reading and repertoire examples contained on the bass strings (④, ⑤ and ⑥) can be executed entirely with the thumb, now, leaving *i* and *m* fixed on strings ① and ②.

Ledger Lines – A simple enough concept to introduce. However, this is a perfect opportunity to underscore the “ladder” or “step” arrangement of music. That is: if a note goes up from one line to the space above it, or one space to the line above it, then it is called one letter higher in the alphabet. The same is true descending. With this concept, students can “figure out” the notes of the ledger lines above or below the staff by “counting” up or down from the staff with which, at this point they are familiar. Once again, they will not be able to read any of these notes on the guitar (except for the open strings ⑤ and ⑥, which they will quickly memorize).

Recommended Repertoire:

New: Minor Waltz, Night Club, Quanaah

Old: Spy Tune, Blue Magic, Meditation no. 1, Beginnings

Exercises 1-5

Sight-Reading

Quiz

The written portion of the Quiz 1/3 will precisely resemble the worksheet completed earlier in the week and involve identification of notational system elements, notes, rhythms, Right and Left Hand ID, guitar anatomy, expressive and tempo concepts, rests and ledger lines.

The performance portion will include group and individual performances of fixed finger *p*, *i* and *m* repertoire pieces and sight-reading examples, group performances of exercise 4 and an ensemble performance of rote material.

Students should be directed to perform with:

- 1) Perfect set up
- 2) Expressive indications

And will be graded according to performance checklist

Additional Comments:

With the emphasis on counting, clapping and tapping rhythms and saying letters, the division of the class into three sections can become extremely useful. For example, while section one plays a sight-reading example, section two can count or say letters, while section three claps or taps.

This is a good time to identify certain students in need of extra attention, talk to them individually, address their parents, and remind them that the mid-term exam is approaching. If the students are having serious issues it will almost always be a lack of attention to right-hand set-up and stroke execution. If this is the case, they must understand that they cannot pass the mid-term exam unless their *i* and *m* strokes go through the string “sideways”, moving primarily from the big knuckle, past *p* and inside the hand because their wrists are high and straight and their fingers are “up and over” the strings, curved and relaxed.

Sequence 1/4

“You’re Never Finished with Anything”: Creating a Culture of Excellence Through Refinement

Improving as a musician is a cycle of focused, consistent refinement. Everything we do in the guitar classroom involves adjusting and fixing student behavior and thinking to consciously improve the music and ultimately communicate it artfully. Much of the joy in music making comes from these “tiny victories” when we ask our students to dig deeper into what they are doing and they suddenly see that playing something perfectly requires an adjustment. They make that adjustment, and the music is better. Refining is how we challenge each individual student in the ensemble regardless of skill level. There is always something to improve. Here are some suggestions for how to approach refining in the classroom:

1. Know precisely how you want the music to sound. Study the score and play each part. Listen to recordings and identify all of the small nuances that make this piece exciting. If you are working on a very small technical task like *i* stroke with good tone, ask yourself “Could this be improved in any way?” the answer is almost always yes.
2. Rehearse very small sections of music and isolate even smaller things to fix. For example, the initial group performance might be four measures of music and the small rehearsal goal might be connecting three legato notes within that section.
3. Model exactly how you want the students to perform the small rehearsal goal. Call attention to the difference between your playing and the students’.
4. Have individuals, small groups, and the entire ensemble perform the rehearsal goal directing them how to improve. Ask students to tell you what needs improvement and how they will execute the change.
5. Give short, precise, and emotionally unattached negative feedback when the students need to make adjustments for improvement. Give emphatic specific positive feedback when they get it right.
6. Be tenacious. Stick with an individual, small group or large ensemble until the issue is truly fixed. If you have heard many performances and suggested multiple ways to improve and the students are still not getting better, consider adjusting your goal so that it is more achievable.
7. Ask for multiple positive repetitions. Students need practice doing things well. Multiple positive repetitions of the small rehearsal goal will help to ensure that the students will be able execute the task in the future and to develop positive habits of musicianship.

Video Tutorials to Watch:

“Essentials of Teaching” with Dr. Robert Duke videos 1-8

Sequence 1/4 will be dedicated to refining your repertoire based on 1) tone, 2) togetherness, and 3) expression. In this sequence, students will be designated a single part on each piece to be mastered for performance. Students will rehearse in large and small ensembles with a focus on choosing small portions of music to perfect based the three overarching goals above. When rehearsing the ensemble, the teacher should isolate individual players, small groups, and the

entire ensemble working to create extreme dynamic contrast, rhythmic togetherness, balance among and between parts, robust tone, and focused performance habits.

New concepts:

Sectional Rehearsal – This will be the first time you ask these students to self-govern. Have students break out into small groups. Provide them with “Small Ensemble Practice Log” (Appendix 3). They will rehearse as a small group with focused, small goals. Have the small groups perform small sections of music for the class and invite comments from the other students. Emphasize expression, rhythmic accuracy, tone, balance and togetherness both among and between parts, dramatic dynamic changes, etc. The more specific your directives are in these sectionals the better. It should be noted that this small ensemble rehearsal utilizes the same techniques for improving performance as individual practice. Your students should make this connection and know that this is how they practice all of the time.

Performance Etiquette – Absolute silence before playing. Individuals in the trios should wait before playing, take a moment to think about what they are about to do, position hands precisely before playing, complete the piece convincingly by staying “in character” until several seconds following the last sound, and standing and bowing together at applause. At this level, trios will begin after the instructors count.

Recommended Repertoire

All Selected Level 1 Repertoire

Quizzes

Quizzes 1/4, 1/5 and 1/6 will focus on the cumulative display of all knowledge and skills to this point and will reflect the worksheet given to the class at the beginning of the week.

Blue Magic

“Blue Magic” is an elementary or Level 1 trio intended to be taught entirely by rote. If the teacher chooses, she can begin to teach rhythmic values of quarter and eighth notes with this piece as well using the “Step-Up” notation provided for each part. This piece involves three ostinato patterns, one in each part. They are layered on top of each other then one-by-one they are changed to a percussion part until the end. Just like “Floating in the Cosmos”, teach each individual part to the entire class first performing with teacher accompaniment. When the students are confident with each part, split the class into parts and switch them accordingly after performances.

*A note about “Step-Up” notation: This notation gives the student a visual representation of their ostinato in rhythmic value, string number, fret number, and left hand finger. This notation is always optional as all pieces can be taught entirely by rote.

Guitar 1 will begin with simple open E’s with index finger on string 1 and thumb on string 2. This will be the first time elementary students execute index stroke in the right hand. See tutorial video 3a. Adjust the tempo based on this part. Assess how fast the students can comfortably play part 1 together and set your tempo accordingly.

Guitar 2 will have index on string 2 and thumb on string 3. Guitar 2 begins with left hand 2nd finger on fret 3 of the second string, shifting back with 2nd finger to C# and then open. In middle or high school, students should use finger 4 for fret 3 on string 2 and 2nd finger for 2nd fret on string 2. Though, if any student struggles with any version of this left hand fingering, feel free to adjust it as the overall goal of this piece is position setup, right hand stroke, good tone, and to build enthusiasm for playing together.

Guitar 3 will get set up with index on string 3 and thumb on string 4. They will play four D’s, four A’s, and eight E’s legato and with good tone. Perform measures 1-12 first, layering each ostinato with repeats and dynamics (gradual crescendo throughout). When you are satisfied with this performance, move on to the percussion parts in 13-20.

Percussion part 1:

Students will hold their right hand flat with palm facing the bridge of the guitar. They will lightly tap the bridge with the flat fingers stopping their hand on the bridge with each tap to create a bass drum sound in quarter note rhythm.

Percussion part 2:

Students will lay their left hand fingers across all six strings in the middle of the fret board. It is important that students do not squeeze at all so that pitches will not sound. Students then strum down through all strings with the outside nail of the

index finger, moving from the elbow. Students should move quickly through the string creating a short raking sound. The final measure is the same as guitar part 1.

Percussion part 3:

This percussion is the same as guitar part 1 and only used in the final measure for a dramatic drum sound at the end.

Blue Magic

*Gradual crescendo throughout the entire piece
for all parts*

Level 1

Travis Marcum

Guitar 1

Guitar 2

Guitar 3

5

Gtr. 1

Gtr. 2

Gtr. 3

9

Gtr. 1

Gtr. 2

Gtr. 3

④

⑤

⑥

pp

mp

mp

mf

mf

p

p

p

mf

Blue Magic

2

Tap bridge with the palm of the right hand making a bass drum sound

13

Gtr. 1

Gtr. 2

Gtr. 3

f

f

f

④

⑤

⑥

④

Rake i finger down through all strings while muting strings with left hand

18

Gtr. 1

Gtr. 2

Gtr. 3

⑤

⑥

Tap bridge with the palm of the right hand making a bass drum sound

Tap bridge with the palm of the right hand making a bass drum sound

Sequence Document

“Spy Tune” by Travis Marcum and Matthew Hinsley

“Spy Tune” is typically the first piece that the students learn on the first full day of class. This piece is taught entirely by rote. The focus of “Spy Tune” is to give immediate musical context for the technical prior lesson. Frequent modeling by the teacher is essential for the success of this lesson.

Sequencing

Students will:

1. Sit in predetermined seat as they walk in
2. Leave book bag and guitar case at the back of the classroom
3. Sit without speaking or playing as the teacher tunes guitars
4. Watch teacher set up footstool and put it under left foot
5. Set up footstool adjusting height for comfort
6. Listen to teacher identify parts: body, headstock, neck, strings 1-6, sound hole
7. Raise hand to identify part of guitar teacher points to
8. Sit with proper guitar position imitating each step after teacher
 - a. Place left leg on footstool
 - b. Sit at the front of chair
 - c. Lay guitar across left thigh
 - d. Relax shoulders
 - e. Raise the headstock of the guitar to eye level
 - f. Face guitar straight up and down, not angled back
 - g. Lay right arm on the edge of the guitar, just in front of elbow
 - h. Position right hand just behind the sound hole
 - i. Curve and relax right hand fingers
 - j. Straighten right wrist
 - k. Place left hand thumb up-and-down, not sideways, on back of neck

- l. Straighten left wrist, not bowed in or out
- m. Situate left hand so that knuckles are parallel to strings

9. Repeat these steps as a class
 10. Place P, I, and M on treble strings 3, 2, and 1
 11. Watch teacher play open B string with I finger moving across string from big knuckle (Teacher demonstrates good tone and bad tone)
 12. Class plays open B string with I finger
 13. Listen to teacher play open B string with “Spy Tune” rhythm saying “Long, long, short”
 14. Class plays open B with I finger in “Spy Tune” rhythm
 15. Listen to teacher play “Spy Tune” with left hand speaking the fret number as he or she plays. “0-0-0, 1-1-1, 2-2-2, 1-1-1, 0-0-0”
 16. Play Spy Tune “theme” making sure left hand fingers are pressing down on the tips
 17. Play high E “drone” using same rhythm and right hand finger moving I finger down to string 1 (do this as a class, then split students into “theme” and “drone” groups)
 18. Play together alternating theme and E drone
 19. Play in small groups of students/individually as directed by teacher
 20. Listen to teacher play “Spy Tune” with written dynamics
 21. Play “Spy Tune” with dynamics. Teacher plays bass line
- * After the students have played this piece for a few days, the teacher can introduce M finger and have the students play both parts 1 and 2 together using I and M fingers at the same time.

Spy Tune

(Level 1 taught by rote)

Hinsley, Marcum

$\text{♩} = 110$

Guitar 1

Guitar 2

Guitar 3

The first system of musical notation for 'Spy Tune' consists of three staves labeled Guitar 1, Guitar 2, and Guitar 3. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 110. Guitar 1 plays a steady eighth-note pattern starting with a finger number 'i' above the first note. Guitar 2 and 3 play a similar eighth-note pattern, with a finger number 'i' above the first note in the fifth measure. There are slurs and hairpins in the Guitar 1 and 2 staves, indicating dynamics and phrasing.

Gtr. 1

Gtr. 2

Gtr. 3

The second system of musical notation continues the piece. It features three staves labeled Gtr. 1, Gtr. 2, and Gtr. 3. The notation continues the eighth-note patterns from the first system. There are slurs and hairpins in the Gtr. 1 and 2 staves, indicating dynamics and phrasing.

13 Repeat as necessary

Gtr. 1

Gtr. 2

Gtr. 3

The third system of musical notation begins with a repeat sign and the instruction 'Repeat as necessary' above the first measure. The key signature remains one sharp and the time signature is 4/4. The system includes three staves labeled Gtr. 1, Gtr. 2, and Gtr. 3. The notation continues the eighth-note patterns. There are slurs and hairpins in the Gtr. 1 and 2 staves. The system ends with a double bar line and a fermata over the final notes, with a dynamic marking of *p* (piano) below the staff.

Spy Tune

(Level 1 taught by rote)

Hinsley, Marcum

$\text{♩} = 110$
i

5

9

13 Repeat as necessary

p

Spy Tune

(Level 1 taught by rote)

Hinsley, Marcum

$\text{♩} = 110$

4

i

1

2

1

9

13 Repeat as necessary

p

Spy Tune

(Level 1 taught by rote)

Hinsley, Marcum

$\text{♩} = 110$

12

13 Repeat as necessary *p*

p

Spy Tune

(Optional part with I and M together)

Hinsley, Marcum

Guitar 1

$\text{♩} = 110$

Gtr. 1

Gtr. 1

Gtr. 1

13 Repeat as necessary

p

The score consists of four staves for guitar. The first staff, labeled 'Guitar 1', shows a melodic line in 4/4 time with a tempo of 110. The second staff, labeled 'Gtr. 1', shows a chordal accompaniment with fingerings (i, 1, 2, 1) and a dynamic marking 'm'. The third staff, also labeled 'Gtr. 1', continues the chordal accompaniment. The fourth staff, labeled 'Gtr. 1', shows a final chordal accompaniment with a dynamic marking 'p' and a repeat sign with the instruction 'Repeat as necessary'.

Saw Dodge Blues

“Saw Dodge Blues” is a beginning rote piece that includes a melodic part 1 ostinato on the first string, rasgado chords E, A7, & B7 in part 2 and a low bass part for the thumb in guitar 3. Begin by teaching all students the swung ostinato part in guitar 1 with *I* finger. Elementary students use 2nd finger on 3rd fret. Level 1 students use 4th finger on third fret G. Model speaking the fret numbers and call on individuals to perform this short ostinato. After everyone is confident, perform with all students while the teacher plays the accompaniment chords in part 2 (or full 1st position chords).

Next, teach everyone the chords paying close attention to the quick changes in measures 9-12. To ease chord transitions, have students pulse the chords in the left hand alone while the teacher plays them. They can squeeze and let go for each half note, concentrating on smooth transitions.

Guitar 3 will get set up with index on string 3. All bass notes are played with thumb. For guitar 2 and 3, consider calling out chord names so they know when to switch. The turnaround at the end of the piece in guitar 1 is optional. It is on string 1 then moves down to string 2 frets 3-2-1-0 using *P* in the right hand for string 2. Repeat this piece switching parts at the repeats.

Saw Dodge

Blues

T. Marcum

*Level 1 uses 4th finger
on 3rd fret in part 1

Guitar 1 Rote

mf Swing

Guitar 2 Rote

mf P on String 4
ima strum out across
all treble strings

Guitar 3 Rote

mf

5

Gtr. 1

Gtr. 2

A7 E

Gtr. 3

9

Gtr. 1

Gtr. 2

B7 A7 E

Gtr. 3

String 5
Fret 2

Turnaround

Sequence Document
“Meditation No. 1” by Travis Marcum

“Meditation No. 1” is a beginning level 1 piece that requires students to read open first, second and third strings. The piece uses quarter, eighth, and whole notes. Guitars 1 & 2 set up with *p* on string 3, *i* on string 2, and *m* on string 1. Guitar 1 reads the open first and second strings. Guitar 2 reads the open second and third strings. Teach guitar 3 **by rote** using the notation as reinforcement.

“Meditation No. 1” features a very simple repetitive pattern. In keeping with the calm character of the piece, demand fantastic tone and smooth legato. For the final chord, ask guitars 1&2 to strum down through the treble strings with the flesh of *p*.

Keep in mind that, even though this is a carefully constructed technical piece of music, the primary goal of this - and every - piece of music should be joyful, expressive music making.

Meditation

No. 1

T. Marcum

$\text{♩} = 80$

Guitar 1 Level 1
mp *m i i* *pp* *m i* *mp* *m i i* *pp* *m*

Guitar 2 Level 1
pp *i p p* *mp* *i i p* *pp* *i p p* *mp* *i i p*

Guitar 3 Level 1
pp 3 string 5 fret 3 0 string 5 open 3 0

Gtr. 1
i *m* *f*

Gtr. 2
p *i* *f*

Gtr. 3
f

Gtr. 1
pp *mp* *pp* *mp* *pp* *subito p*

Gtr. 2
pp *pp* *mp* *pp* *mp* *subito p*

Gtr. 3
pp *pp* string 5 fret 3 0 string 5 open 3 0 *subito p*

strum down with flesh of *p*

“Minor Waltz”: Level 1 Sequencing Document

“Minor Waltz” is intended to be introduced in the middle of Level 1. The student will learn 3/4 time signature, quarter rest and reinforce good, big-knuckle stroke. There is one fingered note in each part of “Minor Waltz” and these will be taught by rote when they come up. It is not important that the student know what this note is. Use the finger number and string number when addressing these notes as opposed to letter names.

Sequencing is as follows: The Student Will

1. Get into perfect playing position:
 - A. Part 1 and 2 with thumb on string 3, G
 - B. Part 3 with thumb on string 4, D
2. Play open strings P, I, and M to check for good stroke
3. Part 3 watches the teacher play the fingered E string 4 fret 2 with P
4. Part 3 finds that note with good left hand position and plays with the teacher
5. Parts 1 and 2 listen to teacher model their part mm 1-4 paying close attention to the rest (finger returns to the string to stop the sound during a rest)
6. Play “Minor Waltz” mm 1-4
7. Play mm 5-8
8. Play 1-8
9. Part 1 watches the teacher play fingered note C string 2 fret 1
10. Part 1 finds that note with good left hand position and plays it with the teacher
11. All parts listen to teacher play mm 9-12 noticing that the rhythm has changed for parts 1 and 2
12. All parts play mm 9-12 with good tone
13. All play 1-12 with perfect rhythm, good tone and written dynamics (repeat at will)
14. Part 2 watches teacher play fingered note A string 3 fret 2
15. Part two finds that note with good left hand position and plays it with teacher
16. All play mm 10-13 noting rhythm has changed back to the way it was in m. 1
17. All play mm 9-13 with good tone, perfect rhythm, and dynamics (repeat)
18. Play mm 1-16 (repeat with small groups)
19. Part 3 watches teacher play D# string 4 fret 1
20. Part 3 finds that note with good left hand position and plays with teacher
21. All listen to teacher play the last 4 measures of the piece
22. Play mm 17-20
23. Play “Minor Waltz” with great tone, perfect rhythm, and all dynamics

*Troubleshooting

“Minor Waltz” can be played all parts at the same time by one person fairly easily. The students will benefit greatly if the teacher can model all parts at the same time to show rhythm changes in measures 9-16. This piece is very effective for teaching wide dynamic range. Emphasize extremely quiet pianissimo and thundering fortissimo without buzzing.

Minor Waltz

Travis Marcum

Score

♩ = 100

The score is written for three guitars in 3/4 time with a tempo of 100. The key signature is one sharp (F#). The music is divided into three systems, each containing six measures. The first system (measures 1-6) features a melodic line in the upper staves and a bass line in the lower staff. Dynamics include piano (*p*) and forte (*f*). The second system (measures 7-12) continues the melodic and bass lines, with dynamics ranging from *p* to *f*. The third system (measures 13-18) concludes the piece, featuring a *rit. second time* section and a final *pp* dynamic. Specific techniques like *H12* and *String 6* are indicated. Fretting instructions include 'string 4, fret 2', 'string 2, fret 1', 'string 3, fret 2', 'string 4, fret 1', and 'String 6'.

Minor Waltz

Travis Marcum

Guitar 1
Level 1

$\text{♩} = 100$

The musical score consists of three staves of guitar notation in 3/4 time with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 100$.

Staff 1 (Measures 1-7): Features a melodic line starting with a half note G4 (fingered 'i') followed by quarter notes. Dynamics are *p* (measures 1-3), *f* (measures 4-5), and *p* (measures 6-7).

Staff 2 (Measures 8-15): Starts with a half note G4 (fingered 'i') and a half note F#4 (fingered 'string 2, fret 1'). Dynamics are *f* (measures 8-9), *p* (measures 10-11), *f* (measures 12-13), and *p* (measures 14-15).

Staff 3 (Measures 16-19): Features a melodic line starting with a half note G4 (fingered 'i') followed by quarter notes. Dynamics are *ff* (measures 16-17) and *pp* (measures 18-19). The piece concludes with a final chord: H12 (fingered 'p'), i (fingered 'i'), m (fingered 'm'), and p (fingered 'p') on String 1.

Minor Waltz

Travis Marcum

Guitar 2
Level 1

$\text{♩} = 100$

8

15

p *f* *p* *f* *p*

f *pp*

rit. second time
p i m p H12
String 3

Minor Waltz

Travis Marcum

Guitar 3
Level 1

$\text{♩} = 100$

string 4, fret 2

p *f* *p* *f*

10

p *f* *p*

17

string 4, fret 1

ff *pp*

rit. second time

H12

String 6

Sequence Document
“Respiration” by Matthew Hinsley

This music should be handed out to all students, but **taught by rote**. It is advised that all students play part three, using only left hand second finger, in unison first. Once the performance is accurate and dynamic elements are being executed satisfactorily, then introduce Part 2 and placement of left hand first finger. Upon satisfactory completion of Part 2, the two parts may be combined - with half of the class on each part. Last, we recommend introducing pinky placement while learning Part 1. Each day, or throughout each class period, freely rotate which section of your class plays which part.

The teacher gives the directive **ON/OFF** or **PLACE/LIFT** as students add or remove appropriate fingers to and from the string. The teacher will stop giving directives for the last segment (measure 7 to the end). At this point, students independently place and remove fingers from the string.

The final bar requires students to slide a left hand finger up the neck one fret at a time. Make sure students stay relaxed, placing the proper finger just behind the correct fret while keeping the left hand thumb in a supporting position (i.e. the thumb moves with the left hand, maintaining the same supporting position behind the guitar neck regardless of which fret is played).

Keep in mind that, even though this is a carefully constructed technical piece of music designed to introduce left hand placement in a repetitive manner, the primary goal of this - and every - piece of music should be joyful, expressive music making.

Guitar
Level 1

Respiration

Matthew Hinsley

Breathing ♩ = 60

Guitar 1 Level 1

Guitar 2 Level 1

Guitar 3 Level 1

Gtr. 1

Gtr. 2

Gtr. 3

Stop ON and OFF directives. Students place and remove fingers independently.

Stop ON and OFF directives. Students place and remove fingers independently.

Stop ON and OFF directives. Students place and remove fingers independently.

rit. slide finger 4, first string frets 3, 4, 5, 6, 7

rit. slide finger 1, second string frets 1, 2, 3, 4, 5

rit. slide finger 2, third string frets 2, 3, 4, 5, 6

“Nightclub” Level 1 **Sequencing Document**

“Nightclub” is late Level 1 piece that uses different percussion techniques such as muted strumming, clapping, and foot stomping. There are also lots of accents, repeat signs, dynamic markings, and a coda that make this piece fun to play. It is appropriate for all students to learn each part of “Nightclub” if there is time. There is only one fretted note in the left hand that can be taught by rote to everyone. Sequencing is as follows:

Students will

1. Get into good playing position
 - a. P on 3rd string parts 1 and 2
 - b. P on 4th string part 3
2. (Part 3) Listen to teacher play mm 1-2 bringing attention to staccato markings
3. (Part 3) Play mm 1-2
4. (Part 1 and 3) Play mm 1-3
5. (Part 1&2) Watch teacher play fingered note C, string 2 fret 1 making note that Part 1 plays this note in measure 28
6. (Part 2) Play mm 4,5
7. All play mm 1-8 with appropriate accents and dynamics

* Continue on with piece introducing new percussion techniques as they arise. Once “Nightclub” is learned from beginning to end, address repeats and coda. It is important that this piece is taken at the tempo given and that all accents are clear.

Nightclub

Score

Matthew Hinsley

$\text{♩} = 138$

Guitar 1 Level 1

Guitar 2 Level 1

Guitar 3 Level 1

8

Gtr. 1

Gtr. 2

Gtr. 3

17

Gtr. 1

Gtr. 2

Gtr. 3

To Coda

knock top-side of guitar with outside of right thumb

2

24

Gtr. 1

Gtr. 2

Gtr. 3

f

stomp r. foot

32

Gtr. 1

Gtr. 2

Gtr. 3

clap

knock top-side of guitar with outside of right thumb

mute strings & strum

stomp r. foot

39

Gtr. 1

Gtr. 2

Gtr. 3

D.S. al Coda \emptyset

D.S. al Coda \emptyset

D.S. al Coda \emptyset

Nightclub

Matthew Hinsley

Guitar 1
Level 1

♩ = 138

6 *p* *f* *f* fret 1, string 2

13 *p* *f* To Coda

20

26 *f*

32 clap

39 *D.S. al Coda* \oplus

Nightclub

Matthew Hinsley

Guitar 2
Level 1

♩ = 138

fret 1, string 2

8

15

22

28

35

40

To Coda

D.S. al Coda

knock top-side of guitar with outside of right thumb

stomp r. foot

knock top-side of guitar with outside of right thumb

mute strings & strum

f

p

f

p

f

p

f

Nightclub

Matthew Hinsley

Guitar 3
Level 1

♩ = 138

The musical score is written on a single staff in treble clef with a common time signature (C). It begins with a box containing 'Guitar 3 Level 1' and a tempo marking of a quarter note equal to 138. The piece starts with a dynamic of *f* (forte) and a *p* (piano) marking. A section starting at measure 7 is marked with a *p* dynamic. A section starting at measure 14 is marked with a *p* dynamic and includes the instruction 'To Coda'. A section starting at measure 21 is marked with a *f* dynamic. A section starting at measure 26 is marked with a *p* dynamic. A section starting at measure 33 is marked with a *p* dynamic and includes the instruction 'stomp r. foot'. A section starting at measure 38 is marked with a *p* dynamic and includes the instruction 'D.S. al Coda'. The score ends at measure 44 with a *p* dynamic and a final *f* dynamic marking.

Quanah

“Quanah” is a late level 1 trio that utilizes open string reading, simple single fretted patterns to be introduced by rote, and percussive elements. The piece will serve to contextualize open string reading as well as prepare the left hand for Level 2 note reading. Be sure to emphasize all aspects of proper position, tone, and technique **(review tutorial videos 1-3c and Teacher Manual)**. All fretted figures will be taught by rote. Recommended sequence:

1. Divide class into 3 parts sitting together, and with good right and left hand positioning (review videos). Guitar 3 will set *P* to string 6 and will play entire piece with *P*. Guitar 2 will set *P* on string 4 and will play entire piece with *P*.
2. Begin at the first 4bar phrase at mm 3, introducing each part individually by rote. Use modeling and playback. Part 1 will be all open strings. Part 2 will use 2nd finger to hold 2nd fret on string 4 at mm3, and again on string 3 at mm 5. Part 3 will use 1st finger to hold 1st fret on string 6 at mm 5.
3. Students perform mm 3-6 with great technique, tone, and expression.
4. Introduce next 4 bar phrase at mm 7-10 in similar fashion. Guitar 1 will use 1 to hold 1st fret string 2 and will play with good *i* stroke at mm 7. Guitar 2 will mute strings with the left hand at the neck of the guitar, and gently tap the percussion part with *P* on the bridge (as indicated on the score)
5. Students perform mm 7-10 with great technique, tone, and expression.
6. Students perform both phrases in succession
7. Introduce ending, then beginning
8. Students perform Quanah with great technique, tone, and expression
9. Students switch parts and repeat sequence.

Historical Context

Quanah Parker (1845-1911) was considered to be one of the last great chiefs of the Comanche tribe. He led groups from the Kiowa, Comanche, Apache and southern Cheyenne tribes in battle against U. S. forces in the final stages of the battle for the Great Plains. Upon the surrender of the Native American resistance, Quanah led his people through the transition into modern ways as chief, and founded the Native American Church. He is an important figure in Texas and Native American history.

Research more of his story as well as the music of the Plains Indians to provide context for your students.

Quannah

Jeremy Osborne

* Gently tap bridge with *p*, mute strings with L hand

Guitar 1

Andante *mf*

String 2 String 1

Guitar 2

Andante *mf*

* *p* *p* *p*

String 4 *p*

Guitar 3

Andante *mf*

String 5 String 6 *p*

Gtr. 1

f *p*

String 2 *f* *p*

Gtr. 2

p *p* *p* *p*

String 3 *f* String 4 *p*

Gtr. 3

p *p* *p* *p*

String 6 *f* *p* *f* *p*

Gtr. 1

f *p* *f* *p* *rit.*

Gtr. 2

f *p* *f* *p* *rit.*

Gtr. 3

f *p* *f* *p* *rit.*

Level 1 Sequence Doc

Ex. 1 - 3

- Students identify time signature of exercise 1-3
- Students scan over ex. 1 visually to look for notes and rhythms to be played
- Students practice counting and clapping/ and or singing through the example.
- Saying the note names in time
- Saying the right hand finger in time
- At this point students play ex. 1
- Discuss what happened
 - Was the rhythm played correctly?
 - Were the notes played correctly?
 - Was the exercise performed from beginning to end without stopping?
- Identify difficulties and then play the exercise once more, this time the students can play along with the accompanying audio track
- Identify difficulties and then move on to ex. 2 & 3
- Follow the above sequence with ex. 2 & 3

Sight Reading Level 1

Thomas Echols

1 The third string "G"

0

p

This exercise is written on a single treble clef staff in 4/4 time. It begins with a boxed number '1'. The first measure contains a whole note G4 with a finger number '0' above it. The second measure contains a half note G4 and a quarter rest. The third measure contains a quarter note G4 and a quarter rest. The fourth measure contains a quarter note G4 and a quarter rest. The fifth measure contains a quarter note G4 and a quarter rest. The sixth measure contains a quarter note G4 and a quarter rest. The seventh measure contains a quarter note G4 and a quarter rest. The eighth measure contains a quarter note G4 and a quarter rest. The piece ends with a double bar line. A dynamic marking of *p* is placed below the first measure.

2 The second string "B"

0

i

This exercise is written on a single treble clef staff in 4/4 time. It begins with a boxed number '2'. The first measure contains a whole note B3 with a finger number '0' above it. The second measure contains a half note B3 and a quarter rest. The third measure contains a quarter note B3 and a quarter rest. The fourth measure contains a quarter note B3 and a quarter rest. The fifth measure contains a quarter note B3 and a quarter rest. The sixth measure contains a quarter note B3 and a quarter rest. The seventh measure contains a quarter note B3 and a quarter rest. The eighth measure contains a quarter note B3 and a quarter rest. The piece ends with a double bar line. A dynamic marking of *i* is placed below the first measure.

3 The first string "E"

0

m

This exercise is written on a single treble clef staff in 4/4 time. It begins with a boxed number '3'. The first measure contains a whole note E4 with a finger number '0' above it. The second measure contains a half note E4 and a quarter rest. The third measure contains a quarter note E4 and a quarter rest. The fourth measure contains a quarter note E4 and a quarter rest. The fifth measure contains a quarter note E4 and a quarter rest. The sixth measure contains a quarter note E4 and a quarter rest. The seventh measure contains a quarter note E4 and a quarter rest. The eighth measure contains a quarter note E4 and a quarter rest. The piece ends with a double bar line. A dynamic marking of *m* is placed below the first measure.

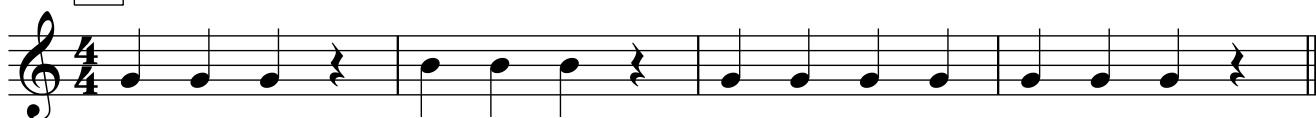
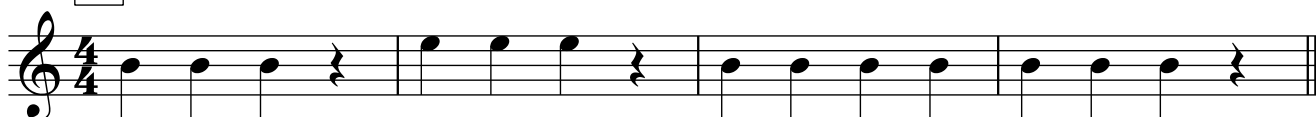
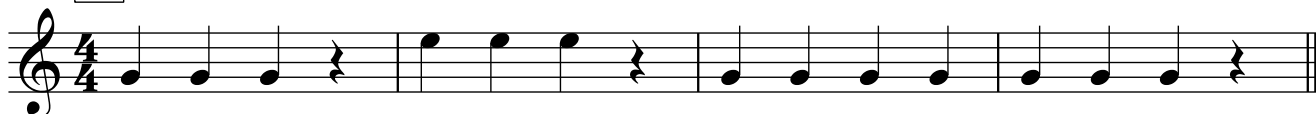
Level 1 Sequence Doc

Ex. 4 - 6

- Students play through on exercise from the previous set as a warm up.
- Students identify time signature of exercise 4-6
- Students scan over ex. 1 visually to look for notes and rhythms to be played
- Students practice counting and clapping/ and or singing through the example.
- Saying the note names in time
- Saying the right hand finger in time
- At this point students play ex. 4
- Discuss what happened
 - Was the rhythm played correctly?
 - Were the notes played correctly?
 - Was the exercise performed from beginning to end without stopping?
- Identify difficulties and then play the exercise once more, this time the students can play along with the accompanying audio track
- Identify difficulties and then move on to ex. 5 & 6
- Follow the above sequence with ex. 5 & 6

Sight Reading Level 1

Thomas Echols

4 Strings 3 and 2**5** Strings 2 and 1**6** Strings 3 and 1

Level 1 Sequence Doc

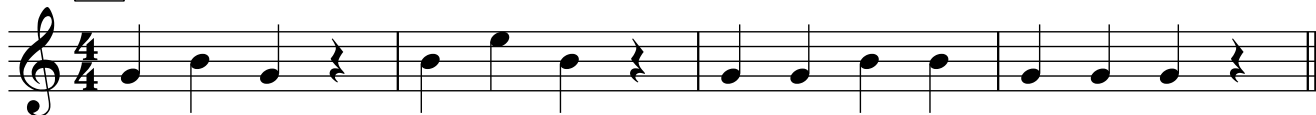
Ex. 7 - 8

- Students play through on exercise from the previous set as a warm up.
- Students identify time signature of exercise 7-8
- Students scan over ex. 7 visually to look for notes and rhythms to be played
- Students practice counting and clapping/ and or singing through the example.
- Saying the note names in time
- Saying the right hand finger in time
- At this point students play ex. 7
- Discuss what happened
 - Was the rhythm played correctly?
 - Were the notes played correctly?
 - Was the exercise performed from beginning to end without stopping?
- Identify difficulties and then play the exercise once more, this time the students can play along with the accompanying audio track
- Identify difficulties and then move on to ex. 8
- Follow the above sequence with ex. 8

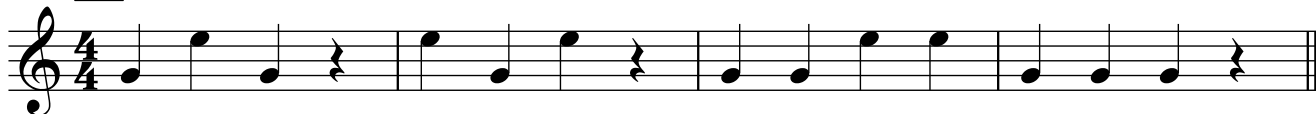
Sight Reading Level 1

Thomas Echols

7



8



Level 1 Sequence Doc

Ex. 9 - 12

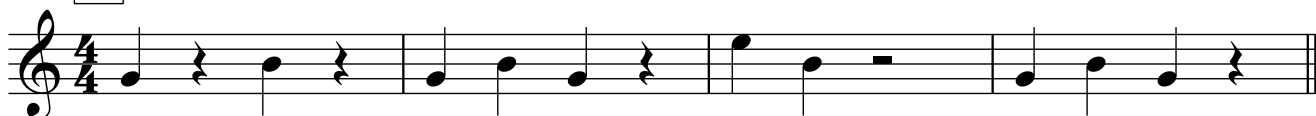
- Students play through on exercise from the previous set as a warm up.
- Students identify time signature of exercise 9
- Students scan over ex. 9 visually to look for notes and rhythms to be played
 - In this set, the rhythmic aspect is more challenging due to the placement of rests within the measure. It is a good idea to make sure to give sufficient time to the prereading methods that emphasize rhythmic comprehension.
- Students practice counting and clapping/ and or singing through the example.
- Saying the note names in time
- Saying the right hand finger in time
- At this point students play ex. 9
- Discuss what happened
 - Was the rhythm played correctly?
 - Were the notes played correctly?
 - Was the exercise performed from beginning to end without stopping?
- Identify difficulties and then play the exercise once more, this time the students can play along with the accompanying audio track
- Identify difficulties and then move on to ex. 10
- Follow the above sequence with ex. 10-12

Sight Reading Level 1

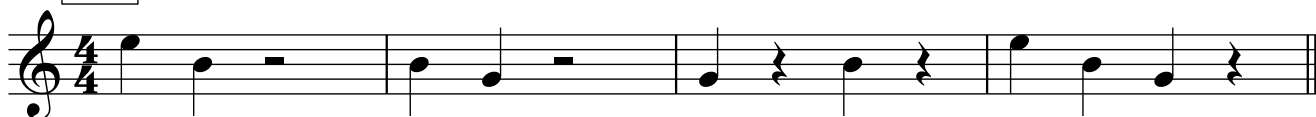
Quarter and Half note rests. . . .

Thomas Echols

9



10



11



12



Level 1 Sequence Doc

Ex. 13 - 17

- Students play through on exercise from the previous set as a warm up.
- Students identify time signature of ex. 13-17
- Students scan over ex. 13 visually to look for notes and rhythms to be played
- Students practice counting and clapping/ and or singing through the example.
 - As this set introduces eighth notes, special care should be taken in the counting, clapping and verbalizing (possibly using rhythmic sentences) of the exercises.
- Saying the note names in time
- Saying the right hand finger in time
- At this point students play ex. 13
- Discuss what happened
 - Was the rhythm played correctly?
 - Were the notes played correctly?
 - Was the exercise performed from beginning to end without stopping?
- Identify difficulties and then play the exercise once more, this time the students can play along with the accompanying audio track
- Identify difficulties and then move on to ex. 114
- Follow the above sequence with ex. 14-17

Sight Reading Level 1

Thomas Echols

13



14



15



16



17



Level 1 Sequence Doc

Ex. 18 - 19

- Students play through on exercise from the previous set as a warm up.
- Students identify time signature of ex. 18-19
- Students scan over ex. 18 visually to look for notes and rhythms to be played
 - This set uses eighth notes on the “and” of beats 2 and 4
- Students practice counting and clapping/ and or singing through the example.
 - As this is the second set to introduce eighth notes, special care should be taken in the counting, clapping and verbalizing (possibly using rhythmic sentences) of the exercises.
- Saying the note names in time
- Saying the right hand finger in time
- At this point students play ex. 18
- Discuss what happened
 - Was the rhythm played correctly?
 - Were the notes played correctly?
 - Was the exercise performed from beginning to end without stopping?
- Identify difficulties and then play the exercise once more, this time the students can play along with the accompanying audio track
- Identify difficulties and then move on to ex. 19
- Follow the above sequence with ex. 19

Sight Reading Level 1

Thomas Echols

18



19



Level 1 Sequence Doc

Ex. 20 - 23

- Students play through on exercise from the previous set as a warm up.
- Students identify time signature of ex. 20-23
- Students scan over ex. 20 visually to look for notes and rhythms to be played
 - This set mixes half notes, quarter notes, and eighth notes
 - $\frac{3}{4}$ time signature is used.
- Students practice counting and clapping/ and or singing through the example.
 - As this is the second set to mix half, quarter, and eighth notes, special care should be taken in the counting, clapping and verbalizing (possibly using rhythmic sentences) of the exercises.
- Saying the note names in time
- Saying the right hand finger in time
- At this point students play ex. 20
- Discuss what happened
 - Was the rhythm played correctly?
 - Were the notes played correctly?
 - Was the exercise performed from beginning to end without stopping?
- Identify difficulties and then play the exercise once more, this time the students can play along with the accompanying audio track
- Identify difficulties and then move on to ex. 21
- Follow the above sequence with ex. 21-23

Sight Reading Level 1

Thomas Echols

20



21



22



23



Level 1 Sequence Doc

Ex. 24 - 26

- Students play through on exercise from the previous set as a warm up.
- Students identify time signature of ex. 24-26
- Students scan over ex. 24 visually to look for notes and rhythms to be played
 - Further practice of combined skills
- Students practice counting and clapping/ and or singing through the example.
- Saying the note names in time
- Saying the right hand finger in time
- At this point students play ex. 24
- Discuss what happened
 - Was the rhythm played correctly?
 - Were the notes played correctly?
 - Was the exercise performed from beginning to end without stopping?
- Identify difficulties and then play the exercise once more, this time the students can play along with the accompanying audio track
- Identify difficulties and then move on to ex. 25
- Follow the above sequence with ex. 25-26

Sight Reading Level 1

Thomas Echols

24



25



26



Level 1 Sequence Doc

Ex. 27 - 28

- Students play through on exercise from the previous set as a warm up.
- Students identify time signature of ex. 27-28
- Students scan over ex. 27 visually to look for notes and rhythms to be played
 - Playing open 4th, 5th, and 6th strings
- Students practice counting and clapping/ and or singing through the example.
- Saying the note names in time
- Saying the right hand finger in time
- At this point students play ex. 27
- Discuss what happened
 - Was the rhythm played correctly?
 - Were the notes played correctly?
 - Was the exercise performed from beginning to end without stopping?
- Identify difficulties and then play the exercise once more, this time the students can play along with the accompanying audio track
- Identify difficulties and then move on to ex. 28
- Follow the above sequence with ex. 28

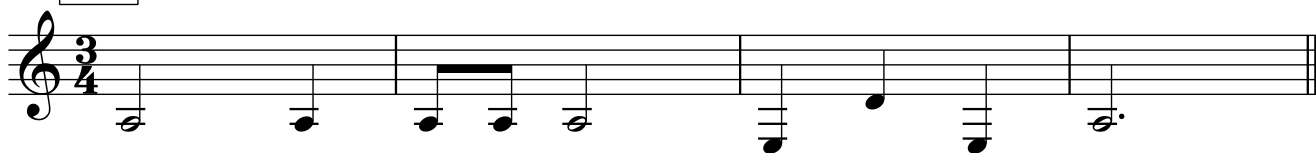
Sight Reading Level 1

Thomas Echols

27 4th string "D" . . .



28 5th string "A" and 6th
string "E" . . .



Quiz 1/1

Name: _____

1. Sit in perfect playing position (p on 4th string, i on 3rd, m on 2nd):

2. Play 4 good thumb strokes from the big knuckle with good tone:

3. Play 4 good 'i' finger strokes from the big knuckle with good tone:

4. Play the 'Spy Tune' with 'i' finger on string 2 with correct left hand position and good tone.

5. Identify these parts of the guitar by pointing with your finger:

 - A. Body
 - B. Neck
 - C. Head Stock
 - D. Strings
 - E. Sound Hole
 - F. Rosette
 - G. Tuners
 - H. Fret
 - I. Bridge
 - J. Nut

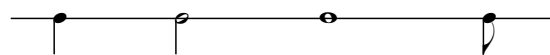
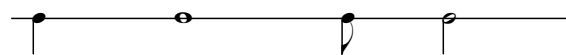
Worksheet 1/2

Name: _____

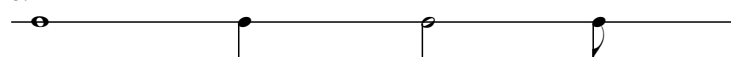
♪ = eighth note	♩ = half note
♩ = quarter note	♩ = whole note

Name the following note values:

1.



3.



Left Hand Finger Numbers:	
index = 1	ring = 3
middle = 2	pinky = 4

Right Hand Finger Letters:	
thumb = p	middle = m
index = i	ring = a

Write the Left hand finger numbers for the given finger:

1. index: ring: middle: pinky:
2. pinky: middle: ring: index:
3. middle: pinky: index: ring:

Write the Right hand finger letter for the given finger

1. thumb: ring: middle: index:
2. middle: thumb: ring: index:
3. ring: index: thumb: middle:

Identify the following notes by letter name:



<i>ppp</i> : really really soft	<i>pp</i> : really soft	<i>p</i> : soft	<i>mp</i> : medium soft	<i>mf</i> : medium loud	<i>f</i> : loud	<i>ff</i> : really loud	<i>fff</i> : really really loud
---------------------------------	-------------------------	-----------------	-------------------------	-------------------------	-----------------	-------------------------	---------------------------------

What do the following dynamic indications mean:

<i>p</i> :	<i>pp</i> :	<i>fff</i> :
<i>mf</i> :	<i>mp</i> :	<i>ppp</i> :
<i>mp</i> :	<i>f</i> :	<i>p</i> :
<i>f</i> :	<i>mf</i> :	<i>fff</i> :

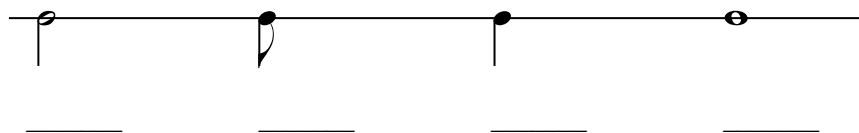
Performance Portion:

- Be able to sit in perfect playing position
- Be able to play thumb strokes and index strokes with good tone
- Be able to play a portion of "Motion Study" indicated by your teacher

Quiz 1/2

Name: _____

1. Name the following Note Values:



2. What do the following dynamic indications mean:

ex. fff - really really loud

p _____

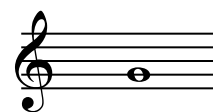
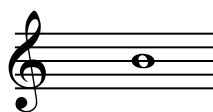
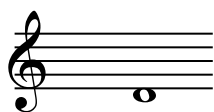
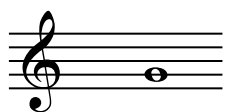
ff _____

f _____

ppp _____

mf _____

3. Name the following notes:



4. Label with the proper number or letter:

Left hand index finger _____ Right hand middle finger _____ Right hand index finger _____

Left hand pinky _____ Right hand thumb _____ Left hand middle finger _____

Left hand ring finger _____

Performance Portion:

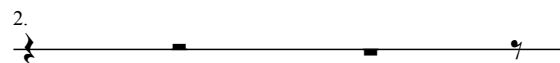
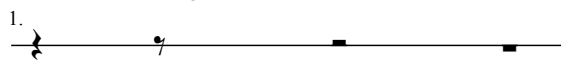
1. Sit in perfect playing position.
2. Play 4 thumb strokes and 4 index strokes with good tone
3. Play portion of "Motion Study" indicated by teacher.



Worksheet 1/3

Name: _____

γ = eighth note	- (above line) = half note
⌋ = quarter note	- (below line) = whole note

Name the following rest values:



	: get louder	<i>rit.</i> :	gradually slow down
	: get softer	<i>a tempo</i> :	return to original tempo



rit. :

rit. :



a tempo :

a tempo :

Identify the following notes by letter name:



Performance Portion:

Be able to sit in perfect playing position.

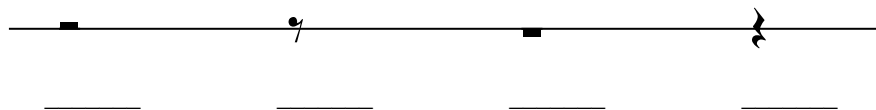
Be able to sight read a short example with p, i, and m on string 4, 3, 2.

Be able to play a section of one of your repertoire pieces selected by your teacher.

Quiz 1/3

Name: _____

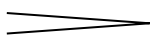
1. Name the following rests:



2. Name the following notes:



3. Describe what to do when you see the following markings:

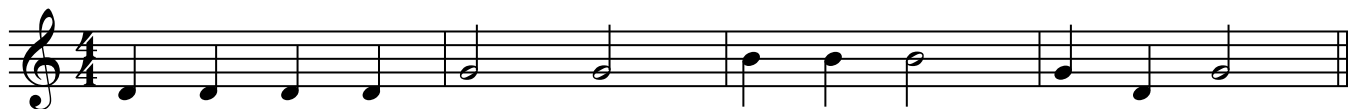


rit.

a tempo

Performance Portion:

1. With p, i, and m on strings 4, 3, and 2, sight read the following example:



2. Sit in perfect playing position.

3. Play mm _____ to _____ from " _____ " with good tone, correct notes, and rhythm.

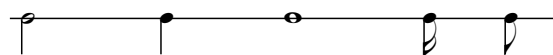
Worksheet 1/4

Name: _____

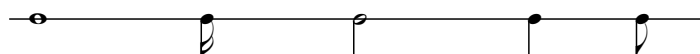
♩ = sixteenth note	♪ = quarter note	♩ = whole note
♪ = eighth note	♩ = half note	

Name the following note values:

1.



3.



Name or define the following symbols:

♩ : treble clef

rit. : gradually slow down

< : gradually get louder

> : gradually get softer

(extra lines above or below staff) : ledger lines

♩ :

(extra lines above or below staff) :

> :

> :

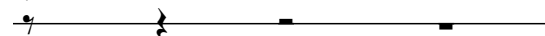
rit. :

♪ = eighth rest	— (above line) = half rest
♩ = quarter rest	— (below line) = whole rest

Name the following rest values:



2.



Performance Portion:

Be able to play a selection of your teachers choice from your repertoire.

Quiz 1/4

Name: _____

1. Identify the following note/rest names (eighth, quarter, etc):



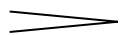
2. Name this symbol:



3. What do these symbols tell you to do?:



:

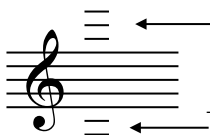


:

rit.

:

4. What are the "extra" lines above or below the staff called?:



Performance Portion:

1. Play mm ____ to ____ from " _____ "

Worksheet 1/5

Name: _____

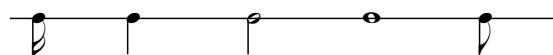
♩ = sixteenth note ♪ = quarter note ○ = whole note
 ♫ = eighth note ♪ = half note

Name the following note values:

1.



2.



3.



Left Hand Finger Numbers:
 index = 1 ring = 3
 middle = 2 pinky = 4

Right Hand Finger Letters:
 thumb = p middle = m
 index = i ring = a

Write the Left hand finger numbers for the given finger:

1. ring: pinky: index: middle:
 2. pinky: middle: ring: index:
 3. index: ring: middle: pinky:

Write the Right hand finger letter for the given finger

1. thumb: index: middle: ring:
 2. index: ring: thumb: middle:
 3. ring: middle: ring: index:

Identify the following notes by letter name:



7 = eighth rest - (above line) = half rest
 † = quarter rest - (below line) = whole rest

Name the following rest values:

1.

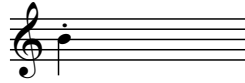
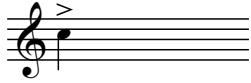


2.



. = play short
> = play loud

What do the following symbols above the note indicate:



Performance Portion:

For the quiz, be prepared to sit in perfect playing position.

Be prepared to play a short sight reading example using open strings with p on 4, i on 3, and m on 2.

Be prepared to play a short example from your repertoire.

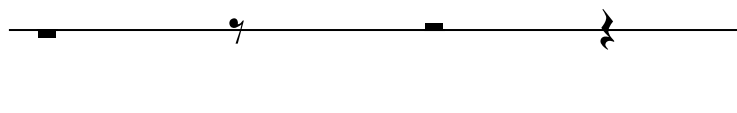
Quiz 1/5

Name _____

1. Name the following notes (sixteenth, eighth, quarter, half, whole):



2. Name the following rests:



3. Write the appropriate **left** hand number for the given finger:

index

ring

pinky

middle

4. Write the appropriate **right** hand number for the given finger:

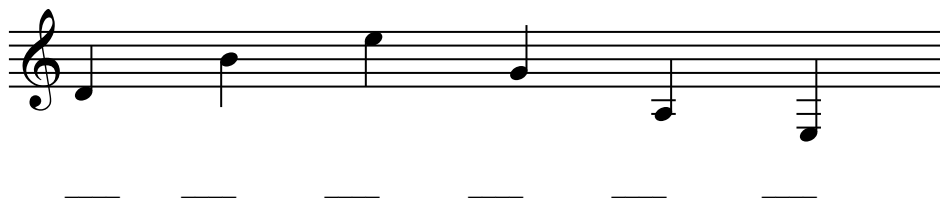
thumb

middle

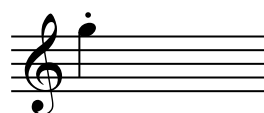
index

ring

5. Identify the following notes by letter name:



6. Describe what the following symbols above the note indicate:



Performance Portion:

1. Sit in perfect playing position
2. Play the following sight reading example, p on 4, i on 3, m on 2:



3. Perform mm _____ to mm _____ from " _____ "

with good tone, correct notes/rhythm, and all dynamics

Sequence Document

“Night Ride” by Travis Marcum

“Night Ride” is a Level 1 piece with teacher/recorded accompaniment. Introduce this piece very early in the first semester. The piece focuses on teaching open string reading on the top three strings. The two over three rhythm in the first line can get a little tricky for the students if the pulse is not solid. Try playing the accompaniment softly while the students are establishing rhythmic confidence. As always, tone, dynamic contrast, and accuracy are important. Exercise: Have the students describe a scene that they envision when they hear this piece. How does the title represent the music being played? What’s being ridden? Where? Creative descriptions like this will help build autonomy and ownership when performing.

Night Ride

Score

Travis Marcum

Guitar 1
Level 1

Guitar 2
Teacher

mf

mp

p

i

m

p

p

rit. 2nd

mf

p

m

f

f

Sequence Document
“Waterfall” by Colin Thurmond

“Waterfall” is a beginning level 1 piece. Students play on string 3 with *p*, and string 2 with *i*. Rhythms include only quarter and eighth notes. Right hand set up is the most important skill for level 1 students. Using the recorded accompaniment track enables you to assess each student’s technique and tone. Have the students listen to the accompaniment without playing as well. A quick review of proper playing position follows:

Setting Up The Position

1. The student sits up tall.
2. The student places her left foot on a footstool..
3. The student rests the guitar on her left leg with the headstock up, creating an approximate 45-degree angle between the strings and the floor
4. The student rests their right arm on the upper bout of the guitar. The inside of the right forearm contacts the guitar about one inch from the elbow.
5. From a perspective facing the guitarist, the student holds the right wrist straight.
6. From the student’s perspective, she slightly curves the wrist, creating space between the wrist and the guitar.
7. The student holds the back of the hand parallel to the face of the guitar. The large knuckles of the hand are equidistant to the face of the guitar (avoiding pronation and supination).
8. The student assumes a “fixed” position, resting *p* (thumb) on string 3, *i* (index finger) on string 2, and *m* (middle finger) on string 1. The student uses this fixed position as a default until directed otherwise in future lessons.

Waterfall

Score

Colin Thurmond

Flowing

The musical score is written for two guitar parts, labeled "Guitar 1 Level 1" and "Guitar 2 Teacher". It is in 2/4 time and features a melodic line in the treble clef and a bass line in the bass clef. The score is divided into measures, with dynamic markings of *p* (piano) and *i* (accrescendo). Fingerings are indicated by circled numbers 1-5. The score includes a section starting at measure 5, measure 9, measure 13, and measure 18. The final measure of the piece includes a chord diagram for a barre at the 12th fret: $\begin{matrix} 4 & \text{---} & 4 \\ 4 & \text{---} & 4 \\ 4 & \text{---} & 4 \end{matrix}$ and the instruction "harm. fret 12".

Sequence Document
“The Violet Crown” by Travis Marcum

The Violet Crown is a level 1 piece for beginning guitarists. Introduce the four repeating ostinatos by rote. You may decide to share parts and/or scores with students as an introduction to music reading. Most frequently, students learn the individual parts as a whole group first. After everyone learns each part, divide them into three sections and play the piece several times, switching parts. If you had out parts, explain the multi-measure rests in the guitar 2 and 3 parts.

Use the guitar 1 part to reinforce proper left hand set up. Remind students to place the left hand thumb behind the neck, somewhere between the 1st and 2nd fret, keeping finger 1 curved. Make sure they place the finger directly behind fret 1 on the finger tip. This allows sounds from the first and second strings to overlap momentarily, making a consistent legato effect.

Discuss the imagery the title brings to mind. You may decide to let students rename the piece to fit imagery they choose.

Ask students to play the ostinatos in individual trios or other small groups, allowing the larger class to offer feedback and answer specific questions. For example:

- Did the performers follow the dynamic plan?
- How could we improve LH set up to make a clear sound?
- How was the balance? Which part was louder/quieter?

The Violet Crown

♩ = 86

Level 1

Travis Marcum

Ostinato 1 *i p*

Guitar 1

p

Gtr. 1

Gtr. 3

string (4) fret 3

string (5) fret 3

string (6) fret 3

Ostinato 2

mp

Gtr. 1

Gtr. 2

Gtr. 3

Ostinato 3

mp

Gtr. 1

Gtr. 2

Gtr. 3

Ostinato 4

ff

rit.

The Violet Crown

Guitar 1

Level 1

Travis Marcum

Ostinato 1
♩ = 86 *i p*

Musical notation for measures 1-4 of the ostinato. The piece is in 3/4 time. The first measure starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are: B-flat (open), A (1st fret), G (2nd fret), F (3rd fret), E (4th fret), D (5th fret), C (6th fret), B-flat (open), A (1st fret), G (2nd fret), F (3rd fret), E (4th fret), D (5th fret), C (6th fret), B-flat (open), A (1st fret), G (2nd fret), F (3rd fret), E (4th fret), D (5th fret), C (6th fret). The first measure has a finger number '0' above the first note and '1' above the second note. The piece is marked *p* (piano).

Musical notation for measures 5-8 of the ostinato. The piece is marked *p* (piano).

Musical notation for measures 9-12 of the ostinato. The piece is marked *p* (piano).

Musical notation for measures 13-16 of the ostinato. The piece is marked *f* (forte).

Musical notation for measures 17-19 of the piece. The piece is marked *ff* (fortissimo) and *rit.* (ritardando). The notes are: B-flat (open), A (1st fret), G (2nd fret), F (3rd fret), E (4th fret), D (5th fret), C (6th fret), B-flat (open), A (1st fret), G (2nd fret), F (3rd fret), E (4th fret), D (5th fret), C (6th fret), B-flat (open), A (1st fret), G (2nd fret), F (3rd fret), E (4th fret), D (5th fret), C (6th fret).

The Violet Crown

Guitar 2

Level 1

Travis Marcum

♩ = 86

4 4

Ostinato 3

9 4 *i* 0 *p*
mf

Ostinato 4

13 *f* *p*

17 *rit.*
ff

The Violet Crown

Guitar 3

Level 1

Travis Marcum

♩ = 86

A musical staff in treble clef with a 3/4 time signature. A whole note chord is indicated by a thick horizontal line across the staff, with the number '4' written above it.

Ostinato 2

Musical staff for Ostinato 2, measures 5-8. Measure 5 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure contains a quarter note with a triplet '3' below it, marked with a dynamic of *p*. Above the staff, instructions specify 'string ④' and 'fret 3'. Measures 6, 7, and 8 each contain a quarter note with a triplet '3' below it, marked with a dynamic of *mp*. Above the staff, instructions specify 'string ⑤' and 'fret 3' for measure 6, and 'string ⑥' and 'fret 3' for measure 7. A horizontal line with a slight upward curve is drawn below the staff, spanning from measure 5 to measure 8.

Musical staff for Ostinato 2, measures 9-12. Measure 9 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure contains a quarter note with a dynamic of *mp*. Measures 10, 11, and 12 each contain a quarter note. A horizontal line with a slight upward curve is drawn below the staff, spanning from measure 9 to measure 12.

Musical staff for Ostinato 2, measures 13-16. Measure 13 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure contains a quarter note with a dynamic of *p*. Measures 14, 15, and 16 each contain a quarter note with a triplet '3' below it, marked with a dynamic of *f*.

Musical staff for Ostinato 2, measures 17-20. Measure 17 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure contains a quarter note with a dynamic of *ff* and a *rit.* marking above it. Measures 18, 19, and 20 each contain a quarter note with a fermata above it.