

First Sixth Weeks**I. MUSIC THEORY****A. Music Reading**

1. Identify/describe/draw music staff
2. Identify/describe/draw ledger line
3. Identify/describe/draw time signature (top and bottom numbers)
4. Identify/describe/draw key signature (c and g major)
5. Identify/describe/draw bar line/double bar line
6. Identify/describe/draw measure line
7. Identify/describe/draw letters of the musical alphabet
8. Identify/describe/draw notes on the staff (treble clef)
9. Identify/describe/draw treble clef
10. Identify/describe/draw whole note
11. Identify/describe/draw half note
12. Identify/describe/draw quarter note
13. Identify/describe/draw eighth note

II. INSTRUMENTAL TECHNIQUE**A. Classical Position**

1. Indicate proper placement of guitar: demonstrate three points of contact
2. Show how to set up and adjust a footstool
 - a. demonstrate how to adjust a footstool
 - b. demonstrate how the left foot rests on the footstool
 - c. properly locate the footstool relative to the chair

B. Single Line Note Reading

1. Identify the names of the open strings, sixth string through first string
2. Identify and play all notes occurring in the keys of C major and G major in first position, using proper fingering
3. Demonstrate knowledge of first position in various reading exercises, as assigned

C. Left hand Placement

1. Show proper placement of the left hand, and discuss knowledgeably the placement of left hand thumb
 - a. Show proper placement of the left hand, and discuss knowledgeably the angle/placement of left hand fingers on the fingerboard, perpendicular to the fretboard and immediately behind the fret
 - b. show the amount of space when fingers are in the "ready" position, not on the string but preparing to play fretted notes and hovering over the fingerboard (make sure left hand thumb does not creep over the fingerboard)

D. Right Hand Placement

1. Show the proper placement of thumb, index, middle, and right hand fingers, with thumb on fifth string, index on third string, middle on second string, and ring finger on first string
2. From this position, demonstrate the following right hand articulations:
 - a. free stroke; stroke through string and touch palm
 - b. rest stroke; stroke through string and rests on next lowest string
3. Demonstrate proper attack for right hand fingers – nail/flesh in combination as the finger departs from the string
4. Demonstrate a proper thumb attack – thumb is straight. Bending from the thumb joint and resting upon the index finger knuckle
5. Demonstrate index and middle finger alternation, with finger replacement

First Sixth Weeks

- E. Dexterity Exercises
 - 1. Demonstrate finger independence exercises, showcasing proper left hand and right hand technique.
 - 2. From “Pumping Nylon” by Scott Tennant: realize exercise # 4 *Character Builder*(pp. 18 – 19: 22 exercises)
- F. Reading Facility
 - 1. Demonstrate fluid reading of single line note reading in 1st position at slow tempos
 - 2. Demonstrate proper technique (left and right hand) in exercises
- G. Parts of the Guitar
 - 1. Name the parts of the guitar
 - 2. Describe each part’s function

III. MUSICIANSHIP

- A. Tuning
 - 1. Show proficiency using a diatonic tuner, tuning the strings to the appropriate open string pitches
 - 2. Show proficiency using a chromatic tuner, tuning the strings to the appropriate open string pitches
- B. Art of Practicing
 - 1. Demonstrate how to methodically break down unfamiliar or difficult passages
 - 2. Demonstrate slow practice theory using the following:
 - a. slow note by note
 - b. rhythmic variant
 - c. left hand only
 - d. right hand only(open strings)

IV. HISTORY/LITERATURE

- A. Guitar History/Literature
 - 1. Listen to and identify examples of pre-six string guitar music, from instruments that contributed to the evolution of the present day guitar:
 - a. Vihuela
 - b. four and five course guitar
 - c. name the composers of the listening examples

V. HABITS FOR SUCCESS

- A. Class Participation Responsibilities
 - 1. Demonstrate proper care and maintenance of instrument, equipment, and materials
- B. Practice Responsibilities/Accountability
 - 1. Demonstrate consistent attendance
 - 2. Demonstrate consistently out of class work being completed promptly and thoroughly
- C. Belief in Self
 - 1. Show developing self-confidence through belief in self and commitment to hard work
- D. Respect for Self/others
 - 1. Demonstrate respect for self and others
- E. Non-Competitive Attitude
 - 1. Demonstrate proper musician etiquette (non-competitive attitude)

Second Six Weeks**I. MUSIC THEORY**

- A. Music Reading/Vocabulary
 1. Describe/demonstrate/draw staccato
 2. Describe/demonstrate/draw legato
 3. Describe/demonstrate/draw high A above the staff
 4. Describe/demonstrate/draw construction of the major scale
 5. Describe/demonstrate/draw key signature (D major and G major)
 6. Describe/demonstrate/draw time signature
 7. Describe/demonstrate/draw repeat sign
 8. Describe/demonstrate/draw pickup notes
 9. Describe/demonstrate/draw pickup rests
 10. Describe/demonstrate/draw whole rest
 11. Describe/demonstrate/draw half rest
 12. Describe/demonstrate/draw quarter rest
 13. Describe/demonstrate/draw eighth rest
 14. Describe/demonstrate/draw sharp
 15. Describe/demonstrate/draw flat
 16. Describe/demonstrate/draw natural

II. INSTRUMENTAL TECHNIQUE

- A. Posture, Breathing, and Breath Control
 1. Demonstrate three points of contact to hold the instrument
 2. Demonstrate proper classical guitar posture, including the use of a footstool
 3. Show relaxed breathing while playing
 4. Show inhalation/exhalation at the beginning and ending of appropriate phrases
- B. Single Line Note Reading of 1st Position
 1. Play exercises in first position, showing increasing awareness of notes on the staff, as well as developing technical facility in both right and left hands
 2. Demonstrate an understanding of the value of each note and rest introduced up until this point
 3. Play all exercises at varying tempos, as indicated by the instructor
 4. Play exercises staccato
 5. Play exercises legato
 6. Demonstrate palm damping(right hand) and left hand damping when observing rests
 7. In all exercises, play both rest stroke and free stroke, alternating index and middle fingers
- C. Open Position Major Scales
 1. Play, using index and middle alternation, and open (first position) C major scale, noting appropriate key signature and fingerings(one and two octave)
 2. Play, using index and middle alternation, and open (first position) D major scale, noting appropriate key signature and fingerings(one and two octave)
 3. Play, using index and middle alternation, and open (first position) G major scale, noting appropriate key signature and fingerings(one and two octave)
 4. Play all scales from bottom root to top root, ascending and descending. Vary scales when asked to do so

Second Six Weeks

- D. Open String Arpeggios
 - 1. Play a thumb, index, middle, ring finger sequential arpeggio, with fingers drawing through the string and touching the palm
 - 2. Play an index/middle finger replacement exercise
 - 3. Demonstrate a straight thumb attack, originating from the lower thumb joint
 - 4. Demonstrate Sequential Planting in the right hand, with appropriate preparation in the non- - planted fingers.
 - 5. Incorporate proper right hand technical execution into the Giuliani studies, 1 - 10 from the 120

III. MUSICIANSHIP

- A. Expression/Articulation in Music
 - 1. Describe/demonstrate fermata
 - 2. Describe/demonstrate crescendo
 - 3. Describe/demonstrate decrescendo
 - 4. Describe/demonstrate accent mark
 - 5. Describe/demonstrate fortissimo
 - 6. Describe/demonstrate forte
 - 7. Describe/demonstrate mezzo forte
 - 8. Describe/demonstrate mezzo piano
 - 9. Describe/demonstrate piano
 - 10. Describe/demonstrate pianissimo
- B. Art of Practicing
 - 1. Continue to show proficiency in breaking down difficult or unfamiliar passages; mastery of difficult passages will be evidence of successful implementation of good practice techniques into the practice mileau
- C. Performance Practice/Visualization
 - 1. Memorize and play indicated assignments
 - 2. Explain visualization process
- D. Relative Tuning
 - 1. With the low string (fifth string) in tune (A=440), tune the remaining five strings to the fifth string
 - 2. Indicate where the third (interval) occurs in the open strings (on the B string)

IV. HISTORY/LITERATURE

- A. Baroque Suites
 - 1. Describe the typical movements of a Baroque suite
 - 2. List the movements of the four Bach Lute Suites, including the Prelude, Fugue, and Allegro
 - a. Identify, by ear, each movement of the four Bach Lute Suites, including the Prelude, Fugue, and Allegro
 - 3. Explain the form of a fugue
 - 4. Identify, by ear, some of the popular lute music of Silvius Leopold Weiss and Bach

Second Six Weeks**V. HABITS FOR SUCCESS**

- A. Class Participation Responsibilities
 - 1. Demonstrate appropriate care/maintenance of instrument and materials
 - 2. Demonstrate knowledge and understanding of class responsibilities/expectations
- B. Practice Responsibilities/Accountability
 - 1. Demonstrate consistent practice habits and progress
- C. Respect for Self/Others
 - 1. Demonstrate respect for self and others

Third Six Weeks**I. MUSIC THEORY**

- A. Music Reading
 - 1. Identify/describe/draw coda
 - 2. Identify/describe/draw glissando
 - 3. Identify/describe/draw D.C. al Fine
 - 4. Identify/describe/draw D.C. al Coda
 - 5. Identify/describe/draw phrase
 - 6. Identify/describe/draw dyad
 - 7. Identify/describe/draw major key signatures (E major, F major, and A major)
 - 8. Identify/describe/draw minor key signatures(e minor, a minor, d minor)
 - 9. Identify/describe/draw phrase marking
 - 10. Identify/describe/draw slur
 - 11. Identify/describe/draw tie
 - 12. Identify/describe/draw/construct a 3 note major/minor chord.
 - 13. Identify/describe/draw root, 3rds, and 5ths within chords.
 - 14. Spell on staff paper a root position chord from the corresponding chord symbol

II. INSTRUMENTAL TECHNIQUE

- A. Posture, Breathing, and Breath Control
 - 1. Demonstrate inhalation/exhalation in a phrase
 - 2. Demonstrate sound posture while playing.
- B. Note Reading
 - 1. Demonstrate 1st position reading development
 - 2. Demonstrate how to play 2 notes simultaneously in the right hand
 - 3. Demonstrate how to maintain a relaxed and fluid approach in the left hand
 - 4. Demonstrate how to practice 2 and 3 notes in pieces
 - 5. Demonstrate exercises which encourage healthy hand development
- C. Shearer Scales
 - 1. Demonstrate a two octave(Type V) Shearer Scale
 - 2. Demonstrate ascending/descending two octave scales in the following keys: B, C, D, E, and F Major.
 - 3. Demonstrate proper execution of a "squeeze shift"

Third Six Weeks

4. Alternate right hand fingerings using the following combinations: index/middle, middle/ring, index/ring, thumb/index
5. Play scales evenly using a metronome and track progress on a scale chart
- D. Strengthening of the Right Hand Through Finger Independence and Dexterity Exercises and Etudes
 1. Realize simple etudes by Giuliani and Sor which isolate and strengthen the following right hand techniques:
 - a. use of dyads, incorporating index/middle synchronous attack
 - b. use of dyads, incorporating middle/ring synchronous attack
 - c. use of dyads with bass note(3 note chord), in the following patterns:
 - thumb/index/middle(synchronous)
 - thumb/index/ring(synchronous)
 - d. using the patterns described in letter c. show proper right hand execution, including the following right hand principles:
 - index/middle or middle/ring draw to palm
 - Straight thumb attack originating from the lower thumb joint
 2. Demonstrate sequential planting
 3. Demonstrate right hand non - guitar warm up exercises
 4. Demonstrate varying right hand arpeggio patterns, including excerpts from Giuliani's *120 Right Hand Exercises*
- E. Strengthening of the Left Hand Through Finger Independence and Dexterity Exercises, and Etudes
 1. Realize simple etudes by Giuliani and Sor which isolate and strengthen the following left hand techniques:
 - a. use of 3rds, 6ths, and octaves
 - b. various major chords and subsequent inversions
 - c. various minor chords and subsequent inversions
 - d. movement within chord voices
 - e. movement within the bass line
 - f. use if partial and greater barres with 1
 - g. use of common barre chords, with roots on strings 6, 5, and 4
 - h. common shifts between first and third position
 - i. use of guide fingers
 - j. long sustained notes allowing the use of vibrato on closed strings
 - k. use of glissandi and fermata
- F. Art of Practicing
 1. Continue to demonstrate proficiency in breaking down difficult passages, and demonstrate increasing mastery over such passages
 2. Continue to show increased practice quality through comprehensive class assessments and performance opportunities
 3. Show continued visualization practice through memorization and performance under pressure
- G. Performance Opportunities
 1. Demonstrate mastery and complete memorization of assigned etudes and exercises by playing in class (solo)
 2. Perform in out of class events, as available and assigned
- H. Chord Knowledge
 1. Identify, spell, and play on cue any of the essential, root position, major and minor chords in first position
 2. Be able to read them from a piece of pop music or lead sheet

Third Six Weeks**III. MUSICIANSHIP**

- A. Tuning
 - 1. Continue to strengthen tuning ability by tuning the 5th string to A = 440, then relative tuning the remainder of the strings to the 5th string
- B. Aural Training
 - 1. Identify by ear, and spell the following intervals on staff paper:
 - a. perfect fourth
 - b. perfect fifth
 - c. perfect octave

IV. HISTORY/LITERATURE

- A. Guitar Music of the Classical Period
 - 1. Identify guitar compositions of the Classical Period and their respective composers. Composers should come from the following list (these composers and works should coincide and reflect current student material in some fashion):
 - a. Fernando Sor
 - b. Mauro Giuliani
 - c. Issac Albeniz
 - d. Enrique Granados
 - e. Napoleon Coste
 - f. Dionysio Aguado

V. HABITS FOR SUCCESS

- A. Class Participation Responsibilities
 - 1. Show continual progress in technical facility
 - 2. Demonstrate growth of knowledge by asking good questions
- B. Practice Responsibilities/Accountability
 - 1. Demonstrate continued progress on both in-class and out-of-class assignments
- C. Respect for Self/Others
 - 1. Maintain a positive mental attitude
 - 2. Show an understanding of constructive criticism by working on identified weaknesses

Fourth Six Weeks**I. MUSIC THEORY**

- A. Music Reading/Vocabulary
 - 1. Describe/demonstrate/draw sixteenth notes
 - 2. Describe/demonstrate/draw sixteenth rests
 - 3. Describe/demonstrate/draw time signatures (3/8, 6/8, and 12/8)
 - 4. Describe/demonstrate/draw pickup notes in new time signatures
 - 5. Describe/demonstrate/draw trill
 - 6. Describe/demonstrate/draw mordent
 - 7. Describe/demonstrate/draw turn
 - 8. Describe/demonstrate/draw appoggiatura
 - 9. Describe/demonstrate/draw slur
 - 10. Describe/demonstrate/draw pull – off

Fourth Six Weeks

II. INSTRUMENTAL TECHNIQUE

- A. Single Line Note Reading
 - 1. Read notes in Fifth Position(1st finger on Fifth String), up to fret VIII
 - 2. Identify notes which occur in closed position, and where they occur on adjacent higher/lower strings
 - 3. Identify octaves in open and closed position, through Segovia's chromatic octaves
 - 4. Demonstrate continued dexterity through solid, fluid technical motion
 - 5. Execute ascending slurs between the following left hand combinations: 1 - 2, 1- 3, 1 - 4, 2 - 3, 2 - 4, 3 - 4
 - 6. Execute descending slurs, using the combinations stated in # 4, above
- B. Two Octave Scales
 - 1. Demonstrate using various right hand patterns (i - m, m - a, i - a, p - i - m - a, etc.) Shearer two octave scales, ascending and descending. Use both rest stroke and free stroke (Both Type V and Type VI Patterns)
 - 2. Identify closed position notes, which occur on adjacent strings/within scales.
 - 3. Demonstrate a proper "squeeze shift"
 - 4. Track progress on a daily basis with a scale chart - metronome
- C. Giuliani Right Hand Studies
 - 1. Demonstrate proficiency in various right hand studies from M. Giuliani's *120 Studies for the Right Hand*
 - 2. Use indicated harmonic changes in the left hand
- D. Duets
 - 1. Demonstrate reading/rhythmic facility by realizing assigned duets with a partner
 - 2. Demonstrate facility in alternating melodic/accompaniment roles by learning both parts of an assigned duet
 - 3. Alternate roles with a partner
 - 4. Demonstrate practice/technique/memorization/visualization by performing pieces from memory, with a partner, on both in - class assignments and outside performances, as assigned
- E. Ornaments
 - 1. Realize the following left hand ornaments:
 - a. ascending slur(1 - 2, 2 - 3, 3 - 4, 2 - 4, 3 - 4, 1 - 4, 1 - 3)
 - b. descending slur
 - c. trill
 - d. mordent
 - e. appoggiatura
 - 2. Realize the following right hand ornaments:
 - a. cross string trill
- F. Etudes
 - 1. Continue to demonstrate proficiency in solo guitar practice and performance by gradually increasing etude repertoire
 - 2. Etudes should reflect techniques focused on in class
 - 3. Etudes should be memorized for performance assessment
- G. Art of Practicing
 - 1. Show proficiency in practice habits by demonstrating increased fluidity in both left hand and right hand techniques
 - 2. When difficult material is introduced in exercises or etudes, verbally describe and demonstrate upon the instrument how to resolve this issue, using previously introduced practice techniques

Fourth Six Weeks

- H. Chord Shapes/Lead Sheet Proficiency
 - 1. Through etudes, describe and demonstrate left hand and right hand realization of various chords.
 - 2. Define and construct theoretical chords of the following shapes, and spell them correctly on staff paper:
 - a. major 7th
 - b. minor 7th
 - c. dominant 7th
 - 3. Demonstrate simple accompaniment patterns from a lead sheet
 - 4. Realize the melody from a lead sheet
 - 5. Identify the form of the tune when presented with a lead sheet
- I. Harmonics
 - 1. Execute naturally occurring harmonics on frets XII, VII, and V
 - 2. Perform such harmonics on strings 6 – 1

III. MUSICIANSHIP

- A. Preliminary Preparation for Student Recital
 - 1. Begin thinking about possible pieces for performance at the end of the year student recital
 - 2. Take advantage of performance opportunities to "test out" possible pieces
- B. Tuning
 - 1. Demonstrate how to accurately tune the guitar by harmonics
- C. Intervallic (Aural) Training
 - 1. Identify, by ear, the following intervals:
 - a. Major/minor 2nd
 - b. Major/minor 3rd
 - c. Major/minor 6th

IV. HISTORY/LITERATURE

- A. Guitar Music of the Romantic Period
 - 1. Identify musical examples by women guitarist/composers of the Romantic Period
 - 2. Identify Guitar compositions of the Romantic Period, and name the composers of such compositions, either by score identification or listening assessments

V. HABITS FOR SUCCESS

- A. Class Participation Responsibilities
 - 1. Continue to show progress through practice and study
- B. Practice Responsibilities/Accountability
 - 1. Demonstrate comfort as a performer
- C. Respect for Self/Others
 - 1. Demonstrate an open mind when taking correction
 - 2. Demonstrate poise when accepting praise
 - 3. Show a positive mental attitude

Fifth Six Weeks**I. MUSIC THEORY****A. Musical/Analytical Skills**

1. Identify the appropriate corresponding relative minor key signature from the following major key signature
 - a. C major
 - b. G major
 - c. D major
 - d. A major
 - e. E major
 - f. F major
 - g. Bb Major

B. Single Note/Positional Reading Skills

1. Continue to demonstrate developing fluidity in 1 - 3 note stack sequential reading, positions I - V.
2. Realize 3 - 6 note chords off the staff, with no chord symbols, using logical fingering

II. INSTRUMENTAL TECHNIQUE**A. Scale Fluidity/Technical Exercises**

1. Demonstrate continued growth over all scale and technical exercises
2. Play scales both rest stroke and free stroke
3. Play scales using various right hand patterns

B. Expressive Techniques

1. Demonstrate the proper use of left-hand (horizontal) vibrato.
2. Demonstrate expression in pieces - this should reflect a growing concept of musical sensitivity.
3. Demonstrate rubato

C. Etudes Continued

1. Continue to practice selected pieces.
2. Choose and begin working on a "challenge piece", of the student's choice.

D. Duets/Trios

1. Work with other students in designated exercises.
2. Demonstrate appropriate interpretation of assigned part roles (melody, accompaniment, etc.)

III. MUSCIANSHIP**A. Posture/Breathing/Performance Practice**

1. Demonstrate, in solo and ensemble playing, a sense of poise, reflecting appropriate developing musical concepts, including(not limited to) the following:
 - a. posture
 - b. breathing
 - c. proper use of a footstool.
 - d. proper left hand and right hand technique
 - e. expressive techniques (rubato/vibrato)
 - f. phrasing
 - g. memorization

B. Recital Practice

1. Take advantage of performance opportunities, both in and out of class.
2. Continue working on pieces for the Spring Recital

Fifth Six Weeks

- C. Visualization
 - 1. Continue to memorize works.
- D. Lead Sheets/Chord Shapes
 - 1. Continue to practice and effectively realize chord diagrams on lead sheets.
 - 2. Continue to build chord vocabulary including chords with basic extensions(7ths & 9ths)
 - 3. Create some new patterns for right hand accompaniment.
 - 4. Demonstrate a simple walking bass line

IV. HISTORY/LITERATURE

- A. Guitar Music of the 20th Century
 - 1. Identify 20th century guitar works by the following composers:
 - a. VillaLobos
 - b. Moreno-Torroba
 - c. Rodrigo
 - d. Ponce
 - 2. Discuss Segovia's impact on the evolution of the present day guitar

V. HABITS FOR SUCCESS

- A. Class Participation Responsibilities
 - 1. Continue to make connections and “put it all together”
- B. Practice Responsibilities/Accountability
 - 1. Continue to develop poise and etiquette as a performer
- C. Respect for Self/Others
 - 1. Maintain a positive mental attitude

Sixth Six Weeks**I. MUSIC THEORY**

- A. Comprehensive Assessment
 - 1. Through a comprehensive written assessment, identify, describe, define, and spell (as indicated) all musical fundamentals (theoretical and practical) discussed in the class. Review daily for the examination

II. INSTRUMENTAL TECHNIQUE

- A. Shoring Up Weaknesses
 - 1. Identify weak playing/concept areas and focus upon improving such areas

III. MUSICIANSHIP

- A. Recital Preparation
 - 1. Continue to prepare for student recital.
 - 2. Review concert etiquette for both audience members and performers.
 - 3. Review bowing
- B. Flex Time
 - 1. Review additional topics requiring further depth.
- C. Summer Practice
 - 1. Discuss a realistic summer practice routine and discuss possible assignments for the summer

Sixth Six Weeks**IV. HISTORY/LITERATURE**

- A. Modern 20th Century Classical Guitar and Steel String Guitar
 - 1. Identify pieces and composers of modern classical/steel string work, including works by the following composers:
 - a. Andrew York
 - b. Ed Gerhard
 - c. Ben Verdery
 - d. Leo Kottke
 - e. Adrian Legg
 - f. Martin Simpson

V. HABITS FOR SUCCESS

- A. Practice Responsibilities/Accountability
 - 1. Perform in the studio recital
- B. Respect for Self/Others
 - 1. Obtain feedback from both parents and faculty
 - 2. Obtain feedback from students
 - 3. Complete student evaluations