



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun  
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

# DEVELOPMENT OF ACOUSTIC GUITAR CURRICULUM FRAMEWORK FOR INTERNATIONAL GRADED EXAMINATION

IVON TAN



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun  
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

SULTAN IDRIS EDUCATION UNIVERSITY

2022



05-4506832



pustaka.upsi.edu.my



Perpustakaan Tuanku Bainun  
Kampus Sultan Abdul Jalil Shah



PustakaTBainun



ptbupsi

DEVELOPMENT OF ACOUSTIC GUITAR CURRICULUM FRAMEWORK  
FOR INTERNATIONAL GRADED EXAMINATION

IVON TAN

DISSERTATION PRESENTED TO QUALIFY FOR A  
MASTER'S DEGREE IN EDUCATION  
(MUSIC EDUCATION)

FACULTY OF MUSIC AND PERFORMING ARTS  
SULTAN IDRIS EDUCATION UNIVERSITY

2022



Please tick (✓)  
Project Paper  
Masters by Research  
Master by Mixed Mode  
PhD

✓

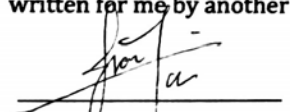
## INSTITUTE OF GRADUATE STUDIES

### DECLARATION OF ORIGINAL WORK

This declaration is made on the .....08.....day of.....March.....2022....

#### i. Student's Declaration:

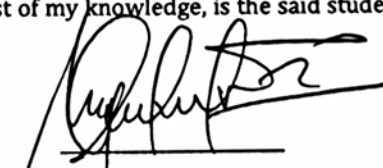
I, Ivon Tan, M20182001909. Faculty of Music and Performing Arts (PLEASE INDICATE STUDENT'S NAME, MATRIC NO. AND FACULTY) hereby declare that the work entitled Development of Acoustic Guitar Curriculum Framework for International Graded Examination is my original work. I have not copied from any other students' work or from any other sources except where due reference or acknowledgement is made explicitly in the text, nor has any part been written for me by another person.

  
Signature of the student

#### ii. Supervisor's Declaration:

I Prof. Dr. Mohd Hassan bin Abdullah (SUPERVISOR'S NAME) hereby certifies that the work entitled Development of Acoustic Guitar Curriculum Framework for International Graded Examination (TITLE) was prepared by the above named student, and was submitted to the Institute of Graduate Studies as a \* partial/full fulfillment for the conferment of Master In Music Education (PLEASE INDICATE THE DEGREE), and the aforementioned work, to the best of my knowledge, is the said student's work.

8/3/2022  
Date

  
Signature of the Supervisor

**Profesor Dr. Mohd Hassan Abdullah**  
Fakulti Muzik dan Seni Persembahan  
Universiti Pendidikan Sultan Idris  
35900 Tanjong Malim, Perak



**INSTITUT PENGAJIAN SISWAZAH /  
INSTITUTE OF GRADUATE STUDIES**

**BORANG PENGESAHAN PENYERAHAN TESIS/DISERTASI/LAPORAN KERTAS PROJEK  
DECLARATION OF THESIS/DISSERTATION/PROJECT PAPER FORM**

Tajuk / Title: DEVELOPMENT OF ACOUSTIC GUITAR CURRICULUM  
FRAMEWORK FOR INTERNATIONAL GRADED EXAMINATION

No. Matrik / Matric's No.: M20182001909

Saya / I : Ivon Tan

(Nama pelajar / Student's Name)

mengaku membenarkan Tesis/Disertasi/Laporan Kertas Projek (Kedoktoran/Sarjana)\* ini disimpan di Universiti Pendidikan Sultan Idris (Perpustakaan Tuanku Bainun) dengan syarat-syarat kegunaan seperti berikut:-

*acknowledged that Universiti Pendidikan Sultan Idris (Tuanku Bainun Library) reserves the right as follows:-*

1. Tesis/Disertasi/Laporan Kertas Projek ini adalah hak milik UPSI.  
*The thesis is the property of Universiti Pendidikan Sultan Idris*
2. Perpustakaan Tuanku Bainun dibenarkan membuat salinan untuk tujuan rujukan dan penyelidikan.  
*Tuanku Bainun Library has the right to make copies for the purpose of reference and research.*
3. Perpustakaan dibenarkan membuat salinan Tesis/Disertasi ini sebagai bahan pertukaran antara Institusi Pengajian Tinggi.  
*The Library has the right to make copies of the thesis for academic exchange.*
4. Sila tandakan ( ✓ ) bagi pilihan kategori di bawah / *Please tick ( ✓ ) for category below:-*

☐ **SULIT/CONFIDENTIAL**

Mengandungi maklumat yang berdarjah keselamatan atau kepentingan Malaysia seperti yang termaktub dalam Akta Rahsia Rasmi 1972. / *Contains confidential information under the Official Secret Act 1972*

☐ **TERHAD/RESTRICTED**

Mengandungi maklumat terhad yang telah ditentukan oleh organisasi/badan di mana penyelidikan ini dijalankan. / *Contains restricted information as specified by the organization where research was done.*

☒ **TIDAK TERHAD / OPEN ACCESS**

(Tandatangan Pelajar/ Signature)

Tarikh: 8/3/2022

(Tandatangan Penyelia / Signature of Supervisor)  
& (Nama & Cop Rasmi / Name & Official Stamp)  
**Professor Dr. Mohd Hassan Abdullah**  
Fakulti Muzik dan Seni Persembahan  
Universiti Pendidikan Sultan Idris  
35900 Tanjong Malim, Perak

Catatan: Jika Tesis/Disertasi ini **SULIT @ TERHAD**, sila lampirkan surat daripada pihak berkuasa/organisasi berkenaan dengan menyatakan sekali sebab dan tempoh laporan ini perlu dikelaskan sebagai **SULIT** dan **TERHAD**.

*Notes: If the thesis is CONFIDENTIAL or RESTRICTED, please attach with the letter from the organization with period and reasons for confidentiality or restriction.*

## ACKNOWLEDGEMENT

I would like to extend my gratitude to a few people who were so generous in contributing to my work presented in this dissertation with the title of Development of Acoustic Guitar Curriculum Framework for International Graded Examination

Special mention goes to my supervisor Prof. Dr Mohd Hassan bin Abdullah. He gave me huge support from the perspective of music education and research methodology. He always asks me tons of questions and lets me find out the reason to carry out this research. With his guidance, I can finish my thesis smoothly.

Similarly, profound gratitude goes to University Pendidikan Sultan Idris (UPSI) for giving me the chance to pursue a masters' degree in music education. The university gave me massive support by providing access to the resources needed for this dissertation. Furthermore, I would like to give a million thanks to the judging panel, Assoc. Prof. Dr Mohd Nizam bin Nasrifan and Dr Christine a/p Augustine for their assistance in improving my dissertation.

Moreover, a million thanks to all the informers, Ecinos Lee from Hong Kong, Gideon Tan from Singapore, Lee Sue Ern from Malaysia, Wong Zhi Ming from Taiwan, Drik Johnson from America, and Israel Saldana from America for giving precious input from their expertise. Also, a million thanks to two validators, Kelvin Lee and Loh Khang Zheng from Malaysia, who justified that the Acoustic Guitar Curriculum Framework is valid.

Finally, I would like to thank my parents, siblings, girlfriend, and friends for their tremendous support. They are the most important people in my world, and I dedicate this dissertation to them.

## ABSTRACT

These days, there are many music curriculum frameworks that help to develop the music curriculum. The majority of the music curriculum framework is generalised to all music instruments when developing a music curriculum. However, these music curriculum frameworks are less applicable to a specific musical instrument such as acoustic guitar in curriculum development compared to a tailor-made curriculum framework. This research carried the goal of developing the acoustic guitar curriculum framework for international graded examination using the Grounded Delphi Method (GDM). The purpose of this study is: (1) To identify the elements of the acoustic guitar curriculum framework for international graded examination. (2) To develop the acoustic guitar curriculum framework for international graded examination (3) To validate the developed acoustic guitar curriculum framework. This research adopted a mixture of grounded theory and the Delphi method (Grounded Delphi Method) to carry out the entire research process intended to achieve the goal of this research. The Acoustic Guitar Curriculum Framework is developed through collected data and coding. The developed framework consists of seven main components, which are Musical Content, Assessment, Communication, Progress, Technology, Current, and Goal.

## **PEMBANGUNAN KERANGKA KURIKULUM GUITAR AKUUSTIK UNTUK PEPERIKSAAN GRED ANTARABANGSA**

### **ABSTRAK**

Pada masa kini, kurikulum muzik dibangunkan daripada pelbagai kerangka kurikulum. Kebanyakan kerangka kurikulum muzik menyumbang kepada faktor generalisasi dalam pembangunan kurikulum muzik untuk alat muzik. Oleh itu, kerangka kurikulum yang khusus diperlukan untuk alat muzik tertentu seperti gitar akustik. Penyelidikan ini dilaksanakan dengan menggunakan “Grounded Delphi Method (GDM)” untuk membangunkan kerangka kurikulum gitar akustik yang sesuai untuk penilaian bertaraf antarabangsa. Tujuan kajian ini adalah untuk: (1) Mengenal pasti elemen-elemen dalam kerangka kurikulum gitar akustik untuk penilaian bertaraf antarabangsa. (2) Membangunkan kerangka kurikulum berkaitan penilaian gitar akustik bertaraf antarabangsa dan seterusnya mengurangkan jurang perbezaan dalam membuat pembelajaran antara lembaga peperiksaan antarabangsa dan pakar dalam bidang gitar akustik. (3) Mengesahkan kerangka kurikulum gitar akustik yang telah dibangunkan dan mengukuhkan kebolehlaksanaan peperiksaan yang bertaraf antarabangsa. Penyelidikan ini akan menggunakan dua jenis metodologi kajian iaitu “Grounded Theory” dan “Delphi Method” (GDM) untuk memenuhi tujuan kajian ini. “Acoustic Guitar Curriculum Framework” telah dikembangkan dengan teknik mengumpul data dan teknik pengkodan bertema. Kerangka ini menyediakan garis panduan untuk membangunkan kurikulum gitar akustik berdasarkan: Bidang Muzik, Penilaian, Komunikasi, Tempoh Kemajuan, Teknologi, Isu Semasa, dan Hala Tuju.

## CONTENT

	Page
<b>ACKNOWLEDGEMENT</b>	i
<b>ABSTRACT</b>	ii
<b>ABSTRAK</b>	iii
<b>CONTENTS</b>	iv
<b>LIST OF TABLES</b>	xi
<b>LIST OF FIGURES</b>	xii
<b>CHAPTER 1 INTRODUCTION</b>	1
1.1 Introduction	1
1.2 Background of the Study	2
1.3 Problem Statement	4
1.3.1 Lack of Guideline in Teaching and Learning Acoustic Guitar	4
1.3.2 Disparities between Assessments of Examination Boards	4
1.3.3 Gap in Knowledge and Skills Learned	5
1.3.4 Conclusion and Suggestion for Problem Statement	7
1.4 Objectives of Study	8
1.5 Research Questions	8



1.6 Significance of Study	9
1.6.1 Enhancement of Acoustic Guitar Curriculum	9
1.6.2 Improvement of Acoustic Guitar Education System	10
1.7 Scope of the Study	11
1.8 Operational Definition	12
1.8.1 Curriculum Framework	12
1.8.2 Acoustic Guitar	12
1.8.3 International Graded Examination	12
1.9 Summary	13

## CHAPTER 2 LITERATURE REVIEW

CHAPTER 2 LITERATURE REVIEW	14
2.1 Introduction	14
2.2 Current Acoustic Guitar Teaching and Learning	15
2.2.1 Formal Education	15
2.2.2 Non-formal Education	16
2.2.3 Informal Education	17
2.3 Acoustic Guitar international examination boards	17
2.3.1 Trinity College of London (TCL)	18
2.3.2 RSL Awards (Rockschool)	19
2.3.3 London College of Music (LCM)	20

2.3.4 Other International Examination Boards	21
2.4 Music Curriculum Framework	22
2.4.1 Importance of Curriculum Framework	22
2.4.2 Existing Music Curriculum Framework	23
2.4.3 General Conceptual Framework for Music Curriculum Development	26
2.4.4 Common and Different Element in Existing Music Curriculum Framework	31
2.4.5 Benefits of Music Curriculum Framework	32
2.5 Curriculum Model	34
2.6 Taking into Account of Education 4.0 in the Curriculum Framework	36
2.7 Summary	37
<b>CHAPTER 3 METHODOLOGY</b>	39
3.1 Introduction	39
3.2 Grounded Delphi Method	40
3.2.1 Grounded Theory	41
3.2.2 Delphi Method	43
3.3 Theoretical Sampling	46
3.3.1 Expertise	47
3.4 Research Instrument	47

3.5 Validity	48
3.6 Reliability	49
3.7 Procedure of the Data Collection	49
3.8 Pilot Test	51
3.9 Data Transcription	51
3.10 Coding	51
3.11 Summary	53

## CHAPTER 4 RESULTS AND FINDINGS 54

4.1 Introduction	54
------------------	----

4.2 Pilot Test Result	55
-----------------------	----

4.3 Data Collected	55
--------------------	----

4.4 Research Question 1: Elements of Acoustic Guitar Curriculum Framework	56
---	----

4.4.1 Musical Content	58
-----------------------	----

4.4.1.1 Elements of Music	58
---------------------------	----

4.4.1.2 Repertoire, Genre, Styles	60
-----------------------------------	----

4.4.1.2.1 Fingerstyle	62
-----------------------	----

4.4.1.3 Physical Skill	63
------------------------	----

4.4.1.4 Knowledge	65
-------------------	----

4.4.1.5 Creativity	67
--------------------	----

4.4.1.6 Listening	68
4.4.2 Assessment	69
4.4.2.1 Examination	70
4.4.2.2 Based on Teacher Experience/ Perception	71
4.4.2.3 Performance	72
4.4.3 Communication	72
4.4.3.1 Communication Between Syllabus and Teacher	73
4.4.3.2 Communication Between Teacher and Student	74
4.4.3.3 Motivation Through Communication	74
4.4.3.4 Demotivation	76
4.4.4 Progress	77
4.4.4.1 Setting the Level	77
4.4.4.2 Age Group	78
4.4.4.3 Practice	79
4.4.5 Technology	79
4.4.5.1 Musical Technology	79
4.4.5.2 Supporting Technology	80
4.4.6 Current	82

4.4.6.1 Environment	82
4.4.6.2 Learning Culture	83
4.4.7 Goal	84
4.4.8 Summary of All Elements for RQ1	85
4.5 Result for Research Question 2	86
4.5.1 The Relationship and Placement of the Elements	86
4.6 Result for Research Question 3	88
4.6.1 Validation	88
4.7 Summary	90

## **CHAPTER 5 DISCUSSION, IMPLICATION AND CONCLUSION** 91

5.1 Introduction	91
5.2 The Purpose of the Acoustic Guitar Curriculum Framework	92
5.3 Acoustic Guitar Curriculum Framework Helps to	97
5.3.1 Provide Clear Direction to Develop Acoustic Guitar Curriculum	97
5.3.2 Reduce Gap Between the Examination Boards	98
5.3.3 Reduce Gap in Knowledge and Skills Learned	99
5.4 Research Implication	100
5.4.1 Acoustic Guitar Curriculum	100
5.4.2 Teacher and Student	102

5.4.3 Examination Board	103
5.4.4 Acoustic Guitar Society	104
5.5 Position in Condition Restriction	105
5.6 Suggestion for Further Research	107
5.7 Conclusion	108
<b>REFERENCE</b>	109
<b>APPENDIX</b>	116

## LIST OF TABLES

Table No.		Page
1.1	Eight Periods of Human Development (Papalia & Martorell, 2011)	97
2.1	Example of Developing Percussive Technique in Acoustic Guitar and Possible Answers during Curriculum Development	101
3.1	Open Coding for Data Collected from Ecinso Lee (Hong Kong)	123
3.2	Open Coding for Data Collected from Sue Ern (Malaysia)	124
3.3	Open Coding for Data Collected from Gideon Tan (Singapore)	125
3.4	Open Coding for Data Collected from Wong Zhi Ming (Taiwan)	126
3.5	Open Coding for Data Collected from Drik Johnson (America)	127
3.6	Open Coding for Data Collected from Israel Saldana (America)	128



## LIST OF FIGURES

No. Figures		Page
1.1	The Relationship of the World and Curriculum	3
2.1	Time Signature Comparison	28
3.1	Grounded Delphi Method	41
3.2	Grounded Delphi Method Flow Chart for Develop Acoustic Guitar Curriculum Framework.	45
4.1	Component and sub-component of Acoustic Guitar Curriculum Framework	85
4.2	The Provisional Acoustic Guitar Curriculum Framework. Yet to be validated	87
4.3	The Provisional Acoustic Guitar Curriculum Framework with Sub-components.	88
5.1	Scenario 1 of Learning the Strumming Pattern and Plucking Pattern	93
5.2	Scenario 2 of Learning the Strumming Pattern and Plucking Pattern	93
5.3	Standard Tuning for Guitar Using the Fifth Fret Method	94
5.4	A Suggested Set of Curricula for Different Age Groups	96
5.5	The Cycle of the Acoustic Guitar Curriculum Framework's Contribution to the Society	104
6.1	The Element "Melody" by Stark (1976)	116
6.2	The Element "Texture" by Stark (1976)	117
6.3	The Element "Tempo" by Stark (1976)	117
7.1	Minor Swing, by Trinity Acoustic Guitar Grade 6-8 2020-2023. Adapted from Trinity College London., 2019	118
7.2	Never So Close, by Trinity Acoustic Guitar Grade 6-8 2020-2023. Adapted from Trinity College London., 2019	118





7.3	RSL Acoustic Guitar Grade 8. Adapted from Rockscool., 2020	119
8.1	Words Used in Open Coding	129
9.1	Musical Content in the Acoustic Guitar Curriculum Framework	130
9.2	Technology in the Acoustic Guitar Curriculum Framework	130
9.3	Communication in the Acoustic Guitar Curriculum Framework	131
9.4	Current in the Acoustic Guitar Curriculum Framework	131
9.5	Goal in the Acoustic Guitar Curriculum Framework	132
9.6	First Round - Provisional Acoustic Guitar Curriculum Framework	132

## CHAPTER 1

### INTRODUCTION

The curriculum framework plays an important role in education. The curriculum framework sets the parameters, directions and standards for curriculum policy and practice. (UNESCO, 2017). A curriculum framework is not just a set of rules that must be followed, but it also implies flexibility. To explain, curriculum frameworks provide variations and discretion, as long as the underlying principle and standard of the curriculum framework are met. According to Bartel (1990), based on past articles and observations, there is a lot of confusion in teaching and learning acoustic guitar. Some of these confusions include determining students' performing level/skills and students' transition from one level to another. Although there are few choices of acoustic guitar exams syllabus, they do not equip music teachers with the suitable method of teaching students. Therefore, there is a need for a curriculum framework in teaching/learning

acoustic guitar to ensure smooth learning progression. This framework can also be used as a reference for other musical instruments.

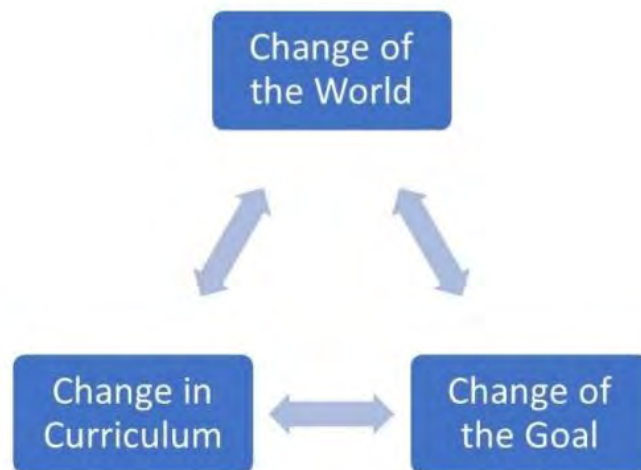
Stark (1976) has developed a conceptual framework for music curriculum development. In this present research, an acoustic guitar curriculum framework will be developed by adopting the grounded theory. It is used as a framework to develop acoustic guitar teaching syllabus and books, to drive students towards achieving international graded exams. This framework intends to fit the gap between acoustic guitar teaching and internationally recognized assessments (e.g. exam syllabus).

## 1.2 Background of Study

From the music education perspective, the revolution of acoustic guitar playing skills has led to a change in the acoustic guitar curriculum, which impacts how acoustic guitar learners play modern music. According to Kapur (2018), the purpose of a curriculum is to enhance the skills and knowledge of the individuals and fulfil the needs of the community. Specifically, in the case of acoustic guitar curriculum, two factors are needed to be taken into consideration, (1) to what extent the level of skill and knowledge is improving from time to time; (2) to what extent the skill and knowledge can fulfil the needs of the community.

In education, the predetermined curriculum plays a crucial role in teachers' instructional strategies. Even if some teachers have other extensive field experiences, they may eventually compromise on the contents that are stated to be taught in the

curriculum (Powell, 1997). This implies that the teaching and learning outcome of teachers and students is driven by the curriculum. For acoustic guitar, this entails that the composed songs and styles taught to students are highly influenced by the contents listed in the acoustic guitar curriculum. Unfortunately, music educators need to consider that music is not static. Music is constantly evolving and developing. With the introduction of new techniques and styles, the materials in the curriculum will eventually get harder. It is deduced that music education needs to be carried out in a cycle, as shown in the figure below (Figure 1.1). The ever-changing music compositions in the world will result in pursuing new techniques and styles. This will lead to an increase in the complexity of the curriculum. Eventually, people will continue exploring and experimenting with different ways of playing music in addition to those covered in the curriculum, thus restarting the cycle again.



*Figure 1.1.* The Relationship between the World and Curriculum

### **1.3 Problem Statement**

#### **1.3.1 Lack of Guidelines in Teaching and Learning Acoustic Guitar**

In the field of music education, being able to teach students effectively and efficiently is usually the primary concern of teachers. Thus, having a proper guidelines is important to regulate music teaching (Bradley, 2011). Guidelines help equip teachers with comprehensive materials that will enhance students' learning experience (Howard & Major, 2004). The techniques and knowledge in playing acoustic guitar originated from the teachings of classical guitar. Some acoustic guitar educators wrote books to teach practical skills and theoretical skills for an acoustic guitar using the elements of classical guitar. Moreover, most of the syllabus is created by selected experts. These experts applied their individual experience and reasoning to make decisions on the syllabus without using specific guidelines dedicated to the acoustic guitar curriculum.

Hence, comparing the syllabus, it can be seen that there are some similarities and some obvious contrasts between one another.

#### **1.3.2 Disparities Between Assessments of Examination Boards**

For contemporary music educators, encouraging students to take assessments has become a norm because it benefits both teachers and students. For students, assessments help determine whether students are attaining the minimum standards required; for music teachers, assessments help determine the effectiveness of the instructional program and teaching method (Fisher, 2008). There are several well-known examination boards for acoustic guitar, such as Trinity Music College London,

Rockscool and RGT from London College of Music. Unfortunately, these examination boards have different methods of assessing students playing the acoustic guitar. The requirements of each examination board vary in terms of students' playing skills. This can be seen from the song choices and technical exercises given for assessment.

Sadly, this does not apply only to international examination boards. National examination boards also have different perspectives of skills required for each level/grade. For example, the song "Blackbird" by the Beatles is categorised under Grade 5 in the Rockscool syllabus (Rockscool, 2020), but it is categorised under grade 8 in the RGT syllabus (RGT@LCM, n.d.). Additionally, the song "Minor Swing" by Django Reinhardt is classified as grade 8 in Rockscool (Rockscool, 2020) (Figure 7.3 in Appendix B) but classified as grade 6 in Trinity College London syllabus (Trinity College of Music, 2020) (Figure 7.1 in Appendix B). This will cause confusion among teachers and students and music education parties (music schools and colleges). These involved parties will have problems justifying which examination board is more suitable for achieving the requirements needed in learning acoustic guitar. Among these requirements is the level of skills students need in order to graduate from music college and/or the minimum skill level to become an acoustic guitar teacher.

### 1.3.3 Gap in Knowledge and Skills Learned

With the stated situation above, it is undeniable that students might face the issue of not obtaining the essential knowledge required in certain musical grades. This is because



there is a gap in understanding practical and theoretical skills for each examination board. When each party has its perspective on acoustic guitar skills, the requirements needed for learning them differ too. For example, the introduction of the percussive technique is now prominent in acoustic guitar music. However, current examination boards choose to be conservative by suggesting that it is not necessary for students to learn this technique. Hence, the content of teaching will be different depending on the requirements of the syllabus. Moreover, with the advancement of technology, YouTube has become an informal educational platform for students around the world. Based on Garner (2017), this has raised issues of "model" conflict, whereby students experience conflict in determining whom to follow. From the students' point of view, when the goal of learning acoustic guitar is different from the syllabus content used by guitar teachers, students will rather learn from the online video-sharing platforms, including YouTube. This is because students can learn what interests them instead of songs they are not keen on. According to Cayari (2011), YouTube takes an important place in the music field, and it has affected music consumption, creation, and sharing. Nevertheless, due to the mass content of acoustic guitar skills and knowledge, people who observe YouTube videos may not have a clear guidelines in learning the acoustic guitar. Hence, it is concluded that, for the method of learning acoustic guitar, there is a raise in using online platforms such as Youtube besides the traditional method of learning from a teacher.

Currently, circumstances have proven that there is a wide gap in the skill proficiencies between acoustic guitar players. Different acoustic guitar players have their methods of playing songs. Some acoustic guitar players prefer strumming or plucking chords in most songs, whilst some acoustic guitar players, such as fingerstyle



guitarists, will combine several unique techniques like percussive techniques alongside playing the main melody. Fingerstyle guitarists are widely known to play instrumental songs. This huge contrast between various acoustic guitar players indicates that there is a poor education system in acoustic guitar. This will eventually lead to a considerable number of drawbacks for people in this field. Acoustic guitar players with poor education will have poorer skills and knowledge compared to others. Consequently, their level and overall quality of performance will be negatively affected, thereby reducing the value of the guitarists. This will induce an increase in the unemployment rate/decrease in salary for acoustic guitar players who desire to be music educators and performers.

#### 05-4506832 1.3.4 Conclusion and Suggestions for Problem Statement PustakaTBainun ptbupsi

In conclusion, three main issues are observed in the current acoustic guitar music education. First, the lack of guidelines in teaching has resulted in the differences between various syllabi, causing teachers and students to not have a clear direction in teaching and learning acoustic guitar. Second, there is an inconsistency between the syllabus of different examination boards, making it difficult to justify students' proficiency in a standardized manner. Third, there is a considerable gap between the knowledge and skills taught by acoustic guitar teachers, as some focus more on strumming chords while some focus more on fingerstyle playing. This has caused a difference in how acoustic guitar knowledge is taught to students.



To avoid the expansion of these issues in the acoustic guitar field, a guideline is essential to strengthening the curriculum. This stems from the fact that a concrete curriculum is needed when conducting acoustic guitar lessons for students to obtain the necessary skills and knowledge. According to Andrich (2009), a Curriculum Framework has the advantages of formalising learning, providing links across the learning areas, being explicit about values and acknowledging student's diversity thus legitimising a variety of teaching strategies. Therefore, having a reliable curriculum framework will help develop the curriculum to ensure that the direction and the elements of the curriculum will stay on track.

#### 1.4 Objectives of Study

1. To identify the elements of the acoustic guitar curriculum framework for international graded examination.
2. To develop the acoustic guitar curriculum framework for international graded examination.
3. To validate the developed acoustic guitar curriculum framework.

#### 1.5 Research Questions

There are many curriculum frameworks globally; different countries will have their music curriculum framework. However, there is no curriculum framework, particularly

for acoustic guitar from past literature. The research questions are proposed based on the general music curriculum framework formed by other researchers/developers.

1. What are the elements to be included in the acoustic guitar curriculum framework for international graded music examination?
2. What is the acoustic guitar curriculum framework that can be built from the data gathered?
3. Is the framework for acoustic guitar curriculum international graded music examination valid?

## 1.6 Significance of Study

### 1.6.1 Enhancement of Acoustic Guitar Curriculum

This research led to the improvement of the acoustic guitar curriculum through the establishment of a good curriculum framework. This curriculum framework gives a clearer picture of the elements that need to be attended to when developing the curriculum for acoustic guitar.

Moreover, this framework can be used as a guideline to improve the effectiveness and efficiency of the teaching and learning process during lessons. The framework helps to offer specific directions for teachers so that they rarely deviate from the lesson plan.

On top of that, this curriculum framework is considered to be modernistic and up to date. This framework considers the use of technology in music education for acoustic guitar. This is especially important for contemporary music educators and students because technology is a powerful tool in engaging them to teach and learn better (Byrne & Macdonald, 2002). By introducing this new curriculum framework into the education of acoustic guitar, students are more likely to be sophisticated in their musicianship as future acoustic guitarists.

### 1.6.2 Improvement of the Acoustic Guitar Education System

The outcome of this research helps improve the education system for acoustic guitar. It provided a framework for educators or any related parties as a source for future research and development. Future researchers can utilize these findings to conduct comprehensive research and debate on the framework. This would help in the discovery of more knowledge in music education. In view that accomplishing results is an important aspect of music education, this framework also intends to fit the gap between acoustic guitar teaching and internationally recognized assessments (e.g. exam syllabus).

This research is also beneficial for the education of various musical instruments. Although the context of this research is mainly on acoustic guitar, most of the framework applies to other musical instruments because they originate from the same root (music). For instance, having knowledge of musical notes and rhythm is an inevitable part of learning any musical instrument. However, there are a few exceptions

in the framework that may not apply to other instruments, such as the differences in the maintenance of musical instruments (e.g. the need to change strings). Hence, music educators may opt to use the framework according to the relevance to their instruments.

## 1.7 Scope of the Study

The purpose of the study is to develop a curriculum framework for examination boards and teachers who are interested in setting up their curriculum on acoustic guitar. The definition for developing an acoustic guitar curriculum framework is limited to data collected from professional acoustic guitar teachers, syllabus examination board directors, and examination boards syllabus. Professional acoustic guitar teachers need to have eight years and above of teaching experience and originate in Malaysia, Singapore, Hong Kong, Taiwan and North America. The curriculum framework is a guideline to develop the acoustic guitar curriculum.

Modern guitars refer to three types of guitar: electric guitar, acoustic guitar, and classical guitar. This research will only focus on acoustic guitar instead of all categories of the modern guitar. Some of the examination boards that have modern guitar examinations will not be considered for data collection. The reason is that the different types of the guitar have different techniques, styles of playing, roles, knowledge, and so on.

## 1.8 Operational Definition

### 1.8.1 Curriculum Framework

In music, a curriculum framework is a blueprint that provides basic conceptual structure or a skeleton of the music curriculum. The curriculum framework gives the direction of goals to achieve in the curriculum and sets a standard to achieve throughout music lessons. According to Hedden (2000), the general music curriculum framework document is designed to provoke thought about the rationale for planning and delivering the curriculum, ultimately focusing on the philosophy, goals, objectives, lessons, activities, and assessment measures so that each part is directly related to and reflective of every other part of the document.

### 1.8.2 Acoustic Guitar

An acoustic guitar is a type of musical instrument with six metal strings and a hollow body. Most of the time, an acoustic guitar will be used to accompany music by strumming and plucking. Recently, the acoustic guitar was used for solo performance with the style of “Fingerstyle”.

### 1.8.3 International Graded Examination

International Graded Examination – This refers to an examination board with syllabi that is run and recognised in a multi-national context. To be more specific, in this

research, the choice of International Graded Examination will only focus on those examination boards that have dedicated acoustic guitar examinations with progressively graded syllabi.

## 1.9 Summary

It is important to know what elements are needed to be included in the framework. This is intended to ensure the acoustic guitar curricula are suitable for teachers, students and the needs of the community. After finding out the elements of the acoustic guitar framework, understanding the relationship/connection between each element is essential while building the acoustic guitar curriculum. The acoustic guitar curriculum framework should be developed to enhance the acoustic guitar curriculum and improve the acoustic guitar education system.