



Harmonizing Instruments/Guitar Unit, Intermediate Level, Responding to Music with Applications for Songwriting

*A Curriculum Project of
the National Association for Music Education (NAfME)
and the Library of Congress of the United States*

Teaching with Primary Sources

ACKNOWLEDGMENTS

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OVERVIEW OF NAFME/LIBRARY OF CONGRESS UNITS

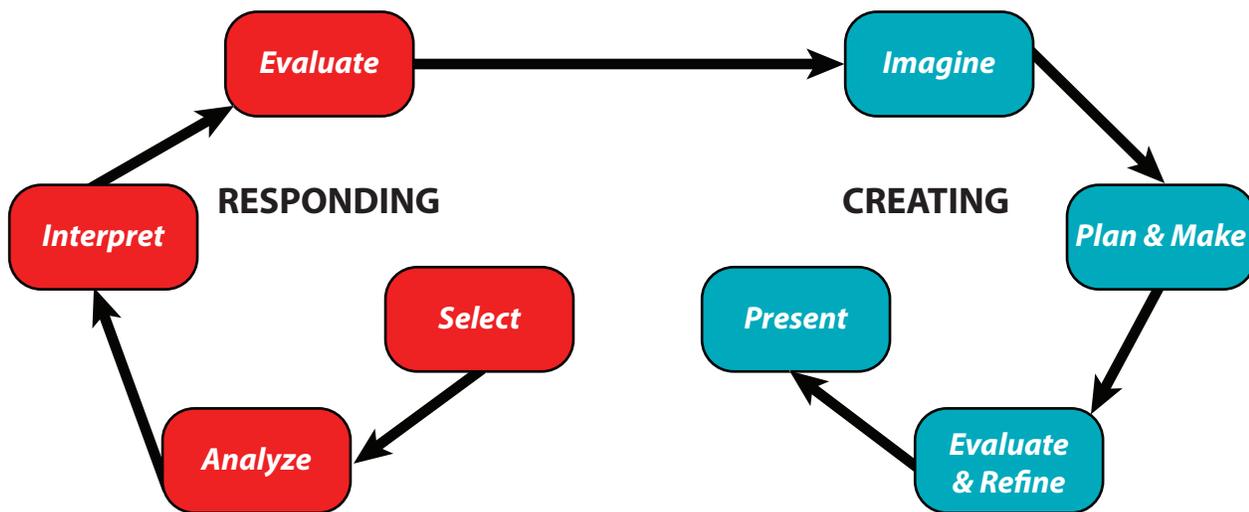
This unit is based on the 2014 National Music Standards (nafme.org/standards). These Standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate a student’s ability to carry out the three Artistic Processes of Creating, Performing, and Responding while aligning with the ideal of Connecting to their world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies.

OVERVIEW OF HARMONIZING INSTRUMENTS/GUITAR UNIT, INTERMEDIATE LEVEL

Students at the intermediate level are continuing their initial study in a chosen specialized art form; here we are addressing study in harmonizing instruments—specifically, the guitar. This development continues in artistic understanding and technical and expressive skills enabling the students to begin to independently and collaboratively create, perform, and respond at their given skill level. Their presentation and performance opportunities at school and in the community increase, and students actively participate in the learning and rehearsal of their instrument.

NATIONAL CORE MUSIC STANDARDS

This Library of Congress Teaching with Primary Sources (TPS) Unit is aligned with the National Core Music Standards through the Artistic Process of (1) **Responding**, defined as understanding and evaluating how music conveys meaning, and (2) **Creating**, the application of musical concepts to develop original musical ideas. Through application of inquiry-based instructional strategies linked to essential questions embedded in the **Responding** (*Select, Analyze, Interpret, Evaluate*) and **Creating** (*Imagine, Plan and Make, Evaluate and Refine, Present*) Process components, students understand how creators manipulate the elements of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of music knowledge and skills leads to students becoming independent thinkers and creators.



The **Responding** Process addressed in this unit is detailed below.

Select: Choose music appropriate for a specific purpose or context.	
Enduring Understanding	Response to music is informed by analyzing context (social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
Essential Question	How do individuals choose music to experience?
Performance Standard	(MU: Re7.1. H.8a) —Explain reasons for selecting music citing characteristics found in the music connections to interest, purpose and context.
Student “I Can” Statement	<p>I can define the term prepared sounds.</p> <p>I can identify several defining characteristics about the origin of the guitar.</p> <p>I can articulate the importance of the guitar’s involvement through history and how it contributed to music.</p> <p>I can identify how different guitars were used in different styles of music.</p>

Analyze: Analyze how the structure and context of varied musical works inform the response.	
Enduring Understanding	Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
Essential Question	Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Performance Standard	<p>MU:Re7.2.8a—Compare how the elements of music and expressive qualities relate to the structure within programs of music.</p> <p>MU:Re7.2.8b—Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.</p>
Student “I Can” Statement	<p>I can define the term prepared sounds.</p> <p>I can identify the names of the specific prepared sounds.</p> <p>I can explain why prepared sounds may be used in music.</p> <p>I can perform various prepared sounds on the guitar.</p>

Interpret: Support interpretations of musical works that reflect creators’/performers’ expressive intent.	
Enduring Understanding	Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
Essential Question	<p>How do individuals choose music to experience?</p> <p>How do musicians make meaningful connections to creating, performing, and responding?</p>
Performance Standard	MU:Re8.1.8a —Support personal interpretation of contrasting programs of music and explain how creators’ or performers’ apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent.
Student “I Can” Statement	<p>I can use prior knowledge of the time period associated with the guitar to make inferences about its sounds.</p> <p>I can use my aural skills in order to note</p>

Evaluate: Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Enduring Understanding	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
Essential Question	How do individuals choose music to experience? How do performers select repertoire?
Performance Standard	MU:Re9.1.8a —Apply appropriate personally-developed criteria to evaluate musical works or performances.
Student "I Can" Statement	I can use criteria that I created to evaluate musical works or performances.

The **Creating** Process addressed in this unit is detailed below. **Please note that the Performing Process Standard MU:Pr6.1.H.8a is also included in the last component*

Imagine: Generate musical ideas for various purposes and contexts.

Enduring Understanding	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question	How do musicians generate creative ideas?
Performance Standard	MU:Cr1.1.8a —Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.
Student "I Can" Statement	I can use my aural skills to note the difference in the various sounds made on the guitar relative to the time period. I can sketch creative ideas, and concepts to begin preparing for a personal composition.

Plan and Make: Select and develop musical ideas for defined purposes and contexts.

Enduring Understanding	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question	How do musicians make creative decisions?
Performance Standard	MU:Cr2.1.T.1a —Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.
Student "I Can" Statement	I can arrange my musical ideas into a cohesive song I can create and explain personal iconic notation to document my composed song.

Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

Enduring Understanding	Musicians evaluate and refine their work through openness to new ideas, persistence, and application of appropriate criteria.
Essential Question	How do musicians improve the quality of their creative work?
Performance Standard	<p>MU:Cr3.1.8a—Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.</p> <p>MU:Cr3.1.8b—Describe the rationale for refining works by explaining the choices, based on evaluation criteria.</p>
Student “I Can” Statement	<p>I can improve my musical compositions by selecting and applying appropriate criteria.</p> <p>I can explain my choices for refinements made to my personal musical work.</p>

Present: Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Enduring Understanding	Musicians’ presentation of creative work is the culmination of a process of creation and communication.
Essential Question	When is creative work ready to share?
Performance Standard	<p>MU:Cr3.2.8a—Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.</p> <p>MU:Pr6.1.H.8a—Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).</p>
Student “I Can” Statement	I can present my written original musical work with proficiency.

PREREQUISITE SKILLS AND KNOWLEDGE

A student at the beginning of the intermediate level should have the following performance skills and understanding to fully participate in the four lessons:

- Note values: whole notes, half notes, quarter notes, eighth notes, sixteenth notes
- Time signatures: 4/4, 3/4, 2/4
- Beat: strong and weak beat, syncopation
- Musical notation: slurs, ties, staccato, tenuto
- Reading of standard and TAB notation
- Basic compositional understanding

The goal of this unit is to allow students to rely on their aural skills to hear, learn, and make informed decisions in dictating extended technique in prepared guitar. The more the student is capable of on a performance level, the easier this project will be. If a student's prerequisite skills do not match the intermediate level, please differentiate the extended technique to meet those abilities. Students are to practice, develop, and assign these skills with the expectation that as they continue with their guitar performance, they will be able to apply these techniques to specific literature they may encounter in their learning.

USING THE INQUIRY MODEL(S) IN THE LESSONS

The National Core Music Standards (NCMS) address teaching our students not only to play instruments, sing, and read music in performance but also empower them to think independently and creatively as artists, and to develop important skills—dispositions—such as critical thinking, communication, and collaboration which will help them find success in any of life's endeavors. Using inquiry as a driver for student learning is an excellent way to connect all aspects of the NCMS.

The different methods for inquiry-based learning in this unit include:

- Know/Want to Know/Learn (KWL Chart)
- A Brief History of the Guitar Dissected
- Questioning strategies that are designed to allow students to question, explore and decide. Each worksheet and interactive activity is designed to facilitate independent and collaborative thinking leading to elicit inquiry.

DURATION AND SUMMARY OF THE UNIT

Suggested time limits for the included lessons and their activities are noted below. Within the lessons, time-saving options are also offered.

Lesson	Estimated Duration	Artistic Process	Description
1	2 x 60–70 min	Responding Select	Navigate through the history of the guitar. Choose an era and artist to research.
2	60–70 min	Responding Interpret Evaluate	Select an era and the associated genre to interpret characteristics and qualities found in the period.
3	3 x 60–70 min	Responding Analyze	Compare and contrast the style of prepared sounds found with this instrument. Students will begin to interpret and learn about creating these sounds.
4	3–4 x 60–70 min	Responding Evaluate	Begin to sketch out personal compositions.
4a	60–70 min	Creating Imagine	Create and experiment with ideas for the rhythmic composition.
4b	60–70 min	Creating Plan & Make	Make and notate the first draft of the prepared sound composition.
4c	60–70 min	Creating Evaluate & Refine Present	Revise and present the prepared sounds composition.

Lesson 1: Evolution of the Guitar (2 Sessions of 60–70 minutes each; 120–140 minutes total)

- This lesson navigates the history of the guitar and its evolution into the guitar we have today, both acoustic and electric. Students will gather information about its origins from what we know and participate in a final group project that will focus on a specific time period and artist. Students will participate in a Gallery Walk to gain further information about several time periods and its guitars.

Lesson 2: Sounds of the Guitar (1 Session of 60–70 minutes each; 60–70 minutes total)

- This lesson encourages students to rely on their aural skills to focus on detail, and specific characteristic pertaining to the genres of the guitar throughout history. Students will be able to apply the knowledge of the evolution of the guitar and the connection that can be found with genres and styles. Students will be able to make the connection that with the changing eras and genres also required the change of instrumentation that reflected this music.

Lesson 3: Prepared Sounds! (3 sessions of 60–70 minutes each; 180–210 minutes total)

- This lesson furthers the use of the student's aural skills and technique to focus on the prepared guitar/extended techniques that they may hear. For many students, this may be the first time they are introduced to this style of musical notation. Students will spend most of their time listening and viewing these varied techniques. It is recommended that if the instructor can demonstrate these techniques, to do so rather than use videos.

Lesson 4: Imagine, Sketch, Create, Perform! (3–4 sessions of 60–70 minutes each; 180–210 minutes total)

- This is the final lesson in the unit. This lesson will require students to utilize their prior learning of the guitar's evolution and sounds, to the styles, and genres from which the guitar has emerged, as well as to incorporate the prepared/extended technique skills to their own performance. Students will create a composition in small groups that reflects the creativity and understanding of the prepared/extended technique on the instrument.

ASSESSMENT

- Throughout each lesson, there are several opportunities for formative assessment via student handouts. (These are found in the final section titled Resources.) The lessons are designed so that the instructor has the freedom to navigate around the classroom to offer help as needed; however, the students are mostly self-guided. At the end of each lesson is a summative assessment, most cases in the form of an individual or group project/presentation.

The summative assessment rubric is to be used at the final presentation of the unit. This rubric may be altered for your needs.

MATERIALS NEEDED

- Space with an Internet connection
- Room for collaboration and rotation
- Headphones and/or speakers for listening to music and hearing/viewing videos
- Projection system/multiple writing surfaces for collecting thought and recording answers
- Library of Congress research links
- Copies of all materials (It is recommended to group them in a packet for each lesson)
- Materials for the KWL Chart (poster paper, Post-It notes)
- Regular piece of paper for the advertisement pamphlet
- Paper/materials for slides if the student chooses to use materials for the prepared guitar

LIBRARY OF CONGRESS SOURCES

<https://www.loc.gov/item/95517280/>, Sister Rosetta Tharpe singing and performing guitar (photo)

https://www.loc.gov/item/afc1939007_afs02484a/, Alan Lomax Blues

https://www.loc.gov/item/afc1982010_afs20900/, John Guthrie

https://www.loc.gov/item/afc1981004_afs20533/, John Hemonas

https://www.loc.gov/item/afc1982009_afs21376/, Banjo, Fiddle and Guitar

<https://www.loc.gov/item/jukebox-6916/>, Flamenco Style

<https://www.loc.gov/item/jukebox-15382/>, Folk Music

<https://www.loc.gov/item/toddbib000268/>, Ragtime Annie

ADDITIONAL SOURCES

https://www.youtube.com/watch?v=gELe5Rj_tXU, Sister Rosetta Tharpe

<https://www.youtube.com/watch?v=f6dnl1WsFrA>, B.B. King and John Mayer

<https://www.youtube.com/watch?v=8qXd0bSlmFs>, Prepared Guitar & Extended Techniques

<https://www.youtube.com/watch?v=5twFd27i3hA&t=213s>, Percussion Techniques on the Flamenco Guitar (Tambura)

<https://www.youtube.com/watch?v=4uTOKBs8k0g>, “The Evolution of the Guitar” by Harry Jans

https://www.youtube.com/watch?v=XhrLP_gdKO4, “A History of the Guitar in Four and a Half Minutes”

<https://www.youtube.com/watch?v=gXOIkt1-QWY&feature=youtu.be&fbclid=IwAR15xJoeLY-3EErOKfCNM882QQ2KHyCfl6aVvwL8ueSoDAn7qM4vaGrIVIM>, John Cage, “Water Walk”

https://www.youtube.com/watch?time_continue=138&v=u6auXngY51U&feature=emb_title, Jake Shimabukuro— “While My Guitar Gently Weeps”

<https://www.youtube.com/watch?v=IYhcN8p4yhg>, “Jake Shimabukuro Performs ‘Bohemian Rhapsody’ on HiSessions”

https://www.youtube.com/watch?v=AUEOtxd_evl, (Electric and acoustic Guitar) Conan and Jack Black Guitar Battle – CONAN on TBS

<https://www.youtube.com/watch?v=CqdL36VKbMQ>, “Steve Vai vs. Ralph Macchio: Epic Guitar Battle”

<https://www.youtube.com/watch?v=sRXkk3NvEtA>, Andrea Gonzalez— “Tango en Skai” by Roland Dyens

LESSON 1

HOW THE GUITAR HAS EVOLVED

(Two sessions of approximately 60–70 minutes)

This lesson explains the evolution of the guitar from the beginning of its creation to present day guitar (also known as the modern guitar). This lesson will expose the various facts, similarities, and differences of this instrument throughout history.

MATERIALS

- KWL Chart worksheet
- Poster Paper, Post-It notes— ***Remote Learning Suggestion:** Online resources such as Padlet, or Poll Everywhere can translate this activity to being online.
- Informative Sheet: A Brief History of the Guitar
- Worksheet: A Brief History of the Guitar Dissected
- Exit Ticket— ***Remote Learning Suggestion:** Exit tickets can be put into a quiz format online. For formative assessment, it is suggested to create a Kahoot, and for a summative assessment Nearpod or Quiziz. If you would like students to respond verbally, a Voice Thread is the recommended option.

NEEDED ONLINE RESOURCES

<https://www.loc.gov/item/95517280/>, Sister Rosetta Tharpe Singing and performing guitar (photo)

OTHER NEEDED ONLINE RESOURCES

<https://www.youtube.com/watch?v=4uTOKBs8k0g>, "The Evolution of the Guitar" by Harry Jans

https://www.youtube.com/watch?v=XhrLP_gdKO4, "A History of the Guitar in Four and a Half Minutes"

USE THESE DOCUMENTS AS FORMATIVE ASSESSMENTS:

- KWL Chart worksheet
- Poster Paper, Post-It notes
- Worksheet: A Brief History of the Guitar Dissected
- Exit Ticket

PROCEDURES:

DAY 1—(Day 1 can be broken up into two days or shortened as needed).

Activity 1: Inquiry Based Learning—Question and Response

- At the beginning of class, before any lesson material has been distributed or spoken about, ask students to brainstorm silently about a few points of inquiry.

***Remote Learning Suggestion:** Utilize remote learning with this section. It is important that live responding may be useful. The following can be used: Google Meet virtual classrooms, Zoom Meeting, Padlet, or Poll Everywhere.

- Where and when did the guitar originate?
- Who are a few guitar players that you know of? (Try to think of one from multiple ethnic backgrounds.)
- How has the guitar evolved over the years?
- Students are to record their answers on a post-it note to display on the front board. If you have access to technology, students may complete this activity on Padlet.
- <https://padlet.com/>, Teachers, you can prepare this ahead of time and save the questions for students to post.

Activity 2: Brainstorming Origin with the KWL (Inquiry Method)

- After students have silently recorded their response on the post-it or Padlet, instruct them to fill out the “K” and “W” section on their “KWL” Chart.
- After students have posted their responses, encourage an open discussion about what they have brainstormed and recorded as their response. (5–10 minutes)

***Remote Learning Suggestion:** An open discussion can take place on a virtual classroom platform, or a platform such as Schoology where the instructor can create a discussion room, like Moodle.

Activity 3: What’s a Guitar and Where did It Come From?

- Share with students the video below and encourage their attention.

https://www.youtube.com/watch?v=XhrLP_gdKO4, “A History of the Guitar”

- This video is to engage, motivate, and inform students of the evolution of the guitar in the form of its sound. Students may check this against their earlier brainstorming for inaccuracies in their prior ideas.

Activity 4: A Brief History of the Guitar

- Using the above historical resource provided, give students the opportunity to explore the timeline of the guitar, from its origin to present day.
- Have students complete the worksheet (**Brief History of the Guitar—Dissected**) using the prior resource. (This worksheet may be used as a formative, or summative assessment)
- Share with students: <https://www.loc.gov/item/95517280/>, Sister Rosetta Tharpe Singing and performing guitar (photo)

Day 1/2

Activity 1: Guitar Evolution by Decade

- Students will also be able to explore the Instructional Resource for Student Exploration and discuss various artists from a specific time line, that have contributed. There is an included artist list for students to choose from. Encourage the students to look for diverse artists.
- Students will work in small groups to explore an artist relevant to the various timelines, in which they will present materials to their peers in a gallery walk.
 - At the teacher’s discretion you may want to encourage a conversation, and or small discussion about the diversity of the artists and time periods.
- Assign students (in small groups) a brief project in which they will:
 - Choose a time period or decade in the guitar’s evolution (each group should focus on a different period).
 - Research an artist or prominent guitarist from the time period. If possible, students should find an artist that represents a minority or different ethnic group. A list of prominent/influential guitarists is included, or students may research someone of their own choosing.
 - Students will construct information on the artist on a piece of poster paper, or as technology allows, they may create a PowerPoint presentation.
 - Students will spend the remainder of class 1 and a quarter of class 2 finishing their projects and posting them for others to see.

***Remote Learning Suggestion:** Do not assign students into small groups unless your school district’s platform utilizes a system in which you are able to do so, such as Zoom Meetings or Google Meet. Permit students to choose a decade. Have students present their work via virtual classroom.

Day 2

Activity 2: Guitar Evolution by Decade—Gallery Walk

- Students will continue their project in small groups, finishing and posting their projects.
- Once everyone is finished with their group projects (roughly first half of the class period), students will participate in a “Gallery Walk” (see below), where they will spend several minutes at each poster/station using their handouts to gather and record information about the time periods and musicians attributed with them.
 - This Gallery Walk is a way for an audience to view a variety of work at the same time. This is like a station rotation. Student and their groups will set up in separate areas of the classroom with their findings and research available for viewing (without their presence). The teacher will indicate how long they wish the students to spend at each station before they rotate. All groups should rotate through each station.

***Remote Learning Suggestion:** *If you have several students in the class, it is suggested that you create small group times for presenting the various decades. If students are unable to join the virtual meeting, suggest they record their presentation. Students may choose one other students’ project to view, and report on their learnings. If that is not a viable option, post a photo of the students’ projects.*

- Once the Gallery Walk has been completed, students will return to their seats where they will complete the “L” section on their KWL Chart, as well as complete their exit ticket.
- You may collect student work now, or at the end of the unit.

Activity 3—Guitar Evolution by the Decades—Exit Ticket

- Students are to complete the exit ticket and turn in for teacher’s formative or summative assessment.

***Remote Learning Suggestion:** *Instead of providing feedback via written suggestions, consider recording a voice video, and share with students. Another excellent platform would be Voice Thread.*

LESSON 1

KWL CHART

Name _____ Class _____

Directions: Before you begin your research, list or bullet details in the first two columns. Fill in the last column after completing your research.

TOPIC		
What I Know	What I Want to Know	What I Learned

LESSON 1

A BRIEF HISTORY OF THE GUITAR

The guitar is an ancient and noble instrument, whose history can be traced back over 4000 years. Many theories have been advanced about the instrument's ancestry. It has often been claimed that the guitar is a development of the lute, or even of the ancient Greek kithara. Research done by Dr. Michael Kasha in the 1960s showed these claims to be without merit. He showed that the lute is a result of a separate line of development, sharing common ancestors with the guitar, but having had no influence on its evolution. The influence in the opposite direction is undeniable; however, the guitar's immediate forefathers were a major influence on the development of the fretted lute from the fretless oud which the Moors brought with them to Spain.

The sole "evidence" for the kithara theory is the similarity between the Greek word "kithara" and the Spanish word "guitarra." It is hard to imagine how the guitar could have evolved from the kithara, which was a completely different type of instrument—namely a square-framed lap harp, or "lyre" (Right).



It would also be passing strange if a square-framed seven-string lap harp had given its name to the early Spanish 4-string "guitarra". Dr. Kasha turns the question around and asks where the Greeks got the name "kithara" and points out that the earliest Greek kitharas had only 4 strings when they were introduced from abroad. He surmises that the Greeks hellenified the old Persian name for a 4-stringed instrument, "chartar" (see below).



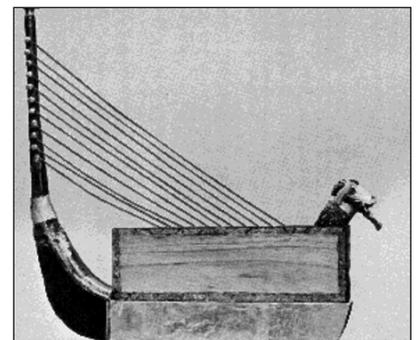
THE ANCESTORS

The earliest stringed instruments known to archaeologists are **bowl harps** and **tanburs**. Since prehistoric times, people have made bowl harps using tortoise shells or calabashes as resonators, with a bent stick for a neck and one or more gut or silk strings. The world's museums contain many such "harps" from ancient

Sumerian, Babylonian, and Egyptian civilizations. Around 2500–2000 CE, more advanced harps, such as the opulently carved 11-stringed instrument with gold decoration found in Queen Shub-Ad's tomb, started to appear.

QUEEN SHUB-AD'S HARP (FROM THE ROYAL CEMETERY IN UR)

A **tanbur** is defined as "a long-necked stringed instrument with a small egg- or pear-shaped body, with an arched or round back, usually with a soundboard of wood or hide, and a long, straight neck." The tanbur probably developed from the bowl harp as the neck was straightened out to allow the string/s to be pressed down to create more notes. Tomb paintings and stone carvings in Egypt testify to the fact that harps and tanburs (together with flutes and percussion instruments) were being played in ensembles 3,500–4,000 years ago.

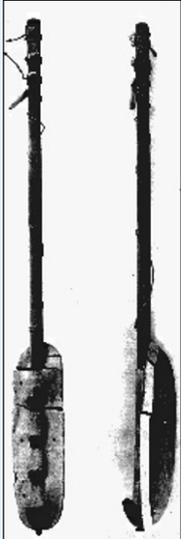


EGYPTIAN WALL PAINTING, THEBES, 1420 BCE

Archaeologists have also found many similar relics in the ruins of the ancient Persian and Mesopotamian cultures. Many of these instruments have survived into modern times in almost unchanged form, as witness the folk instruments of the region like the Turkish *saz*, Balkan *tamburitsa*, Iranian *setar*, Afghan *panchtar*, and Greek *bouzouki*.

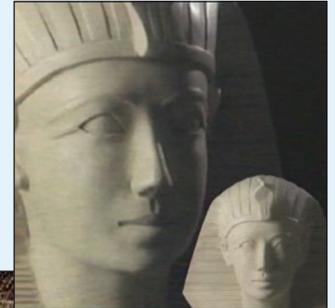


THE OLDEST PRESERVED GUITAR-LIKE INSTRUMENT



At 3,500 years old, this is the ultimate vintage guitar! It belonged to the Egyptian singer Har-Mose. He was buried with his tanbur close to the tomb of his employer, Sen-Mut, architect to Queen Hatshepsut (right), who was crowned in 1503 BCE. Sen-Mut (who, it is suspected, was far more than just chief minister and architect to the queen) built Hatshepsut's beautiful mortuary temple, which stands on the banks of the Nile to this day.

Har-Mose's instrument had three strings and a plectrum suspended from the neck by a cord. The sound box was made of beautifully polished cedarwood and had a rawhide "soundboard." It can be seen today at the Archaeological Museum in Cairo.

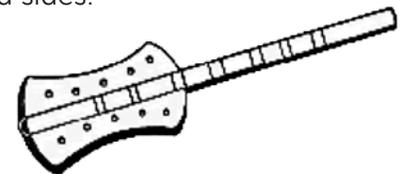


WHAT IS A GUITAR, ANYWAY?



To distinguish guitars from other members of the tanbur family, we need to define what a guitar is. Dr. Kasha defines a guitar as having "a long, fretted neck, flat wooden soundboard, ribs, and a flat back, most often with incurved sides."

The oldest known iconographical representation of an instrument displaying all the essential features of a guitar is a stone carving at Alaca Huyuk in Turkey, of a 3,300-year-old Hittite "guitar" with "a long fretted neck, flat top, probably flat back, and with strikingly incurved sides."



THE LUTE (AL'UD, OUD)

The Moors brought the *oud* to Spain. The tanbur had taken another line of development in the Arabian countries, changing in its proportions and remaining fretless. The Europeans added frets to the oud and called it a "lute"—this derives from the Arabic "Al'ud" (literally "the wood") via the Spanish name "laud."

A lute or oud is defined as a "short-necked instrument with many strings, a large pear-shaped body with highly vaulted back, and an elaborate, sharply angled peghead."





RENAISSANCE LUTE BY ARTHUR ROBB

It is hard to see how the guitar—with “a long, fretted neck, flat wooden soundboard, ribs, and a flat back, most often with incurved sides”—could possibly have evolved from the lute, with its “short neck with many strings, large pear-shaped body with highly vaulted back, and elaborate, sharply angled peghead.”

Click on <https://www.art-robb.co.uk/> to go to Robb’s website, to see his beautiful instruments!

THE GUITAR

The name “guitar” comes from the ancient Sanskrit word for “string”—“**tar.**” (This is the language from which the languages of central Asia and northern India developed.) Many stringed folk instruments exist in Central Asia to this day which have been used in almost unchanged form for several thousand years, as shown by archeological finds in the area. Many have names that end in “tar”, with a prefix indicating the number of strings:

DOTAR

two = Sanskrit “dvi”—modern Persian “do”—**dotar**, two-string instrument found in Turkestan

three = Sanskrit “tri”—modern Persian “se”—**setar**, 3-string instrument, found in Persia (Iran), (cf. **sitar**, India, elaborately developed, many-stringed)

four = Sanskrit “chatur”—modern Persian “char”—**chartar**, 4-string instrument, Persia (most commonly known as “**tar**” in modern usage) (cf. **quitarra**, early Spanish 4-string guitar, modern Arabic **qithara**, Italian **chitarra**, etc.)

five = Sanskrit “pancha”—modern Persian “panj”—**panchtar**, 5 strings, Afghanistan



INDIAN SITAR, PERSIAN SETAR

The Indian **sitar** (left) almost certainly took its name from the Persian **setar** (right), but over the centuries the Indians developed it into a completely new instrument, following their own aesthetic and cultural ideals.

CHARTAR (“TAR”)

Tanburs and harps spread around the ancient world with travelers, merchants and seamen. The four-stringed Persian **chartar** (note the narrow waist!) arrived in Spain, where it changed somewhat in form and construction, acquired pairs of unison-tuned strings instead of single strings and became known as the **quitarra** or **chitarra**.



FROM FOUR-, TO FIVE-, TO SIX-STRING GUITAR

As we have seen, the guitar's ancestors came to Europe from Egypt and Mesopotamia. These early instruments had, most often, four strings—as we have seen above, the word “guitar” is derived from the Old Persian “chartar,” which, in direct translation, means “four strings.” Many such instruments, and variations with from three to five strings, can be seen in mediaeval illustrated manuscripts, and carved in stone in churches and cathedrals, from Roman times through till the Middle Ages. Right: Roman “guitar”, ca. 200 CE.



Mediaeval psalter, c: a 900 CE.



Angel with guitar,
St. Stephen's church, 1591.



By the beginning of the Renaissance, the four-course (4 unison-tuned pairs of strings) guitar had become dominant, at least in most of Europe. (Sometimes a single first string was used.) The earliest known music for the four-course “chitarra” was written in 16th-century Spain. The five-course *guitarra battente* (below left) first appeared in Italy at around the same time, and gradually replaced the four-course instrument. The standard tuning had already settled at A, D, G, B, E, like the top five strings of the modern guitar.

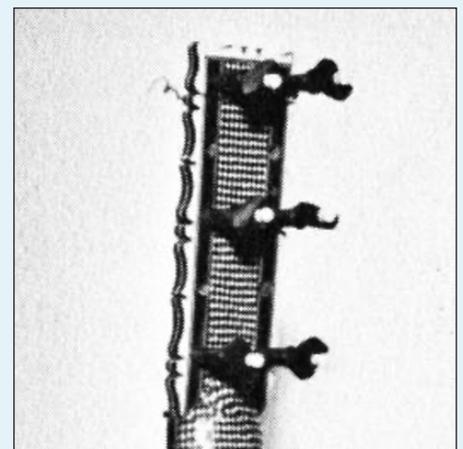
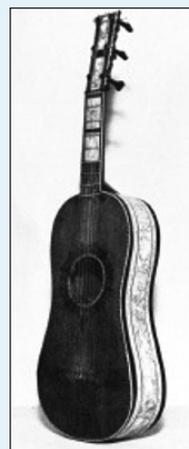
In common with lutes, early guitars seldom had necks with more than 8 frets free of the body, but as the guitar evolved, this increased first to 10 and then to 12 frets to the body.

5-COURSE GUITAR BY ANTONIO STRADIVARIUS, 1680

A sixth course of strings was added to the Italian “guitarra battente” in the 17th century, and guitar makers all over Europe followed the trend. The six-course arrangement gradually gave way to six single strings, and again it seems that the Italians were the driving force. (The six-string guitar can thus be said to be a development of the twelve-string, rather than vice versa, as is usually assumed.)

In the transition from five courses to six single strings, it seems that at least some existing five-course instruments were modified to the new stringing pattern. This was a simple task, as it only entailed replacing (or reworking) the nut and bridge and plugging four of the tuning peg holes. An incredibly ornate guitar by the German master from Hamburg, Joakim Thielke (1641–1719), was altered in this way. (Note that this instrument has only 8 frets free of the body.)

At the beginning of the 19th century one can see the modern guitar beginning to take shape. Dies were still small and narrow-waisted.





6-STRING GUITAR BY GEORGE LOUIS PANORMO, 1832

The modern “classical” guitar took its present form when the Spanish maker Antonio Torres increased the size of the body, altered its proportions, and introduced the revolutionary “fan” top bracing pattern, in around 1850. His design radically improved the volume, tone and projection of the instrument, and very soon became the accepted construction standard. It has remained essentially unchanged, and unchallenged, to this day.

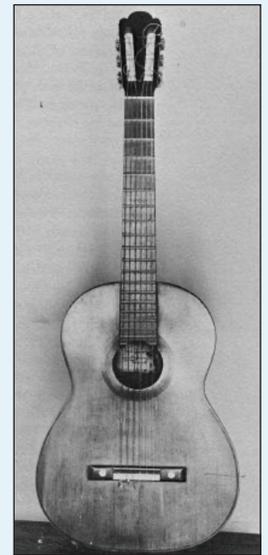
STEEL-STRING AND ELECTRIC GUITARS

At around the same time that Torres started making his breakthrough fan-braced guitars in Spain, German immigrants to the USA—among them Christian Fredrich Martin—had begun making guitars with X-braced tops. Steel strings first became widely available in around 1900. Steel strings offered the promise of much louder guitars, but the increased tension was too much for the Torres-style fan-braced top. A beefed-up X-brace proved equal to the job, and quickly became the industry standard for the flat-top steel string guitar.

At the end of the 19th century Orville Gibson was building archtop guitars with oval sound holes. He married the steel-string guitar with a body constructed more like a cello, where the bridge exerts no torque on the top, only pressure straight down. This allows the top to vibrate more freely, and thus produce more volume. In the early 1920s, designer Lloyd Loar joined Gibson and refined the archtop “jazz” guitar into its now familiar form with f-holes, floating bridge and cello-type tailpiece.

The electric guitar was born when pickups were added to Hawaiian and jazz guitars in the late 1920s, but met with little success before 1936, when Gibson introduced the ES150 model, which Charlie Christian made famous.

With the advent of amplification, it became possible to do away with the sound box altogether. In the late 1930s and early 1940s, several inventors were experimenting along these lines, and controversy still exists as to whether Les Paul, Leo Fender, Paul Bigsby or O. W. Appleton constructed the very first solid-body guitar. Be that as it may, the solid-body electric guitar was here to stay.



Guitar by Antonio Torres Jurado, 1859

Guy, P. (2001). “A Brief History of the Guitar.” Retrieved from <https://www.guyguitars.com/eng/handbook/BriefHistory.html>.

LESSON 1

A BRIEF HISTORY OF GUITAR DISSECTED

Name _____ Class _____

Directions: Read the short article *A Brief History of the Guitar*, and answer the following questions based off the content gathered.

1. What was the name of the first "guitar" created?

2. What was the time period of what was thought to be the first guitar?

3. How far back can the guitar be traced?

4. Did the guitar develop from the lute? If not, what was the lutes role in attribution of the guitar?

5. What was the name of the earliest string instruments that we know of?

6. What kind of body did the tanbur have?

7. What is a guitar?

8. What does the name "guitar" come from?

9. The word "guitar" is derived from the _____ which in direct translation means "_____".

10. When was the sixth string added to the Italian "guitarra battente"?

11. What century did the modern guitar begin to take shape?

12. When was the Gibson guitar first introduced?

13. Based off the reading, what are three main important points that you can infer about the evolution of the guitar?

14. What is something new that you learned about the evolution of the guitar?

15. Why do you believe it was important for this process of change for this instrument took place? Did it impact music? If so, how?

LESSON 1

GUITAR EVOLUTION BY DECADE

Name _____ Class _____

Gallery Walk Direction Sheet

Directions: Your teacher has assigned you into small groups for research. In your groups, you must complete the following requirements:

1. Choose a time period or decade in the guitar evolution. (No two groups should be alike)
2. Research a prominent guitarist from the time period. The more diverse, the better!
 - A. Students chose a diverse artist and accurately described their background and contributions to the musical world.
 - B. Students included a brief bibliography of the artist
 - C. Students included pieces of music they composed, arranged, or performed
 - D. Students included at least three "fun" facts about this artist
3. Begin to research the artist, and their contributions to music during the time period.
4. Using your resources, you may create a PowerPoint, create a profile on poster paper, or even a Facebook Profile (optional).
 - A. Students have the option of how you will relay information. Information must be large enough for a group of students to view at once.
5. Be sure to make this neat, legible, and provide information that the reader will walk away having gained.
 - A. Information should be typed, or neatly written with a marker. Be sure to include photos of the artist, and the instrument they played at that time.

LESSON 1

GUITAR EVOLUTION BY DECADE



Name _____ Class _____

Gallery Walk Direction Sheet

Directions: Students will participate in a Gallery Walk by rotating around to the various groups in order to observe and record information from the other genres researched. Please record your findings below.

Decade/Time Period	Popular Genre During that Time	Artist Full Name (Include birth and death dates)	Instrument Played (Be specific, and include details)	Contribution to Music, Career, Background, Fun Facts

Decade/Time Period	Popular Genre During that Time	Artist Full Name (Include birth and death dates)	Instrument Played (Be specific, and include details)	Contribution to Music, Career, Background, Fun Facts

LESSON 1

A BRIEF HISTORY OF GUITAR DISSECTED

Name _____ Class _____

Directions: Carefully read the questions below, and respond to them based on your new knowledge.

1. Name at least two instruments that are thought to be in the guitar family:



2. Who were two prominent artists that stuck out to you, and why?

3. How does the evolution of the guitar contribute to music today?

LESSON 2

SOUNDS OF THE GUITAR

(One session of approximately 60–70 minutes)

In this lesson, students will use their prior knowledge of the evolution of the guitar to explore the various sounds of the instrument. Students will explore different timbres and styles that are associated not only with the time period of the guitar, but also stylistically.

MATERIALS

- Worksheet: Genres of the Century
- Worksheet: Genre Brainstorming
- Worksheet: Genre Advertisement

NEEDED ONLINE RESOURCES

https://www.loc.gov/item/afc1939007_afs02484a/, Alan Lomax Blues

https://www.loc.gov/item/afc1982010_afs20900/, John Guthrie

https://www.loc.gov/item/afc1981004_afs20533/, John Hemonas

https://www.loc.gov/item/afc1982009_afs21376/, Banjo, Fiddle and Guitar

<https://www.loc.gov/item/jukebox-6916/>, Flamenco Style

<https://www.loc.gov/item/jukebox-15382/>, Folk Music

<https://www.loc.gov/item/toddbib000268/>, Ragtime Annie

USE THIS DOCUMENT AS A FORMATIVE ASSESSMENT:

- Brainstorming Advertisement

PROCEDURES:

DAY 1—Sounds of the Guitar

Activity 1: Motivational Moment

Ask the questions below *prior to viewing* the following video

- Why do you think the sound of the guitar would change?
- Do you believe this change was intentional?

Share with students the following video:

<https://www.youtube.com/watch?v=4uTOKBs8k0g>, “The Evolution of the Guitar” by Harry Jans, TEDxYouth@BGS

Ask the questions below *after viewing* the video.

- Focus on the sound, compare what you heard? (Ask ONLY after the viewing the video)
- Why do you believe things, such as instruments, music, sounds, etc. evolve? What function do they serve?

***Remote Learning Suggestion:** Use an online platform such as Padlet or Kahoot to formulate these questions encouraging student response

Students will spend this class exploring the various sounds heard associated with each genre.

Activity 2—Genres of the Century

(When navigating this lesson, please have ALL Library of Congress (LOC) Online resources and YouTube readily available, this will save you time. Play snippets of them as appropriate as you progress through the guitar timeline of music.)

Share with students several examples of music and genres from each decade. If students have a device or access to a cell phone, you may share the links with students individually and they can navigate the material individually. (This can be a good timesaver.)

- Allow students to note the characteristics of the music on the Genre Notation worksheet.

Students will hear music from the following genres:

<https://www.youtube.com/watch?v=ZayTpvm0Yho>, Ragtime (1890)

<https://youtu.be/qvr8hBkYEFo?t=125>, Jazz (1900)

https://www.youtube.com/watch?v=sic_2r7-bHI, Broadway (1920s)

https://www.youtube.com/watch?v=wxiMrvDbq3s&list=PLGBuKfnErZlBkoMeJcUoIn9Rc4Wtf_3sH,
Folk (1930)

<https://www.youtube.com/watch?v=Ce9Jtl9D6FQ>, Swing (1935)

https://www.youtube.com/watch?v=a6yCEsDsGx4&list=PL_pPzuXioxPZUg7OBs29ivbNne-idkQld,
Pop (1940s)

<https://www.youtube.com/watch?v=lc9mfMtMfs>, R&B (1950s)

<https://www.youtube.com/watch?v=6bgUnfehT7M>, Rock and Roll (1950s)

<https://youtu.be/f6dni1WsFrA?t=89>, Blues (1960s)

***Remote Learning Suggestion:** Create an editable document and assign students to a specific genre. Allow live editing to take place regarding these topics.

Activity 3: Genre Advertisement!

Have students complete the [Brainstorming Advertisement Worksheet](#).

- Students will learn about the main genres of the 19th century. From here, they will choose one genre to focus on and create a simple brochure advertising a concert for that night and what they may hear if they attend.

***Remote Learning Suggestion:** *It is still encouraged that students create a brochure. However, if this is not an option encourage students to create a PowerPoint or Prezi presentation.*

Activity 3: Genre Advertisement, Part 2

After students have had time to complete and design their brochure based on the criteria in the materials packet, students join a new group of 5 (one person from each specific genre) where they will participate in a collaborative group discussion about the similarities and differences among the genres.

In these groups, each student should be allotted 5 minutes to discuss and go through what they have learned and created. By the end, all students should have had an opportunity to present and gain new information from their peers about the various genres.

***Remote Learning Suggestion:** *Put students into “breakout rooms” on the Zoom platform to present and explain their projects with one another. The instructor can decide whom is in which group and can join in as needed. If Zoom is not an option, create specific meeting times for small groups on a virtual platform.*

LESSON 2

INSTRUCTIONAL RESOURCE FOR STUDENT EXPLORATION

For instructor: With this assignment, you may permit your students to look up their own artist or use the suggestions below. Along with students learning about the time periods/decades, it will be important to choose an artist from a different ethnic background. Please note that each group should be focusing on a different time period and or decade. No group should have a project with a topic that is the same as another group

Name of Artist	Active Years
Leadbelly	1903–1949
Andres Segovia	1908–1987
Charlie Patton	1916–1934
Sister Rosetta Tharpe	1919–1973
Julian Bream	1947–2001
Robert Johnson	1929–1938
Django Reinhardt	1928–1953
Charlie Christian	1931–1942
Elmore James	1940–1963
Muddy Waters	1941–1982
Herb Ellis	1941–2010
B.B. King	1942–2014
Lightnin Hopkins	1946–1982
Wes Montgomery	1947–1968
Freddie King	1952–1976
George Benson	1954–present
Otis Rush	1956–2003
Hank Marvin	1958–present
Pat Martino	1959–present
Ritchie Blackmore	1960–present
Jimi Hendrix	1963–1970
Albert Lee	1959–present
Brian May	1960–present
Johnny Winter	1959–present

LESSON 2

GENRES OF THE CENTURY—SYNOPSIS

Direction: Highlight key words or text for each synopsis of the musical style listed.

Ragtime: Ragtime guitar is played in fingerstyle, with thumb and one or more fingers. Strictly speaking, it's meant to copy the syncopated sound of early ragtime piano, but early blues guitarists adapted the alternating thumb pattern to up-tempo blues songs.

Jazz: The term jazz guitar may refer to either a type of guitar or to the variety of guitar playing styles used in the various genres that are commonly termed "jazz." The jazz-type guitar was born as a result of using electric amplification to increase the volume of conventional acoustic guitars.

Folk: music that originates in traditional popular culture or that is written in such a style. Folk music is typically of unknown authorship and is transmitted orally from generation to generation.

Swing: (or simply swing) is a form of popular jazz music developed in the United States that dominated in the 1930s and 1940s. The name swing came from the 'swing feel' where the emphasis is on the off-beat or weaker pulse in the music. Swing bands usually featured soloists who would improvise on the melody over the arrangement.

Pop music: a genre of popular music that originated in its modern forms in the US and the UK during the mid-1950s. The terms "popular music" and "pop music" are often used interchangeably, although both describe all music that is popular and that include many diverse styles. "Pop" and "rock" were roughly synonymous terms until the late 1960s, when they became quite separated from each other.

Rhythm and Blues (R&B): commonly abbreviated as R&B, is a genre of popular music that originated in African American communities in the 1940s. The term was originally used by record companies to describe recordings marketed predominantly to urban African Americans, at a time when "urbane, rocking, jazz-based music with a heavy, insistent beat" was becoming more popular. In the commercial rhythm and blues music typical of the 1950s through the 1970s, the bands usually consisted of piano, one or two guitars, bass, drums, one or more saxophones, and sometimes background vocalists. R&B lyrical themes often encapsulate the African American experience of pain and the quest for freedom and joy, as well as triumphs and failures in terms of relationships, economics, and aspirations.

Rock 'n' Roll: (often written as rock & roll, rock 'n' roll or rock and roll) is a genre of popular music that originated and evolved in the United States during the late 1940s and early 1950s from musical styles such as gospel, jump blues, jazz, boogie-woogie, and rhythm and blues, and country music. While elements of what was to become rock 'n' roll can be heard in blues records from the 1920s and in country records of the 1930s,] the genre did not acquire its name until 1954.

Blues: is a music genre and musical form that originated in the Deep South of the United States around the 1870s by African Americans from roots in African musical traditions, African-American work songs, and spirituals. Blues incorporated spirituals, work songs, field hollers, shouts, chants, and rhymed simple narrative ballads. The blues form, ubiquitous in jazz, rhythm and blues and rock and roll, is characterized by the call-and-response pattern, the blues scale and specific chord progressions, of which the twelve-bar blues is the most common. Blue notes (or "worried notes"), usually thirds, fifths or sevenths flattened in pitch are also an essential part of the sound. Blues shuffles or walking bass reinforce the trance-like rhythm and form a repetitive effect known as the groove.

LESSON 2

GENRE NOTATION

Name _____ Class _____

Directions: As you are viewing the various videos of different time periods throughout music, please notate and write the key details that you found with each.

1. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

2. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

3. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

4. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

5. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

6. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

7. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

8. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

LESSON 2

GENRE ADVERTISEMENT

Name _____ Class _____

Directions: Congratulations! You have just been hired as a personal marketing advertisement agent for your artist and genre of choice! What an honor! Your first job assignment is to create an advertisement brochure selling the guitar specific genres that you have just learned about. This will take more individual research on your own to dive more into the details of your creation and the knowledge you will be sharing. See below for more details, and good luck!

(After you have researched and created your brochure, you will pair up in a group with one of each other genre/style and participate in a discussion about your findings)

Students have included the following information in their brochure:

- Chosen ONE genre from the list talked about.
- Has chosen one to two artists that represent this genre and time period.
- Explains key characteristics about this genre of music, and how it contributes to the overall style.
- Explains the technique needed to perform this genre of music.
- Explains the background from which this genre emerged.
- Is creative and insightful in their advertisement.



LESSON 2

BRAINSTORMING ADVERTISEMENT!



Name _____ Class _____

Directions: Please use this resource sheet to record findings and information about your chosen genre!

1. Genre _____

2. Time period: _____

3. Where did the style/genre come from?

4. Where was it typically performed?

5. What did this style of music mean?

6. Guitar artist(s) attributed with genre:

Birth and death dates: _____

Birth and death dates: _____

7. Songs from the genre that specifically exemplify guitar performance:

8. Additional details and facts found:

LESSON 3

PREPARED SOUNDS!

(3 session of approximately 60–70 minutes)

In this lesson, students will explore prepared sounds: what they are, why they are used, and how to create them. Students will spend much of their time listening, viewing, and practicing these sounds on their instruments.

MATERIALS

- Worksheet: Prepared Sounds! What are They and How Do We Get There?! (Day 1)
- Worksheet: Prior Knowledge—Prepared Sounds (Day 1)
- Worksheet: Prepared Sounds! Technique (Day 2)
- Worksheet: Prepared Sounds Examples Heard Through Music! (Day 2)
- Worksheet: Prepared Sounds: What Does it Look Like? (Day 3)
- Worksheet: Prepared Sounds—Prepare and Practice! (Day 3)

NEEDED ONLINE RESOURCES

<https://www.youtube.com/watch?v=8qXd0bSlmFs>, Prepared Guitar & Extended Techniques

<https://www.youtube.com/watch?v=5twFd27i3hA&t=213s>, Percussion Techniques on the Flamenco Guitar (Tambura)

<https://www.youtube.com/watch?v=gXOIkT1-QWY&feature=youtu.be&fbclid=IwAR15xJoeLY-3EErOKfCNM882QQ2KHycfI6aVvwL8ueSoDAn7qM4vaGrIVIM>, “Water Walk” by John Cage

https://www.youtube.com/watch?time_continue=138&v=u6auXngY51U&feature=emb_title, “While My Guitar Gently Weeps” by Jake Shimabukuro

<https://www.youtube.com/watch?v=IYhcN8p4yhg>, Bohemian Rhapsody” by Jake Shimabukuro

<https://www.youtube.com/watch?v=sRXkk3NvEtA>, Andrea Gonzalez—“Tango en Skaï” by Roland Dyens

USE THESE DOCUMENTS AS FORMATIVE ASSESSMENTS:

- Prepared Sounds! Technique!
- Prepared Sounds—Examples Heard Through Music

PROCEDURES:

DAY 1—Prepared Sounds

Activity 1: Prior Knowledge—Prepared Sounds

- Hand out the worksheet [Prior Knowledge—Prepared Sounds](#). Have students complete the worksheet after hearing the recording.

***Remote Learning Suggestion:** Post a discussion or live editable document for students to complete using their newly learned knowledge, or questions. Have this available as students are viewing the video. Or you may create a quiz format for students to complete.

- Share with students the video shown below, and then allow time to complete the worksheet.

<https://www.youtube.com/watch?v=gXOIkT1-QWY&feature=youtu.be&fbclid=IwAR15xJoeLY-3EErOKfCNM882QQ2KHycfI6aVvwL8ueSoDAn7qM4vaGrIVIM>, John Cage “Water Walk”

Activity 2: Prepared Sounds! What are They and How Do We Get There?!

- Play the series of sounds that are found with the videos attached to lesson 3 heard for the students. The videos are attached to begin with the required sound as soon as they are selected. The videos only need to be played for no more than 20 seconds. Be sure that there is no visual representation, only sound. Allow students to make an educated guess as to what they are hearing.
- Reveal the sounds heard on the recording to the students.
- Take time slowly going over the various techniques heard, how they’re performed, and why.
- Drill students on the definitions
 - Extension: allow students to quiz each other on the definitions and terms

***Remote Learning Suggestion:** Snip these videos, and have students listen. Create an online poll for student to choose the various sounds that they are hearing.

Day 2

Activity 1: Prepared Sounds Examples Heard Through Music

- Hand out the worksheet [Prepared Sounds, Examples Heard Through Music](#) to the students.

Either as a group or individually, allow students to watch and listen to the following recordings. Students are to complete the inquiry-based worksheet [Prepared Sounds! What are They and How Do We Get There?](#) for their understanding.

Jake Shimabukuro—“While My Guitar Gently Weeps”

<https://www.youtube.com/watch?v=IYhcN8p4yhg>, Jake Shimabukuro—“Bohemian Rhapsody” on

<https://www.youtube.com/watch?v=sRXkk3NvEtA>, Andrea Gonzalez—“Tango en Skai” by Roland Dyens

Activity 2: Prepared Sounds: What Does it Look Like?

- Hand out the worksheet [Prepared Sounds: What Does it Look Like?](#)
- Based on the students prior learning, allow them to complete the worksheet that shows the standard notation for some of the prepared guitar / extended techniques.
- Students should practice scripting as well as creating their own notation for prepared technique on their instrument.

Activity 3: Prepared Sounds—Prepare and Practice!

- Hand out the worksheet [Prepared Sounds—Prepare and Practice!](#)
- Students will create their own practice literature of what their prepared music will look like. Students are to spend the remaining class time practicing a few or all the techniques listed for them to learn.

Suggestion: Videos are an excellent way to showcase examples, performance technique, etc. If you can perform the extended technique yourself on your instrument, please feel free to do so with your students and show a few video examples.

***Remote Learning Suggestion:** *The instructor can record themselves completing these various techniques and share with the students. As the students master their skills, they can record themselves and share with the class. This is a good opportunity for peer-to-peer feedback.*

LESSON 3

PREPARED SOUNDS! WHAT ARE THEY, AND HOW DO WE GET THERE?

Name _____ Class _____

Directions: You will hear a variation of sounds that your teacher will play. You should see an image, rather than just hear a sound. Using your best judgement, record the sounds that you think you hear.

Make Your Best Guess:

1. Sound #1: _____

2. Sound #2: _____

3. Sound #3: _____

4. Sound #4: _____

5. Sound #5: _____

What the Sounds Actually Are::

1. Sound #1: _____

2. Sound #2: _____

3. Sound #3: _____

4. Sound #4: _____

5. Sound #5: _____

LESSON 3

PREPARED SOUNDS! TECHNIQUE!

Name _____ Class _____

Directions: Now that you know what the sounds that you heard are write down the definition about how to practice and perform these extended techniques on your instrument!

Extended Technique:

1. Body of the Guitar/Percussive Hits:

2. Palm Muting:

3. Slides:

4. Tambura:

5. Paper Bridge:

LESSON 3

TEACHER RESOURCE

Below are the definitions and techniques to share with students about the extended technique for them to practice on their instrument. Feel free to also share the video links attached with the technique if you are unfamiliar with them.

Below are also the videos that will be needed to play for students as they are guessing the sounds. After they have guessed, show and share with them the full video links.

Extended Technique: is the unconventional, unorthodox, or non-traditional methods with or without the use of objects of singing or of plying musical instruments employed to obtain unusual sounds or timbres.

Prepared Instrument: A prepared instrument usually deals with additional objects that are used with an instrument to create sounds that are impossible to be made on the instrument itself.

Body of the Guitar/Percussive Hits: Percussive hits on the guitar is the action of hitting the body of the guitar, its strings, or other parts in order to create a desired sound.

<https://youtu.be/HnhbAvAruao?t=294> (Only need to play this video for students for about 10 seconds.)

Palm Muting: Palm muting is the action of the performer resting the palm of their hand on the body/strings of the guitar to mute the strings or create a desired sound for performance.

<https://youtu.be/76ZOPqcjK8c?t=42> (Only need to play this video for students for about 10 seconds, but the entire presentation is interesting.)

Slides: Slides of the guitar is the process of taking almost any object and sliding it along the strings of the instrument while a sustained tone is playing.

<https://youtu.be/lesN3CgJtmo?t=93> (Only need to play this video for students for about 10 seconds).
Became popular in the 1920s

Tambura: The tambura is particularly found in flamenco style music. Tambura is the action of hitting a string below the sound hole, and above the bridge. To obtain this desired sound also required the hand bounding off the string rather than resting on it.

<https://youtu.be/5twFd27i3hA?t=213> (Only need to play this video for students about 10 seconds).

Paper Bridge: A paper bridge is the process of interweaving a piece of paper between the strings of the guitar. Often, the paper will rest towards the bridge of the guitar but can be moved if desired.

<https://youtu.be/8qXd0bSlmFs?t=406> (Only need to play this video for students about 10 seconds).

Glissando: The action of starting on a single pitch on the guitar and sliding the finger up or down on a string to the next pitch without lifting the finger.

<https://www.youtube.com/watch?v=p5r8Giss9hs&t=178s>

Ghost Bend: The action of beginning a pitch with the string(s) bent, and slowly or quickly releasing them to their normal resting position.

<https://www.youtube.com/watch?v=p5r8Giss9hs&t=178s>

LESSON 3

PRIOR KNOWLEDGE—PREPARED SOUNDS

Name _____ Class _____

Directions: Your teacher has just shared with you a video of John Cage’s “Water Walk.” Answer the following questions with your opinions, and be ready to discuss them after everyone is finished.

1. What is a “prepared sound”?

2. Was the video of what you just saw music or not music? Please explain your reasoning.

3. What is music?

4. What were some of the unique things you saw viewing this video?

5. What are questions you have pertaining to the video? (Explain at least one)

LESSON 3

PREPARED SOUNDS EXAMPLES HEARD THROUGH MUSIC

Name _____ Class _____

Directions: Your teacher has just shared with you a video of John Cage’s “Water Walk.” Answer the following questions with your opinions, and be ready to discuss them after everyone is finished.

Directions: You will view several examples of music that have incorporated the skill of extended technique. As you are viewing and listening to the examples, please record your observations.

1. Jake Shimabukuro—“While My Guitar Gently Weeps”

What is the perceived style/genre of this piece of music?

What kind of extended technique do you hear, and see?

What do you find the use of the extended technique adds to the music?

What do you find unique about this piece? What ideas may you borrow after viewing the performance?

2. Jake Shimabukuro—“Bohemian Rhapsody’ on HiSessions”

What is the perceived style/genre of this piece of music?

What kind of extended technique do you hear, and see?

What do you find the use of the extended technique adds to the music?

What do you find unique about this piece? What ideas may you borrow after viewing the performance?

3. Andrea Gonzalez: “Tango en Skai” by Roland Dyens

What is the perceived style / genre of this piece of music?

What kind of extended technique do you hear, and see?

What do you find the use of the extended technique adds to the music?

What do you find unique about this piece? What ideas may you borrow after viewing the performance?

LESSON 3

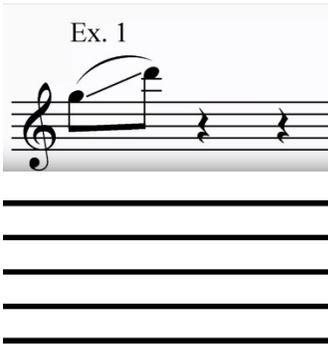
PREPARED SOUNDS: WHAT DOES IT LOOK LIKE?

Name _____ Class _____

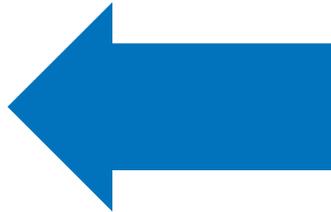
Directions: View a few of the examples below of what the extended technique looks like if it were written in standard notation. Practice them on your own!

Glissando:

Ex. 1



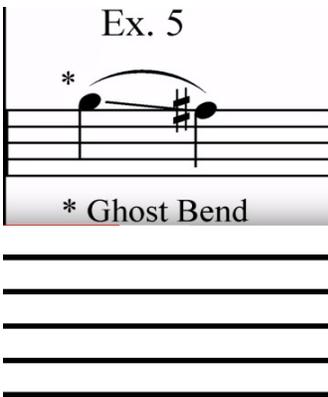
A musical staff showing a glissando technique. The notation starts with a treble clef and a G4 note. A curved line above the staff indicates a slide up to an A4 note, which is then followed by two quarter notes: G4 and F4.



Practice rewriting the techniques seen on the blank staff shown!

Ghost Bend:

Ex. 5



A musical staff showing a ghost bend technique. The notation starts with a treble clef and a G4 note. A curved line above the staff indicates a bend up to an A4 note, which is then followed by a quarter note: G4. A red asterisk is placed above the first note. Below the staff, a red box contains the text "* Ghost Bend".

For the remaining extended/prepared guitar options, can you come up with how you may dictate them when you would prepare your own music?

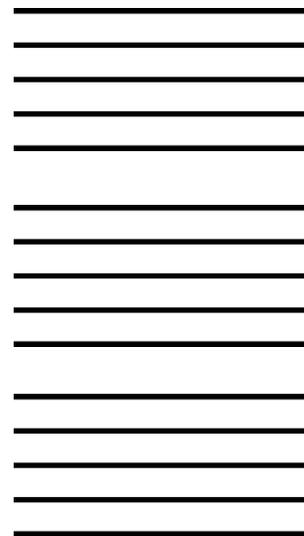
Muting With Pitch Shown:

Ex. 8a

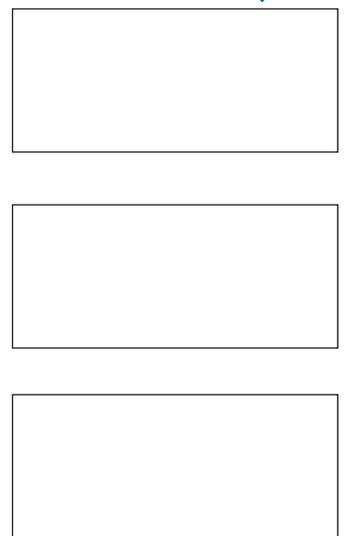


A musical staff showing muting with pitch shown. The notation starts with a treble clef and a G4 note. The notes are G4, A4, B4, C5, D5, E5, and F5, each marked with an 'x' above it to indicate muting. The notes are beamed together.

Write the technique in the box below!



Three sets of blank musical staves, each consisting of five lines, provided for practicing the techniques.



Three empty rectangular boxes, each corresponding to a set of blank musical staves, provided for dictating the techniques.

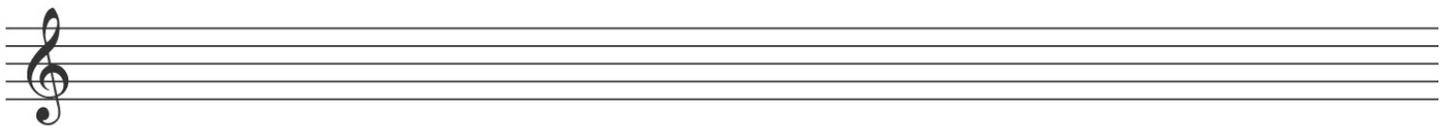
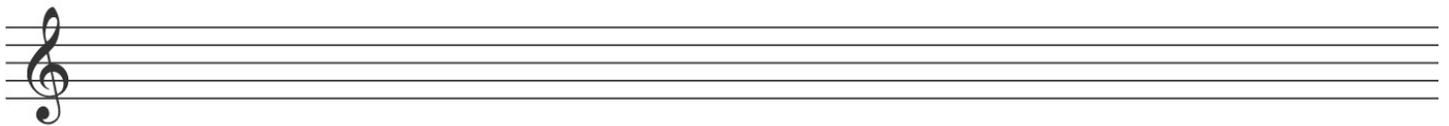
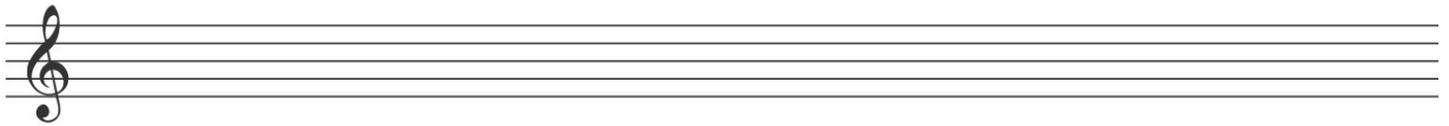
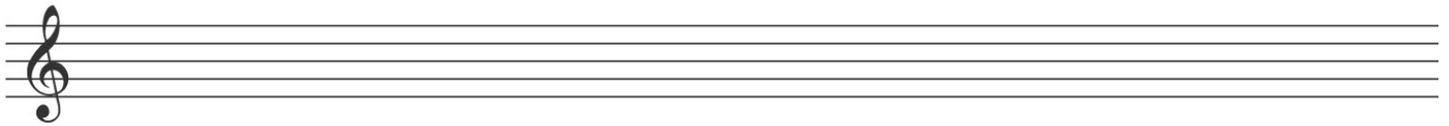
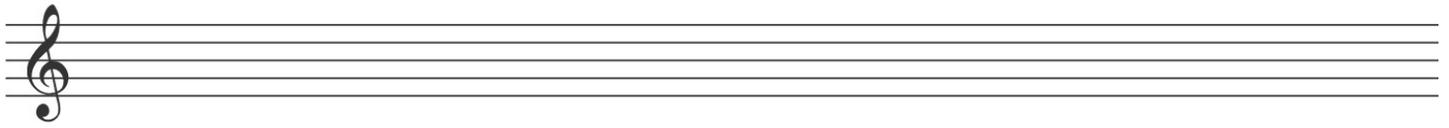
LESSON 3

PREPARED SOUNDS: PREPARE AND PRACTICE!

Name _____ Class _____

Directions: Now that you see what a few of the extended techniques look like, and have created a few of your own, it's time to practice what you see! It is important for this activity that you do the following:

- Ask your teacher if you become stuck!
- Remain CONSISTENT with what you have written and what you are performing.
- Practice the techniques cleanly and slowly.
- Practice writing your own composition and see how you do! Remember, it may not sound like the everyday music that you hear—think John Cage!



LESSON 4

IMAGINE, SKETCH, CREATE, PERFORM!

(3 sessions of approximately 60–70 minutes)

With this final lesson, students will learn how to notate the prepared guitar sounds. They will then be placed into small groups. In their small groups they will imagine, sketch, create, and finally perform their personal compositions for the class.

MATERIALS

- Worksheet: Imagine, Sketch, Create, PERFORM!—Practice Composing on your Own!
- Worksheet: Imagine, Sketch, Create, PERFORM!—Summary, Feedback, and Observations!

OTHER NEEDED ONLINE RESOURCES (REVIEW AS NEEDED)

<https://www.youtube.com/watch?v=8qXd0bSImFs>, Prepared Guitar & Extended Techniques

<https://www.youtube.com/watch?v=5twFd27i3hA&t=213s>, Percussion Techniques on the Flamenco Guitar (Tambura)

<https://www.youtube.com/watch?v=gXOIkT1-QWY&feature=youtu.be&fbclid=IwAR15xJoeLY-3EErOKfCNM882QQ2KHyCfI6aVvwL8ueSoDAn7qM4vaGrIVIM>, John Cage “Water Walk”

https://www.youtube.com/watch?time_continue=138&v=u6auXngY51U&feature=emb_title, Jake Shimabukuro—While My Guitar Gently Weeps

<https://www.youtube.com/watch?v=IYhcN8p4yhg>, Jake Shimabukuro—“Bohemian Rhapsody” on

<https://www.youtube.com/watch?v=sRXkk3NvEtA>, Andrea Gonzalez—“Tango en Skai” by Roland Dyens

USE THESE DOCUMENTS AS FORMATIVE ASSESSMENTS:

- Imagine, Sketch, Create, PERFORM!—The Final Product!
- Imagine, Sketch, Create, PERFORM!—Summary, Feedback, and Observations!

***Remote Learning Suggestion:** *If your school district owns an online compositions platform, that use is suggested. If not, free platforms such as Note Flight or posting blank sheet paper into a Google Doc are options for students to be able to edit.*

PROCEDURES:

DAY 1

Activity 1: Imagine, Sketch, Create, PERFORM! Practice Composing on your Own!

- Students will be given the first copy of blank staff paper. Students are to spend time using the markings, and standard notation to create their own composition. This composition does not need to be long, as it is just practice.
- After students have written their composition, they are to practice performing their piece.
- Remind students that their music will not sound like the typical notation they will read. Remind students of John Cage's "Water Walk" as an example.
- Allow adequate time for students to practice these skills as well as the new techniques they are learning.

Activity 2: Imagine, Sketch, Create, PERFORM! The Final Product!

Students are to assemble into the same small groups, as previously assigned.

- In their small groups, students will be responsible to create a form of notation that they each understand and will remain consistent. They should be encouraged to use their prior knowledge from the evolution of the guitar, to the styles and genres that can connect to the prepared and extended technique found in their personal compositions.
- They will create an answer key to tell the reader what the symbols mean in their composition.
- Students will assign parts and roles to individual performers in their groups.
- Each group will give a copy of their composition to the teacher, to make additional copies (one for each other group).

***Remote Learning Suggestion:** *If possible, put students into small group to create their final composition. Assign meeting times and be present for their joint meetings. Apps such as Acapella can be a platform for multiple students. If not, suggest students work together to create a composition that they all are able to perform. Post all students' performances, or prerecord them and have full class viewing.*

Day 2–3

Activity 1: Imagine, Sketch, Create, PERFORM!—Summary, Feedback, and Observations!

Students should be permitted adequate time to practice and build their compositions. When the instructor feels students are ready, begin the performances.

- Encourage students to follow along with each group’s performance.
- Students are to fill out the observation chart and assessment rubric for each group.

This last activity serves as a summative assessment.

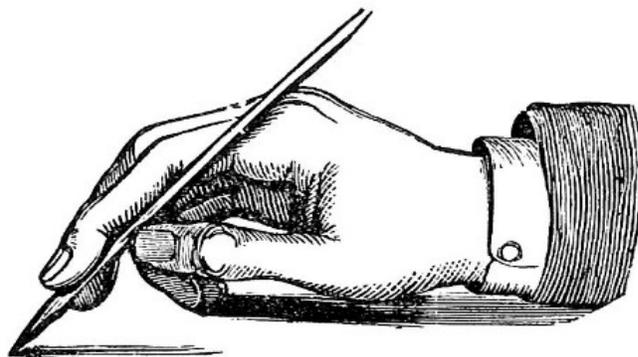
Possible Extension: Record student performances, either in class or at home, and have students review their own performances and self-critique/grade themselves. Allow students to write a professional critique of their performance, and what specific plan they would implement for growth.

LESSON 4

IMAGINE, SKETCH, CREATE, PERFORM!—PRACTICE COMPOSING ON YOUR OWN!

Directions: You have just recently been granted a scholarship to compose your own piece of music using strictly prepared and extended technique for guitar! Your performance is set to take place soon, I guess you better get going!

- You been placed in small groups. Group size is up to your instructor.
- In your small groups review the following:
 - Your experience with prepared/extended technique so far.
 - What you have personally come up with as notation for extended technique on your instrument.
 - You can perform your personal compositions and provide feedback to each performer
- Come up with one set of created notations of your prepared / extended technique markings. Think: how can you clearly and consistently show this in music so that if anyone were to read the music, they could understand.
- Brainstorm ideas with your group about how you want your piece to sound. Think about the genres that you have heard, the evolution of the guitar, and how you may be able to pull styles, and details out of that to create your piece.
- Come up with a title! That may be able to spark ideas, and creativity.
- Begin by jotting down ideas. Use the resources and links provided to you by your instructor.



LESSON 4

IMAGINE, SKETCH, CREATE, PERFORM!—THE FINAL PRODUCT!

Please use this composition paper to create and notate what will be your final composition.



LESSON 4

IMAGINE, SKETCH, CREATE, PERFORM!—SUMMARY, FEEDBACK, AND OBSERVATIONS!

Directions: As you respectfully watch and listen to each group perform, record your observations below. You should have a copy of the group’s composition ahead of time.

Group Name	Were you able to follow along with their composition? Why or why not?	What prepared /extended techniques did you hear or see the group perform?	What did you enjoy about their composition?	What suggestions could you make?

LESSON 4

GROUP ASSESSMENT/RUBRIC

Directions: You will spend a portion of the class listening and critiquing the various groups perform their personal composition songs. Please evaluate them according to what you hear and observe.

Group Name _____ Class _____

<p>Organization/Balance</p> <p>The groups piece was performed in a fashion that it was clear the students knew what they were performing and when to perform. It was an organized reading of their literature.</p>	<p>Circle One Response, and Briefly Explain</p> <p>Yes or No, and why:</p>
<p>Performance Technique</p> <p>The use of the various guitar extended techniques was clearly performed, and the educated listener would be able to tell which intended technique was used. The technique was also performed correctly.</p>	<p>Yes or No, and why:</p>
<p>Song Composition</p> <p>The song composition is easy to follow. A guitar performer would be able to pick up and perform the piece the group has written. It is consistent and clearly written.</p>	<p>Yes or No, and why:</p>

INDIVIDUAL SUMMATIVE ASSESSMENT

Criterion	Excellent	Proficient	Adequate	Poor	Standards
<p>Format Composition is written in a way that any musician could figure out to understand. The composition includes a meter, and double barline at the end.</p>	<p>Student can write a clear meter, barline, and double bar lines appropriately. Student has ability to develop and use prior resources learned in order to create ideas for melodies.</p>	<p>Student can write a clear meter, barline, and double bar lines with minor errors. Student somewhat has the ability to develop and use prior resources learned in order to create ideas for melodies.</p>	<p>Student can write a clear meter, barline, and double bar lines with some errors. Student poorly shows their ability to develop and use prior resources learned in order to create ideas for melodies.</p>	<p>Student is not able to write a clear meter, barline, and double bar lines appropriately. Student does not demonstrate the ability to develop and use prior resources learned in order to create ideas for melodies</p>	<p><i>MU:Cr2.1.H.8a</i> Select , develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to three-chord accompaniments for given melodies.</p>
<p>Song Composition Melody included steps and leaps, and consistency</p>	<p>Student can compose a melody that includes steps, leaps, and consistency throughout the piece. Student is able to accurately describe how the repertoire of music includes melodies, and/or accompaniment based on personal interest, music reading skills, and technical skill with minor errors.</p>	<p>Student can compose a melody that includes steps, leaps, and consistency throughout the piece. Student is able to accurately describe how the repertoire of music includes melodies, and/or accompaniment based on personal interest, music reading skills, and technical skill.</p>	<p>Student's ability to compose a melody that includes steps, leaps, lacks consistency throughout the piece. Student's ability to accurately describe how the repertoire of music includes melodies, and/or accompaniment based on personal interest, music reading skills, and technical skill is poor.</p>	<p>Student lacks the ability to compose a melody that includes steps, leaps, and consistency throughout the piece. Student is not able to accurately describe how the repertoire of music includes melodies, and/or accompaniment based on personal interest, music reading skills, and technical skill.</p>	<p><i>MU:Pr4.1.H.8a</i> Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill (citing technical challenges that need to be addressed), as well as the context of the performances.</p>
<p>Notation Notation markings are consistent throughout the piece. The piece is at least 15 measures long.</p>	<p>Student notation is consistent throughout the piece. Student understands how to develop and organize their personal musical ideas. The piece is also 15 measures long.</p>	<p>Student notation is consistent throughout the piece. Student mostly understands how to develop and organize their personal musical ideas The piece is also 15 measures long with minor errors.</p>	<p>Student notation is consistent throughout the piece. Student somewhat understands how to develop and organize their personal musical ideas The piece is also 15 measures long with some errors.</p>	<p>Student's notation is not consistent throughout the piece. Student does not understand how to develop and organize their personal musical ideas The piece does not meet the measure requirement.</p>	<p><i>MU:Cr3.2.H.8a</i> Share versions of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.</p>

INDIVIDUAL SUMMATIVE ASSESSMENT CONTINUED

Criterion	Excellent	Proficient	Adequate	Poor	Standards
<p>Extended Technique Technique is correct, and consistent throughout the performance. The player can perform with the correct posture, and application to the guitar.</p>	<p>Student technique is excellent, and consistent throughout the entire piece. There is expression and technical accuracy. The performer can play with a consistent understanding of their composition by using the correct posture, finger/hand placement and consistent tone.</p>	<p>Student technique is good, and mostly consistent throughout the entire piece. There is mostly expression and technical accuracy. The performer can play with a consistent understanding of their composition by using the correct posture, finger/hand placement and consistent tone with minor errors.</p>	<p>Student technique is okay, and mostly consistent throughout the entire piece. There is little to no expression and technical accuracy. The performer can play with a consistent understanding of their composition by using the correct posture, finger/hand placement and consistent tone with several errors.</p>	<p>Student technique is poor, and not consistent throughout the entire piece. There is no expression and technical accuracy. All players do not perform with a consistent understanding of their composition.</p>	<p><i>MU:Pr6.1.H.8a</i> Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).</p>

Handouts

Beginning on the next page, all the handouts from the unit are collected and placed in order for ease of use.

LESSON 1

KWL CHART

Name _____ Class _____

Directions: Before you begin your research, list or bullet details in the first two columns. Fill in the last column after completing your research.

TOPIC		
What I Know	What I Want to Know	What I Learned

LESSON 1

A BRIEF HISTORY OF GUITAR DISSECTED

Name _____ Class _____

Directions: Read the short article *A Brief History of the Guitar*, and answer the following questions based off the content gathered.

1. What was the name of the first "guitar" created?

2. What was the time period of what was thought to be the first guitar?

3. How far back can the guitar be traced?

4. Did the guitar develop from the lute? If not, what was the lutes role in attribution of the guitar?

5. What was the name of the earliest string instruments that we know of?

6. What kind of body did the tanbur have?

7. What is a guitar?

8. What does the name "guitar" come from?

9. The word "guitar" is derived from the _____ which in direct translation means "_____".

10. When was the sixth string added to the Italian "guitarra battente"?

11. What century did the modern guitar begin to take shape?

12. When was the Gibson guitar first introduced?

13. Based off the reading, what are three main important points that you can infer about the evolution of the guitar?

14. What is something new that you learned about the evolution of the guitar?

15. Why do you believe it was important for this process of change for this instrument took place? Did it impact music? If so, how?

LESSON 1

GUITAR EVOLUTION BY DECADE



Name _____ Class _____

Gallery Walk Direction Sheet

Directions: Students will participate in a Gallery Walk by rotating around to the various groups in order to observe and record information from the other genres researched. Please record your findings below.

Decade/Time Period	Popular Genre During that Time	Artist Full Name (Include birth and death dates)	Instrument Played (Be specific, and include details)	Contribution to Music, Career, Background, Fun Facts

Decade/Time Period	Popular Genre During that Time	Artist Full Name (Include birth and death dates)	Instrument Played (Be specific, and include details)	Contribution to Music, Career, Background, Fun Facts

LESSON 1

A BRIEF HISTORY OF GUITAR DISSECTED

Name _____ Class _____

Directions: Carefully read the questions below, and respond to them based on your new knowledge.

1. Name at least two instruments that are thought to be in the guitar family:



2. Who were two prominent artists that stuck out to you, and why?

3. How does the evolution of the guitar contribute to music today?

LESSON 2

GENRE NOTATION

Name _____ Class _____

Directions: As you are viewing the various videos of different time periods throughout music, please notate and write the key details that you found with each.

1. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

2. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

3. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

4. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

5. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

6. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

7. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

8. Time Period: _____

Associated genre and style: _____

Key characteristics heard?

Associated names with the time period?

LESSON 2

GENRE ADVERTISEMENT

Name _____ Class _____

Directions: Congratulations! You have just been hired as a personal marketing advertisement agent for your artist and genre of choice! What an honor! Your first job assignment is to create an advertisement brochure selling the guitar specific genres that you have just learned about. This will take more individual research on your own to dive more into the details of your creation and the knowledge you will be sharing. See below for more details, and good luck!

(After you have researched and created your brochure, you will pair up in a group with one of each other genre/style and participate in a discussion about your findings)

Students have included the following information in their brochure:

- Chosen ONE genre from the list talked about.
- Has chosen one to two artists that represent this genre and time period.
- Explains key characteristics about this genre of music, and how it contributes to the overall style.
- Explains the technique needed to perform this genre of music.
- Explains the background from which this genre emerged.
- Is creative and insightful in their advertisement.



LESSON 2

BRAINSTORMING ADVERTISEMENT!



Name _____ Class _____

Directions: Please use this resource sheet to record findings and information about your chosen genre!

1. Genre _____

2. Time period: _____

3. Where did the style/genre come from?

4. Where was it typically performed?

5. What did this style of music mean?

6. Guitar artist(s) attributed with genre:

Birth and death dates: _____

Birth and death dates: _____

7. Songs from the genre that specifically exemplify guitar performance:

8. Additional details and facts found:

LESSON 3

PREPARED SOUNDS! WHAT ARE THEY, AND HOW DO WE GET THERE?

Name _____ Class _____

Directions: You will hear a variation of sounds that your teacher will play. You should see an image, rather than just hear a sound. Using your best judgement, record the sounds that you think you hear.

Make Your Best Guess:

1. Sound #1: _____

2. Sound #2: _____

3. Sound #3: _____

4. Sound #4: _____

5. Sound #5: _____

What the Sounds Actually Are::

1. Sound #1: _____

2. Sound #2: _____

3. Sound #3: _____

4. Sound #4: _____

5. Sound #5: _____

LESSON 3

PREPARED SOUNDS! TECHNIQUE!

Name _____ Class _____

Directions: Now that you know what the sounds that you heard are write down the definition about how to practice and perform these extended techniques on your instrument!

Extended Technique:

1. Body of the Guitar/Percussive Hits:

2. Palm Muting:

3. Slides:

4. Tambura:

5. Paper Bridge:

LESSON 3

PRIOR KNOWLEDGE—PREPARED SOUNDS

Name _____ Class _____

Directions: Your teacher has just shared with you a video of John Cage’s “Water Walk.” Answer the following questions with your opinions, and be ready to discuss them after everyone is finished.

1. What is a “prepared sound”?

2. Was the video of what you just saw music or not music? Please explain your reasoning.

3. What is music?

4. What were some of the unique things you saw viewing this video?

5. What are questions you have pertaining to the video? (Explain at least one)

LESSON 3

PREPARED SOUNDS EXAMPLES HEARD THROUGH MUSIC

Name _____ Class _____

Directions: Your teacher has just shared with you a video of John Cage’s “Water Walk.” Answer the following questions with your opinions, and be ready to discuss them after everyone is finished.

Directions: You will view several examples of music that have incorporated the skill of extended technique. As you are viewing and listening to the examples, please record your observations.

1. Jake Shimabukuro—“While My Guitar Gently Weeps”

What is the perceived style/genre of this piece of music?

What kind of extended technique do you hear, and see?

What do you find the use of the extended technique adds to the music?

What do you find unique about this piece? What ideas may you borrow after viewing the performance?

2. Jake Shimabukuro—“Bohemian Rhapsody’ on HiSessions”

What is the perceived style/genre of this piece of music?

What kind of extended technique do you hear, and see?

What do you find the use of the extended technique adds to the music?

What do you find unique about this piece? What ideas may you borrow after viewing the performance?

3. Andrea Gonzalez: “Tango en Skai” by Roland Dyens

What is the perceived style / genre of this piece of music?

What kind of extended technique do you hear, and see?

What do you find the use of the extended technique adds to the music?

What do you find unique about this piece? What ideas may you borrow after viewing the performance?

LESSON 3

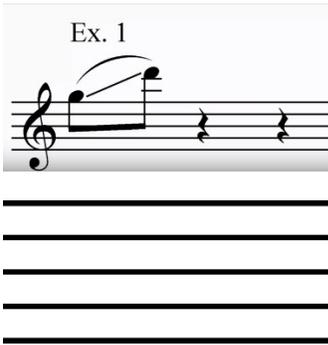
PREPARED SOUNDS: WHAT DOES IT LOOK LIKE?

Name _____ Class _____

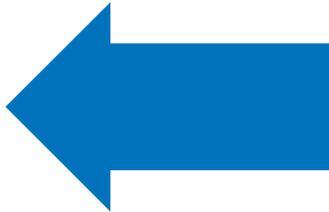
Directions: View a few of the examples below of what the extended technique looks like if it were written in standard notation. Practice them on your own!

Glissando:

Ex. 1



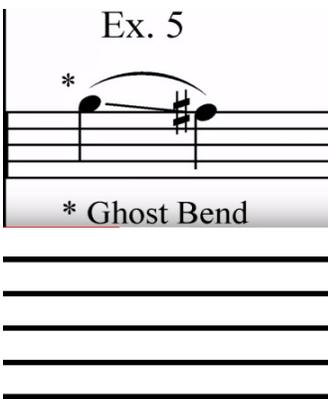
A musical staff showing a glissando technique. The notation starts with a treble clef and a G4 note. A curved line above the staff indicates a slide up to an A4 note, which is then followed by two quarter notes: G4 and F4.



Practice rewriting the techniques seen on the blank staff shown!

Ghost Bend:

Ex. 5



A musical staff showing a ghost bend technique. The notation starts with a treble clef and a G4 note. A curved line above the staff indicates a bend up to an A4 note, which is then followed by a quarter note G4. A legend below the staff shows a note with a star and the text '* Ghost Bend'.

For the remaining extended/prepared guitar options, can you come up with how you may dictate them when you would prepare your own music?

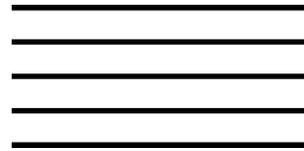
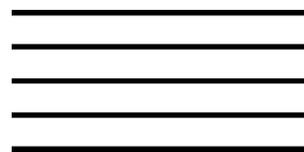
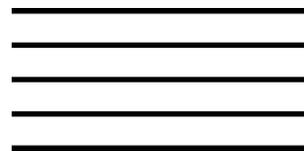
Muting With Pitch Shown:

Ex. 8a



A musical staff showing muting with pitch shown. The notation starts with a treble clef and a G4 note. The note is marked with an 'x' above it, indicating muting. This is followed by a sequence of notes: A4, B4, C5, B4, A4, G4, each marked with an 'x' above it.

Write the technique in the box below!



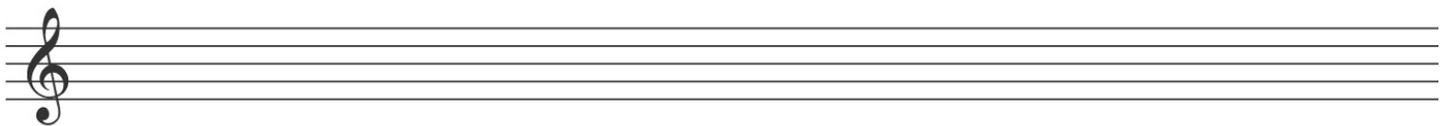
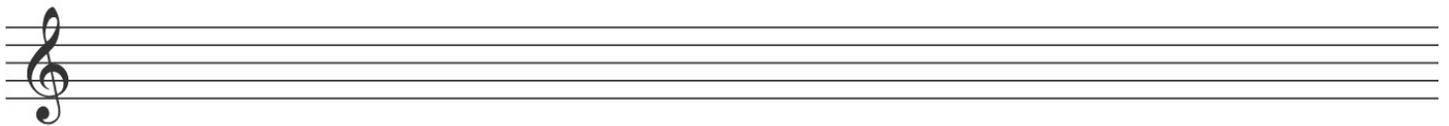
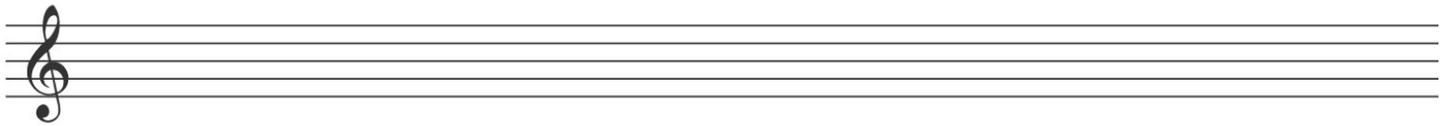
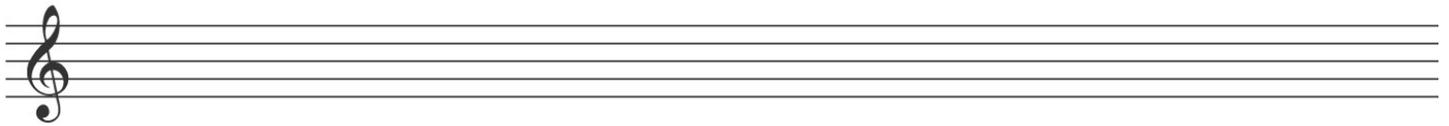
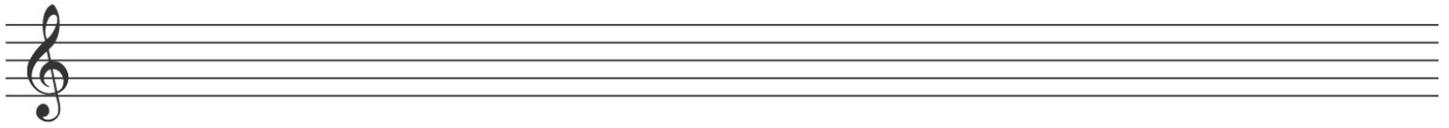
LESSON 3

PREPARED SOUNDS: PREPARE AND PRACTICE!

Name _____ Class _____

Directions: Now that you see what a few of the extended techniques look like, and have created a few of your own, it's time to practice what you see! It is important for this activity that you do the following:

- Ask your teacher if you become stuck!
- Remain CONSISTENT with what you have written and what you are performing.
- Practice the techniques cleanly and slowly.
- Practice writing your own composition and see how you do! Remember, it may not sound like the everyday music that you hear—think John Cage!

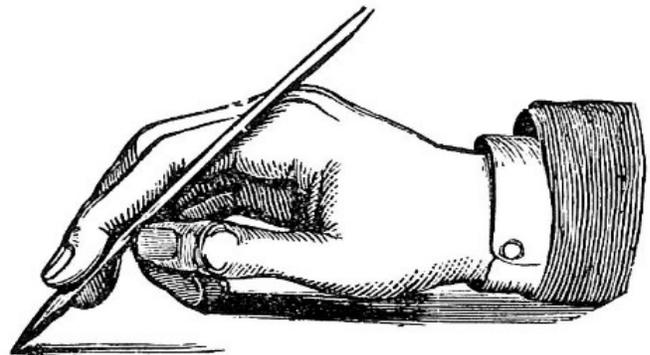


LESSON 4

IMAGINE, SKETCH, CREATE, PERFORM!—PRACTICE COMPOSING ON YOUR OWN!

Directions: You have just recently been granted a scholarship to compose your own piece of music using strictly prepared and extended technique for guitar! Your performance is set to take place soon, I guess you better get going!

- You been placed in small groups. Group size is up to your instructor.
- In your small groups review the following:
 - Your experience with prepared/extended technique so far.
 - What you have personally come up with as notation for extended technique on your instrument.
 - You can perform your personal compositions and provide feedback to each performer
- Come up with one set of created notations of your prepared / extended technique markings. Think: how can you clearly and consistently show this in music so that if anyone were to read the music, they could understand.
- Brainstorm ideas with your group about how you want your piece to sound. Think about the genres that you have heard, the evolution of the guitar, and how you may be able to pull styles, and details out of that to create your piece.
- Come up with a title! That may be able to spark ideas, and creativity.
- Begin by jotting down ideas. Use the resources and links provided to you by your instructor.



LESSON 4

IMAGINE, SKETCH, CREATE, PERFORM!—THE FINAL PRODUCT!

Please use this composition paper to create and notate what will be your final composition.



LESSON 4

IMAGINE, SKETCH, CREATE, PERFORM!—SUMMARY, FEEDBACK, AND OBSERVATIONS!

Directions: As you respectfully watch and listen to each group perform, record your observations below. You should have a copy of the group’s composition ahead of time.

Group Name	Were you able to follow along with their composition? Why or why not?	What prepared /extended techniques did you hear or see the group perform?	What did you enjoy about their composition?	What suggestions could you make?

LESSON 4

GROUP ASSESSMENT/RUBRIC

Directions: You will spend a portion of the class listening and critiquing the various groups perform their personal composition songs. Please evaluate them according to what you hear and observe.

Group Name _____ Class _____

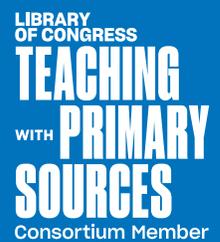
<p>Organization/Balance</p> <p>The groups piece was performed in a fashion that it was clear the students knew what they were performing and when to perform. It was an organized reading of their literature.</p>	<p>Circle One Response, and Briefly Explain</p> <p>Yes or No, and why:</p>
<p>Performance Technique</p> <p>The use of the various guitar extended techniques was clearly performed, and the educated listener would be able to tell which intended technique was used. The technique was also performed correctly.</p>	<p>Yes or No, and why:</p>
<p>Song Composition</p> <p>The song composition is easy to follow. A guitar performer would be able to pick up and perform the piece the group has written. It is consistent and clearly written.</p>	<p>Yes or No, and why:</p>

INDIVIDUAL SUMMATIVE ASSESSMENT

Criterion	Excellent	Proficient	Adequate	Poor	Standards
<p>Format Composition is written in a way that any musician could figure out to understand. The composition includes a meter, and double barline at the end.</p>	<p>Student can write a clear meter, barline, and double bar lines appropriately. Student has ability to develop and use prior resources learned in order to create ideas for melodies.</p>	<p>Student can write a clear meter, barline, and double bar lines with minor errors. Student somewhat has the ability to develop and use prior resources learned in order to create ideas for melodies.</p>	<p>Student can write a clear meter, barline, and double bar lines with some errors. Student poorly shows their ability to develop and use prior resources learned in order to create ideas for melodies.</p>	<p>Student is not able to write a clear meter, barline, and double bar lines appropriately. Student does not demonstrate the ability to develop and use prior resources learned in order to create ideas for melodies</p>	<p><i>MU:Cr2.1.H.8a</i> Select , develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to three-chord accompaniments for given melodies.</p>
<p>Song Composition Melody included steps and leaps, and consistency</p>	<p>Student can compose a melody that includes steps, leaps, and consistency throughout the piece. Student is able to accurately describe how the repertoire of music includes melodies, and/or accompaniment based on personal interest, music reading skills, and technical skill with minor errors.</p>	<p>Student can compose a melody that includes steps, leaps, and consistency throughout the piece. Student is able to accurately describe how the repertoire of music includes melodies, and/or accompaniment based on personal interest, music reading skills, and technical skill.</p>	<p>Student's ability to compose a melody that includes steps, leaps, lacks consistency throughout the piece. Student's ability to accurately describe how the repertoire of music includes melodies, and/or accompaniment based on personal interest, music reading skills, and technical skill is poor.</p>	<p>Student lacks the ability to compose a melody that includes steps, leaps, and consistency throughout the piece. Student is not able to accurately describe how the repertoire of music includes melodies, and/or accompaniment based on personal interest, music reading skills, and technical skill.</p>	<p><i>MU:Pr4.1.H.8a</i> Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill (citing technical challenges that need to be addressed), as well as the context of the performances.</p>
<p>Notation Notation markings are consistent throughout the piece. The piece is at least 15 measures long.</p>	<p>Student notation is consistent throughout the piece. Student understands how to develop and organize their personal musical ideas. The piece is also 15 measures long.</p>	<p>Student notation is consistent throughout the piece. Student mostly understands how to develop and organize their personal musical ideas The piece is also 15 measures long with minor errors.</p>	<p>Student notation is consistent throughout the piece. Student somewhat understands how to develop and organize their personal musical ideas The piece is also 15 measures long with some errors.</p>	<p>Student's notation is not consistent throughout the piece. Student does not understand how to develop and organize their personal musical ideas The piece does not meet the measure requirement.</p>	<p><i>MU:Cr3.2.H.8a</i> Share versions of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.</p>

INDIVIDUAL SUMMATIVE ASSESSMENT CONTINUED

Criterion	Excellent	Proficient	Adequate	Poor	Standards
<p>Extended Technique Technique is correct, and consistent throughout the performance. The player can perform with the correct posture, and application to the guitar.</p>	<p>Student technique is excellent, and consistent throughout the entire piece. There is expression and technical accuracy. The performer can play with a consistent understanding of their composition by using the correct posture, finger/hand placement and consistent tone.</p>	<p>Student technique is good, and mostly consistent throughout the entire piece. There is mostly expression and technical accuracy. The performer can play with a consistent understanding of their composition by using the correct posture, finger/hand placement and consistent tone with minor errors.</p>	<p>Student technique is okay, and mostly consistent throughout the entire piece. There is little to no expression and technical accuracy. The performer can play with a consistent understanding of their composition by using the correct posture, finger/hand placement and consistent tone with several errors.</p>	<p>Student technique is poor, and not consistent throughout the entire piece. There is no expression and technical accuracy. All players do not perform with a consistent understanding of their composition.</p>	<p><i>MU:Pr6.1.H.8a</i> Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).</p>



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