

DOCUMENT RESUME

ED 061 248

TE 499 790

AUTHOR Bennett, Barth; Thum, Marie-Jo
TITLE Instrumental Techniques: Guitar, Course Number:
Music: 5631.3-3.
INSTITUTION Dade County Public Schools, Miami, Fla.
PUB DATE 71
NOTE 23p.; An Authorized Course of Instruction for the
Quinmester Program
EDRS PRICE MF-\$0.65 HC-\$3.29
DESCRIPTORS Auditory Perception; Cognitive Objectives; Course
Content; *Course Objectives; Discrimination Learning;
*Educational Objectives; *Instructional Materials;
Laboratory Training; Musical Instruments; *Music
Education; *Skill Development
IDENTIFIERS *Quinmester Program

ABSTRACT

A course which is an introduction to music emphasizing modes and forms is outlined. Objectives include: (1) The student will select the title of a familiar melody from a list provided; (2) The student will identify by ear the performing medium from the following choices: violin, voice, piano, guitar, clarinet, trombone, organ, string bass, synthesizer, and trumpet; (3) The student will determine by ear if an example contains a complete cadence, an incomplete cadence, or no cadence; (4) The student will demonstrate proper maintenance of his instrument to insure that the strings are playable, the machine heads work freely and the body of the instrument transmits tone; (5) The student will demonstrate through class participation the proper attitude; and (6) The student will show ability to use thumb picking down-stroke on one string at a time. Course is broken down into seven sections: Logistic, Tone, Pitch, Picking, Study of styles, Development of discrimination in choice of rhythm patterns, and Skills. (CK)

ED 061 248

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE
PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION
POSITION OR POLICY.

AUTHORIZED COURSE OF INSTRUCTION FOR THE **QUINMESTER PROGRAM**

INSTRUMENTAL TECHNIQUES: GUITAR
COURSE NUMBER: MUSIC: 5631.3-3



TE 499 790
062 664 31

"PERMISSION TO REPRODUCE THIS
COPYRIGHTED MATERIAL HAS BEEN GRANTED
BY DADE COUNTY PUBLIC
SCHOOLS
TO ERIC AND ORGANIZATIONS OPERATING
UNDER AGREEMENTS WITH THE U.S. OFFICE OF
EDUCATION. FURTHER REPRODUCTION OUTSIDE
THE ERIC SYSTEM REQUIRES PERMISSION OF
THE COPYRIGHT OWNER."

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

INSTRUMENTAL TECHNIQUES: GUITAR

COURSE NUMBER: MUSIC: 5631.3-3

Written by Barth Bennitt and

Marie-Jo Thum

for the

DIVISION OF INSTRUCTION
Dade County Public Schools

Miami, Florida

1971

TE 499 790

DADE COUNTY SCHOOL BOARD

Mr. William Lehman, Chairman
Mr. G. Holmes Braddock, Vice-Chairman
Mrs. Ethel Beckham
Mrs. Crutcher Harrison
Mrs. Anna Brenner Meyers
Dr. Ben Sheppard
Mr. William H. Turner

Dr. E. L. Whigham, Superintendent of Schools
Dade County Public Schools
Miami, Florida 33132

Published by the Dade County School Board

Copies of this publication may be obtained through

Textbook Services
2210 S. W. Third Street
Miami, Florida 33135

Price: \$.75

I. COURSE TITLE

Instrumental Techniques: Guitar

II. COURSE NUMBER

5631.3-3

III. COURSE DESCRIPTION

An introduction to music emphasizing modes and forms. A laboratory approach in which pupils will develop skill in playing the guitar, singing, accompanying themselves and others singing, listening to, reading and composing music with emphasis on identification of elementary concepts of mode and form.

IV. COURSE ENROLLMENT GUIDELINES

Pupils will have successfully completed Music Laboratory, Level II, or will demonstrate advanced musicianship and/or performance skill to the satisfaction of the music teacher.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The student will select the title of a familiar melody heard from a list provided.
2. The student will identify by ear the performing medium from the following choices: violin, voice, piano, guitar, clarinet, trombone, organ, string bass, synthesizer, and trumpet.
3. The student will determine by ear if an example contains a complete cadence, an incomplete cadence, or no cadence.
4. The student will identify fundamental dynamic markings, symbols and terms.
5. Given a staff containing a clef sign, meter signature, bar lines, and the initial note, the student will complete the notation for pitch and duration from melodic dictation.
6. Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard.
7. Given several samples of staff notation, the pupil will select the one matching an example heard.
8. Given a familiar melody in staff notation without a key signature and aided by hearing a performance of the melody exactly as notated, the student will select the needed key signature from a group provided.

9. After hearing a melody, the student will select the proper sequence of letters for that melody from a group provided.
10. Given a familiar melody in staff notation, the student will select the title from a list provided.

B. Performance

1. The student will demonstrate proper maintenance of his instrument to insure that the strings are playable, the machine heads work freely and the body of the instrument transmits tone.
2. The student will demonstrate through class participation the proper attitude which will include the proper playing position (standing and sitting), good practice habits and attention to instruction.

NOTE: The Mel Bay and Alfred books have position charts.
Remember, the standing position necessitates a strap.

3. The student will demonstrate ability to use thumb picking down-stroke on one string at a time.

(Alfred, page 5.)

4. The student will perform from music simple rhythm patterns in duple and triple meter on open strings. (Alfred, page 5-6.)

VI. COURSE CONTENT

A. Logistic

1. Proper care and maintenance of instrument
2. Proper care of other equipment
3. Maintenance of a notebook or folder with accumulated material

B. Tone

1. All tuning should be done by the teacher at first
2. Firm finger pressure on strings
3. Fingers down immediately below the fret
4. Hands off of strings except when playing

C. Pitch

1. Fingerings
2. Learning to detect pitch discrepancies in tuning

D. Picking

1. Single
2. Multiple
3. Strumming
4. Patterns
5. Down-stroke Up stroke
6. Thumb picking, finger picking

E. Study of styles

1. Folk music
2. Country-western

3. Rock
 4. Calypso
 5. Flamenco
 6. Spanish—classical
 7. English--ballad
- F. Develop discrimination in choice of rhythm patterns
- G. Skills
1. All picking styles
 2. Recognition and performance of:
 - a. Melody line
 - b. Chord accompaniment
 - c. Bass line
 3. Solo and ensemble performance
 4. Finger dexterity and accuracy in first position
 5. Notation
 - a. Learn to read and play simultaneously, i.e., associate pitch with finger position
 - b. Learn basic note and rest values in various metrical patterns
 - c. Learn to read a chord diagram and associate it with the chord name and finger position
 - d. Read and correctly interpret tempo markings, dynamic indicators, repeats, up and down stroke signs, ties, pick markings, repeats and fermata.

6. Chording

- a. Learn to chord simple I--IV--V--V⁷--I patterns to familiar songs by ear.
- b. Be able to choose **appropriate chord and rhythm** pattern to fit these songs.

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

Preliminary statement:

The committee believes that the use of one specific text would be a disadvantage to the student. The guitar is a functional instrument which uses the three elements of music (melody, harmony, and rhythm) and we found that each text seemed slanted in the direction of only one of these elements.

As a basic outline we suggest the Alfred Basic Method. The students will also need a "Chord Book." One suggested is the Mel-Bay Chord Diagram Book. The student may keep this as a useful reference book for it covers all the major, minor and 7th chords.

Instead of a textbook it is recommended that each student keep a folder of materials, much of which will be supplementary, including song sheets, words, written melody, and chords. Each chord should have a physical and aural meaning to the student. Motivation is enhanced by use of popular songs.

The teacher may also use song books of various recording groups, as: Peter, Paul and Mary; The Beatles; Blood, Sweat and Tears; Joan Baez; Burt Bacharach; etc. The songs listed for each week are merely suggestions. The teacher may use his own judgement, discretion, student preference, or criteria of degree of difficulty in song selection.

It is suggested that the class will learn and perform as a class but remember that students will require individual attention. Hence, it will be advisable to allot practice time during the daily class during which time the teacher can work with individuals and students may also help each other. Each student will be encouraged to progress at his own rate.

As a weekly evaluation, each student may play one page and one song from the new song sheets. Periodically, there should be written tests on theory and rhythm to reinforce new materials taught.

First Week

Objectives

1. To learn proper care and maintenance of the instruments and class-room procedure of getting out and putting away equipment.
2. Learn position for holding guitar (**sitting**).
3. Assess the prior knowledge and experience of each student in regard to note reading and rhythmic

fundamentals.

4. Plan a success-oriented initial experience with a simple folk song.

Procedures

1. The instruments are to be kept in cases to prevent weather and atmospheric damage. Explain the reasons for not "playing" with the strings and tuning pegs (increased tension may break strings, especially high E).
2. Hold guitar in your lap with legs crossed, right hand over sounding hole and left hand as if holding a ball, fingers arched and with dropped wrist.
3. Give a written or oral test to determine previous knowledge and understanding. Learn to associate the printed note with the sound of that note and the placement of the fingers. Explain the frets—each ascending fret raises the pitch one-half step. Thumb pick on simplest form of C and D chords in various meters.
4. "Bamboo" can be played by using the C and D chord.

Materials

Guitar

Pick

Music stands

Alfred—Basic Guitar Method

Mel-Bay--Guitar Series, Book I

Song sheet--words and chords--"Bamboo"

Second Week

Objectives

1. To learn simple melodies with emphasis on third (G) string
2. Introduction to tuning
3. To learn new chords--A, A⁷, D⁷, F

Procedures

NOTE: Each student will begin to progress at his own speed, so plans from this week on are over-all suggestions and do not mean that the entire class will be limited to them or expected to achieve all of them.

1. Review melodies p. 5-8--Alfred. Melodies p. 10-13 stress use of G string

2. Methods of tuning: E, A, D, G, B, E

a. Comparison

Match low E to low A by counting to 5th fret on E. When this is pressed, it should match the open A. This 5th fret applies to all strings and the next higher one except the G and B. On G, count to the 4th fret, which should match the B.

- b. Interval method--E to A, a perfect fourth--
"Here Comes The **B**ride"
G to B, a major third, "Marine Hymn"
 - c. Chordal method--does the chord "sound right."
If not, can you find the dissonant note or notes?
3. Though the class performs as a whole when learning new material or evaluating material learned, students will practice individually and progress at their own speeds. Use chord diagrams of the new chords from the Mel Bay song book. The teacher must be free to move around to help individuals during the learning of the new chords.

Materials

1. Chord diagrams in the Mel Bay Chord Book.
2. Song sheets with chords for
 - a. "Kumbaya"
 - b. "Blowin' in the Wind"
 - c. "Feelin' Groovy"
 - d. "Freedom Song"
 - e. "Rock-a My Soul"

Assessment

Each student will be assigned one page in the Alfred book and will choose one song from this week's list to perform for evaluation.

Sight-read rhythms by clapping

Written test on notes and chords covered this week

Third Week

Objectives

1. Learn notes on the 4th string (D)
2. Introduction to chord reading
 - a. Definition of a chord
 - b. Two-note chords
 - c. Add a bass note
 - d. Three-note chords
3. Discussion of appropriate tempi
4. Development of ensemble feeling
5. Learn new chords: A minor and E minor

Procedures

1. Alfred Book, page 14-15
2. Keep eyes on notes, not on guitar. Learn placement of your strings without looking at them. Keep your wrist relaxed. Alfred, page 16-17-18 on coordinating more than one string at a time
3. Alfred, page 18
4. Divide the class, half to play the melody line and the others to play chords
5. Use chord diagrams and songs sheets

Materials

1. Alfred Guitar Book, page 14-18
2. Mel Bay Chord Book
3. Song sheets and chords for
 - a. "Where Have All the Flowers Gone"
 - b. "Five-Hundred Miles"
 - c. "Let It Be"
 - d. "Michael Row the Boat Ashore"
 - e. "Both Sides Now"

Assessment

Each student will be asked to play one page in Alfred (page 14-18) and will choose one of this week's songs to play for evaluation.

Fouth Week

Objectives

1. Learn the notes on the 5th string (A)
2. Introduction of the minor mode
3. Introduction of the style of the English ballad
4. Learn new chords--D minor, B minor, G minor and E major
5. Review repeat signs and anacrusis (pick-up)
6. Introduce high A on the E string

Procedures

1. Alfred, page 20

2. "Song of the Valga Boatman"--do you sense the minor mode?
3. "Greensleeves"--this serves as an introduction to both the minor mode and the English ballad. What kind of accompaniments seem suitable? (It is hoped that they will agree on arpeggio-style)
4. Mel Bay chord book and charts
5. What are the various ways of indicating a repeat? What is an anacrusis or pick up beat? How is that measure completed?
6. Alfred, page 22

Materials

Alfred, page 20-22

Mel Bay Chord Book

Song sheets with chords for

- a. "Greensleeves"
- b. "Romeo and Juliet"
- c. "Love is Blue"
- d. "House of the Rising Sun"
- e. Ballad--"Geordie"
- f. "Eleanor Rigby"

Assessment

Follow procedure of third week

Fifth Week

Objectives

1. To learn the notes on the 6th string (E)
2. To learn the "natural" scale
3. To learn to harmonize an elementary chord progression
4. To play major scales in the keys of C, G, D, A and F
5. To learn new chords--DM⁷, AM⁷ and B^b
6. To learn to use a flat pick

Procedures

1. Before playing on the 6th string, have an oral drill on reading the leger lines below the staff.
2. Review all the other strings
Play the "natural" scale, Alfred page 24
3. Present the I--IV--V--I progression by chart on overhead projector or on the board. What makes it sound complete? Play it on the piano. Play it in Key of C on guitars.
4. We need other keys, which means stepping out of the "natural" scale. Major scale drill.
5. Listen to a chord with the seventh added. Play final cadence with and without the added seventh. Which do you like better? Why? Use song sheets using added sevenths.
6. Use a flat pick and alternate a single bass note with a rapid stroke.

Materials

1. Alfred, page 24
2. Alfred, page 24
3. Chord chart, board or overhead projector presentation.
Mel Bay Chord book
4. Alfred, page 40-41
5. Song sheets with chords adding the seventh
 - a. "Leavin' on a Jet Plane"
 - b. "Abraham, Martin and John"
 - c. "Pebble on the Beach"
 - d. "Hava Nagila"
6. Flat pick
Song sheet "Te Adore"

Assessment

Each student will choose one song from those using chords of the seventh, and demonstrate the new picking technique.

Sixth Week

Objectives

1. To learn to play duets
2. To develop ability to alternate bass note with a strum in various keys and meters
3. To learn several alternate styles or techniques of picking
4. To be able to modulate from a lead sheet

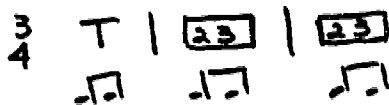
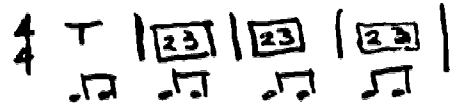
5. Advanced students will create an original song

Procedures

1. "Key of C" duet. Using some of the song sheets the students have, each student will write the melody line (or perhaps some of them can play the melody by ear) and alternate with another student who will play the chordal accompaniment. Both sing the words when the physical problems have been mastered. Can you harmonize?
2. In the Key of G, using I--IV--V7--I chords, alternate the bass note with strumming in 3/4, 4/4, 2/4 and 6/8 meters.

The new song sheets will be played using this technique.

3. Work on these two picking techniques:



4. Teacher will play a song with a modulation. Students will indicate where the modulation occurs. Can you find the pivot chord? Experiment with modulations on your own, going to Dominant or Sub-dominant keys.

Materials

1. Alfred, page 26-31
Previous song sheets

- 2.-3. New song sheets
- a. "Gentle on My Mind"
 - b. "Puff"
 - c. "Snow Bird"
 - d. "Joy to the World"

Also, review song sheets in your folders and play with the new picking techniques.

4. Some songs modulate between verse and chorus ("Gypsy Love Song.") Some popular tunes modulate up half-step for each chorus. Medlies lend themselves well to demonstrating modulation. ("Dear Evelina," Key of C; to "Genevieve," Key of F; to "Nita, Juanita," Key of D; to "Bicycle Built for Two" Key of G)

Assessment

Test each pair of students on a duet of their choosing, alternating melody line and chord accompaniment.

Rhythm test, both written and performance.

Seventh Week

Procedures

1. Concentration on increased picking dexterity and ability to discriminate in choice of styles.
2. Eighth note picking and speed drills combined with



3. Continue to alternate melody line and chord accompaniment

Materials

1. Develop an appropriate pick for each of the new songs
 - a. "Feelin' Groovy"
 - b. "Windy"
 - c. "Never My Love"
 - d. "Fennerio"
2. Alfred, page 32-33
3. Alfred, page 34
"Fennerio"

Assessment

Each student will demonstrate three picking styles on a number appropriate to each style.

Eighth Week

Procedures

1. Introduction to chromatics
2. Speed drills
3. Review of major scales
4. Adding a bass line to a chord progression

Materials

1. Alfred, page 36-37
2. Alfred Speed Drill No. 2, page 38
3. Alfred, page 40-41

4. "Michael, Row the Boat Ashore"

Keep the chord progression going while adding a descending C major scale as a bass line.

Assessment

Each student will play a chromatic scale.

Class test on "Michael, Row the Boat Ashore" strumming chords and adding descending C major scale as the bass line.

Ninth Week

Procedures

1. Review of all notes on all strings
2. Review of songs
3. Performance before the class of any songs written by students
4. Introduce D tuning

Materials

1. & 2. All material in folders and Alfred Book
3. If possible, have copies made for each class member and have entire class learn the songs.
4. Tune E string down to D for song, "If I were a Carpenter."
Why was this necessary? Class drill on song.

Assessment

The best final assessment is a performance or demonstration-performance. This can be done for other music classes or at evening open-house for parents and friends.

Each student will write a brief critique of the class
and his own development.

VIII, IX AND X. RESOURCES FOR PUPILS AND TEACHERS ARE INCLUDED IN
EACH WEEK'S PLANS, AS ARE WEEKLY ASSESSMENTS.