ADVANCED GUITAR

Course Description and Philosophy

This course will expand upon topics introduced in Guitar I. It is intended for the advancing guitarist who is seeking performance opportunities and a greater understanding of music. Students will perform intermediate to advanced solo and ensemble music in a variety of styles. They will also analyze the works of accomplished composers and guitarists, with the goal of developing a musically discerning ear. Advanced Guitar may be taken several times and is designed to accommodate multiple levels at the same time. Advanced Guitar is primarily geared toward the student whose main instrument is the guitar and who wants to gain a higher playing proficiency. The ultimate goal of the course will be in preparing solo and ensemble works to be performed both inside and outside school. The repertoire will be drawn from a variety of styles including classical, jazz, popular and world music. Throughout this process, students will learn how music is connected to history and culture and how developing a means of self-expression helps learning in other disciplines. Developing musical ability can promote a feeling of positive self-worth as well as the desire to learn.

Students must take Guitar I or demonstrate proficiency in the following areas as a pre-requisite for taking Advanced Guitar: the principal chords in the Keys of D, G, A, E, C, Am and Em, the basic moveable major, minor and dominant seventh chords, the notes in first position and tablature, basic right-hand finger style (free-stroke, rest stroke) and pick style techniques, the symbols of music and music fundamentals and familiarity with the minor pentatonic/blues scale for improvisation.

Text Reference:


Revised 2010
Unit I: Technique

*Essential Question:* What can I practice to take my technique to a higher level and what styles of music and guitar playing demand greater technical facility?

**Objectives:** Students will be able to:

- Play with alternate picking on 1/8 and 1/16\textsuperscript{th} note rhythms and with greater velocity and attack.
- Play melodic parts with alternating rest strokes in classical finger style technique.
- Play syncopated strums and muted strums in straight or swinging eighth note rhythms.
- Play “comping” rhythms as used in jazz ensemble accompaniment.
- Play and identify moveable scale fingerings throughout the neck.
- Use out-of-position stretches, guide fingers and shifting in upper position playing.
- Play free stroke accompaniment patterns and arpeggio studies beyond first position.
- Play finger style solos with multiple voices on one staff by classical guitar composers or from pop song arrangements.
- Play embellished, altered and extended moveable chords as used in jazz.
- Play natural and artificial harmonics.
- Explore a variety of open “tunings”.
- Improvise using the major and minor scales and the modes.
- Improvise in a blues/rock style using bending, vibrato, slides, hammer-ons and pull-offs and tapping techniques.
- Explore sound effect techniques by tapping, dampening or using an unconventionally prepared guitar.
- Apply the knowledge and technique learned on the guitar to related fretted instruments such as bass and mandolin.
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<thead>
<tr>
<th>Topic/Content Skills</th>
<th>Assessment</th>
<th>Resources</th>
<th>Instructional Method</th>
<th>Tech Infusion</th>
<th>NJCCCS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major and minor scale exercises in pick style or finger style with varied rhythms</td>
<td>• Individual and group performance tests using rating scales.</td>
<td>• Jerry Snyder <em>Guitar School</em> Vol. 2 method book</td>
<td>• Group instruction and lecture.</td>
<td>• Entire Snyder method book scanned and displayed on Smart board.</td>
<td>Visual and Performing Arts 1.2 1.3 1.4 21st Century Life and Careers 9.1</td>
</tr>
<tr>
<td>Syncopated strum patterns and jazz ensemble chord rhythms</td>
<td>• Day to day participation, practice, attitude and effort.</td>
<td>• Supplemental material from Jerry Snyder’s <em>Guitar School Teacher’s Edition</em></td>
<td>• Individual coaching</td>
<td>• CD accompaniment used for play along.</td>
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</tr>
<tr>
<td>Fingerboard mapping of moveable scales and modes in the five shapes</td>
<td>• Objective tests. Students should be able to differentiate between good and bad technique from diagrams and written test questions.</td>
<td>• Jazz ensemble arrangements from Mel Bay series, Smart Music downloads and lead sheets with teacher chord indications</td>
<td>• Teacher and advanced students’ demonstrations.</td>
<td>• Amazing Slow Downer software used to slow down tempo and for transposing.</td>
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<tr>
<td>Two and three octave scales with position shifts</td>
<td></td>
<td>• Footstools, straps and other posture improving devices.</td>
<td>• Cooperative learning groups.</td>
<td>• Smart Music scale exercises used for visualizing time and pulse in music.</td>
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<tr>
<td>Soloing techniques and left hand strengthening exercises</td>
<td></td>
<td>• Free classical guitar arrangements online</td>
<td>• Computer tutorials.</td>
<td>• Smart Music jazz ensemble guitar parts</td>
<td></td>
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<tr>
<td>Open tunings in classical, folk and rock tunes</td>
<td></td>
<td>• Mel Bay <em>Classical Guitar Method</em></td>
<td>• Video tutorials</td>
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<td>Sound effects and varied timbres</td>
<td></td>
<td>• Aaron Shearer <em>Classical Guitar Method</em></td>
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<tr>
<td>Classical free stroke arpeggios and tremolos</td>
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<td>• Complete Berklee <em>Guitar Method</em></td>
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<tr>
<td>Two and three-voiced arrangements of classical and pop tunes for finger style guitar</td>
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<tr>
<td>Mandolin tablature and bass playing within guitar ensemble arrangements</td>
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<td>Moveable barre chords and seventh chords played with quicker changing and strengthened left hand</td>
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Differentiated Learning Activities

• Students will maintain an individual lesson log for individualized playing assignments.

• Learn a chord melody solo to a jazz standard.

• Solo assignments with appropriate level of difficulty for each student.

• Harder parts of ensemble pieces assigned to more advanced players.

• Tab-out notation or vice versa.

• Small group lessons and individual instruction as needed.

• Wall charts, flash cards and smart board displays of scales, chords and playing positions.

• Set interim deadlines and achievement standards dividing the piece in sections.

• Repeat instructions and write instructions down on whiteboard.

• Practice at slow tempos and with a metronome.

Ethical Decision Making/Character Education

Students will adhere to the standards of behavior and academic integrity outlined in the MLHS honor code. They are expected to be in class on time and make good use of class time by giving an honest effort. They are expected to be respectful of others and take accountability for their work.

Technique is often overlooked in learning an instrument like the guitar because of its widespread popularity. It is expected that students take the subject seriously and try to sincerely apply all teacher suggestions and critiques. All students in the guitar class should respect the inevitable differences of ability and interests. Students of lesser ability should continue showing effort and more advanced students should help by mentoring.
21st Century Skills: Life and Career Skills

The Advanced Guitar student is expected to be intrinsically motivated to learn through a love and appreciation of the instrument. Students are encouraged to go beyond a basic understanding and mastery of technique. The student now recognizes that learning is a lifelong process and that mastering the technical skills needed to play an instrument at a higher level happens over time with discipline and hard work.
Unit II: Reading Musical Notation, Chord Diagrams and Tablature

*Essential Question:* I want to be able to play more than just simple folk melodies and rock chord accompaniments. What materials do I need to learn to play harder music styles such as classical and jazz?

Objectives: Students will be able to:

- Demonstrate proficiency with 1st position natural note reading before moving on.
- Read music with more accidentals.
- Read music in the keys of C, G, D, A, E, F and Bb and the related minor keys.
- Read notes in 2nd and fifth position and notes to the 12th fret on the 1st and 2nd strings.
- Play major and minor scales in the above named keys in first position.
- Play a rock, blues or jazz solo from tablature.
- Identify moveable chord root notes on the 5th and 6th strings up to the 12th fret.
- Play a jazz chord melody from chord diagrams and tablature.
- Play jazz guitar chord voicings with extensions and alterations.
- Play syncopated rhythms used in Jazz and Latin music.
- Play music in 3/8, 6/8 and 5/8 time signatures.
- Read multi-voiced music arranged for classical guitar.
- Play 1/8th and ¼ note triplets.
<table>
<thead>
<tr>
<th>Topic/Content Skills</th>
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</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; position natural note review</td>
<td>• Individual and group performance tests using rating scales.</td>
<td>• Jerry Snyder Guitar School Vol. 2 method book</td>
<td>• Group instruction/lecture.</td>
<td>• Entire Snyder Method book scanned and displayed on Smart board.</td>
<td>Visual and Performing Arts 1.2</td>
</tr>
<tr>
<td>Accidental and key signatures</td>
<td>• Day to day participation, practice, attitude and effort.</td>
<td>• Supplemental material from Jerry Snyder’s Guitar School Teacher’s Edition</td>
<td>• Individual coaching by teacher and peers</td>
<td>• Music Lessons theory software on Smart board</td>
<td>1.3 1.4</td>
</tr>
<tr>
<td>Ensemble music in keys of C, G, D, A, E, F, Bb and the related minor keys</td>
<td>• Objective tests using fill in the blanks, matching and multiple choice.</td>
<td>• Arnie Berle Guitar Theory Workbook photocopies</td>
<td>• Cooperative learning groups through music theory games.</td>
<td>• Research of available tabs and note transcriptions from the internet</td>
<td>Technology 8.1</td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; and 5&lt;sup&gt;th&lt;/sup&gt; position note reading</td>
<td>• Reading one octave scales in first position in the above keys</td>
<td>• Jazz lead sheets</td>
<td>• Computer tutorials.</td>
<td>• Recording software and Band in a Box for auto accompaniment</td>
<td>21&lt;sup&gt;st&lt;/sup&gt; Century Life and Careers 9.1</td>
</tr>
<tr>
<td>Upper position notes on the 1&lt;sup&gt;st&lt;/sup&gt; two strings</td>
<td>• Reading syncopated rhythms, triplets and smaller subdivisions</td>
<td>• Jazz ensemble charts</td>
<td>• Listening Activities.</td>
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<tr>
<td>Reading one octave scales in first position in the above keys</td>
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<td>• Theory workbook assignments</td>
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<tr>
<td>Reading syncopated rhythms, triplets and smaller subdivisions</td>
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<td>• Folder music and notebook check</td>
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<tr>
<td>Complete solos or solo licks in rock, blues and jazz learned from tablature</td>
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<tr>
<td>Reading chord symbols and diagrams commonly used in jazz</td>
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<tr>
<td>Chord melody with a jazz standard or popular tune learned from chord diagrams or tablature</td>
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<td>Ensemble music in 3/8, 5/8 6/8, 3/2 or cut time</td>
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<td>Classical solos with multiple voices i.e. Romanza or Bach’s Bouree in Em</td>
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<td>Finger style accompaniment patterns from notation or tablature</td>
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</table>
Differentiated Learning Activities

• Allow advanced students to work ahead in the theory workbook.
• Provide more time to pass achievement standards.
• Assign student tutors to help those falling behind.
• Provide more individual instruction time with the teacher.
• Use Smart board often as a visual aid.
• Assign interim deadlines for learning sections at a time.
• Give written instructions and daily reminders of work due.
• Give ticket-out playing and written assignments to constantly monitor comprehension.
• Perform a classical solo or jazz chord melody for the class
• Write note names, fingerings and fret positioning.
• Do rhythm drills and sing parts instead of playing them.
• Have someone accompany as you play a famous rock or jazz recorded solo.

Ethical Decision Making/Character Education

Students will adhere to the standards of behavior and academic integrity outlined in the MLHS honor code. They are expected to be in class on time and make good use of class time by giving an honest effort. They are expected to be respectful of others and take accountability for their work.

Students are expected to practice their music at home and take initiative. They should accept challenges and new music with an open mind.
21st Century Skills: Critical Thinking and Problem Solving

Students will learn how to reason effectively and use systems thinking. For example, a comprehensive knowledge of the fingerboard is eventually developed after many hours of reading through exercises and position studies. Students will begin to be able to map the fingerboard as each new key and position is correlated.

21st Century Skills: Life and Career Skills

In order to achieve greater mastery of the knowledge of reading musical notation and understanding the entire fingerboard on the guitar, students will need to set and meet goals and manage their work to achieve their desired goals. Daily practice is crucial to maintaining good technique and to cumulatively develop good reading skills.
Unit III: Music Theory

Essential Question: What are the building blocks of melody, harmony and rhythm and what rules can be gleaned from the music I am playing?

Objectives: Students will be able to:

• Identify half steps and whole steps and build major scales from a given note.
• Explain and draw the Circle of 5ths.
• Identify major and minor thirds.
• Name the quality of primary and secondary chords in major and minor keys.
• Identify triad inversions and hear them in ear training exercises.
• Connect a scale to a chord progression for improvising.
• Construct a melody and harmonize it with a chord progression.
• Understand the 8\textsuperscript{th} note and 16\textsuperscript{th} note subdivision.
• Write and play 7\textsuperscript{th} chord arpeggios.
• Identify chord progressions with Roman numeral designations.
• Write and play approach tones as used in walking bass lines and improvisation,
• Use a sequencer’s drum machine in piano roll or graphic view to compose a percussion piece.
• Notate an existing or original piece of music using notation software.
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Half steps and whole steps on piano and guitar</td>
<td>• Day to day participation, practice, attitude and effort.</td>
<td>• Jerry Snyder <em>Guitar School</em> Vol. 1 method book</td>
<td>• Group instruction and lecture.</td>
<td>• Entire theory workbook scanned and displayed on Smart board.</td>
<td>Visual and Performing Arts 1.2</td>
</tr>
<tr>
<td>Building major scales from a given note</td>
<td>• Objective tests using fill in the blanks, matching and multiple choice.</td>
<td>• Supplemental material from Jerry Snyder’s <em>Guitar School Teacher’s Edition</em></td>
<td>• Individual coaching by teacher and peers.</td>
<td>• Music Lessons theory software on Smart board.</td>
<td>1.3 1.4</td>
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<tr>
<td>Keys signatures to 4 sharps and 2 flats</td>
<td>• Music Lessons theory tutorial software progress report.</td>
<td>• Arnie Berle <em>Guitar Theory Workbook</em> photocopies</td>
<td>• Cooperative learning groups through music theory games.</td>
<td>• Research of theory materials from the internet.</td>
<td>Technology 8.1</td>
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<tr>
<td>Hearing and identifying major and minor thirds</td>
<td>• Theory workbook assignments</td>
<td>• Sibelius Worksheets</td>
<td>• Computer tutorials.</td>
<td>• Sibelius theory worksheets</td>
<td>World 7.1</td>
</tr>
<tr>
<td>Triads built on the major scale</td>
<td>• Special sequencing projects uploaded to teacher and presented to class</td>
<td>• Music Lessons theory drills</td>
<td>• Rhythmic and melodic dictation</td>
<td>• Garage Band and Logic sequencing software for piano roll or graphic view.</td>
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<tr>
<td>Improvising using the modes over chord progressions derived from harmonizing the major scale</td>
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<tr>
<td>7th chord arpeggios played pick style</td>
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<td>Approach tones for bass lines or improvising</td>
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<td>Rhythmic values and rests in 3/8, 5/8 etc.</td>
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<td>Dotted rhythms and syncopations</td>
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<td>Roman numeral designations for identifying chord progressions derived from the major scale</td>
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<tr>
<td>Rhythmic dictation</td>
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<tr>
<td>Using notation software for theory assignments or composing and arranging</td>
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</table>
Differentiated Learning Activities

• Allow advanced students to work ahead in the theory workbook.

• Provide more time to pass achievement standards.

• Assign student tutors to help those falling behind.

• Provide more individual instruction time with the teacher.

• Do an extra credit assignment in composing or arranging.

• Use Smart board often as a visual aid.

• Assign interim deadlines with special sequencing projects.

• Give written instructions and daily reminders of work due.

• Give ticket-out assignments to constantly monitor comprehension.

• Play music theory games using flash cards and Music lessons software.

• Complete music theory worksheets, quizzes and tests.

Ethical Decision Making/Character Education

Students will adhere to the standards of behavior and academic integrity outlined in the MLHS honor code. They are expected to be in class on time and make good use of class time by giving an honest effort. They are expected to be respectful of others and take accountability for their work.

Students are expected to be prepared for class with homework assignments and test preparation and to keep organized folders and theory workbooks. There should be no homework assignment sharing or copying and no cheating on written tests.
21st Century Skills: Information, Media and Technology Skills

The use of technology is an integral part of the guitar class. There are rapid changes and enhancements in computer music technology and it is important to be able to use the most current tools available to the music student. Sequencers and notation software greatly assist in the study of music theory. For example, the Garage Band percussion-sequencing project helps students better understand meter, rhythm subdivision and form in music. The Sibelius notating project helps with the understanding of music symbols and terms. Additionally, there are numerous online music theory and reference sites available to the student. Researching and gathering this information using digital technology prepares students for the 21st century media-suffused environment.
Unit IV: Relating Music to Culture, History, the Fine Arts and Other Disciplines

*Essential Question:* What can be learned about man’s relationship to society and the physical world through the study of music?

**Objectives:** Students will be able to:

- Compare the characteristics of two arts in the same historic period or style.
- State the organizing philosophical principles among the arts of a specific time period or style.
- Explain how music may have shaped or been shaped by the historical events or trends of a particular time period.
- Perform a piece of music and explain its relation to a historical event through an oral report and visual presentation.
- Write about and discuss current events related to the music business or stylistic trends.
- Describe the role and contribution musicians have played in society and culture.
- Compare musical styles produced by different cultures and races.
- Identify literary references in song lyrics.
- Compare the role and function of music in different cultures and societies.
- Experience and describe the way music is connected to physical movement.
- Develop an aesthetic perception for valuing and comparing music.
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<th>Topic/Content Skills</th>
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<th>NJCCCS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music styles and guitar techniques: classical, jazz, rock, blues, country, folk, world/ethnic</td>
<td>• Written essays</td>
<td>• Jerry Snyder <em>Guitar School</em> Vol. 1 method book</td>
<td>• Group instruction/lecture.</td>
<td>• Library computer lab used for Internet research on composer bios.</td>
<td>Visual and Performing Arts</td>
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<td></td>
<td>• Participation attitude and effort in class discussions</td>
<td>• Supplemental material from Jerry Snyder's <em>Guitar School Teacher’s Edition</em></td>
<td>• Individual coaching by teacher and peers</td>
<td>• Videos of performances and documentaries.</td>
<td>1.1 1.2 1.3</td>
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<td></td>
<td>• Audio-visual projects graded with rubric.</td>
<td>• Photocopies of Internet articles, newspaper and magazine stories.</td>
<td>• Cooperative learning groups for special projects such as power point presentation, in-class performances, poster/timeline projects and oral presentations.</td>
<td>• Use of Garage Band and I-movie for creating audio-visual presentations and podcast.</td>
<td>1.4 1.5 1.6</td>
</tr>
<tr>
<td>Songs with political statements</td>
<td>• Objective written short answer and essay tests</td>
<td>• Guitar Class video library</td>
<td>• Listening Activities.</td>
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<td>Social Studies</td>
</tr>
<tr>
<td>Composer/performer biographies and important contributions and innovations</td>
<td>• Poster and bulletin board projects of performers, composers, styles and timelines</td>
<td>• MLHS faculty members in other discipline areas</td>
<td>• Pair share</td>
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<td>6.1 6.2 6.3</td>
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<tr>
<td>Evolution and history of American popular music forms i.e. jazz, blues, rock, pop</td>
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<td>• Media center catalogue of books, encyclopedias and periodicals</td>
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<td>World Languages</td>
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<td>Current trends and new styles of popular music</td>
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<td>7.1</td>
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<tr>
<td>Program music and music inspired by a literary work or work of fine art</td>
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<td>Dance styles; music from Renaissance dance suites to American dance music forms</td>
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<td>The respect of diversity through the appreciation of music of different peoples and culture</td>
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<td>Music and math i.e. the rhythm pyramid</td>
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<td>Analyzing similarities and differences in rhythm, melody and harmony in varied styles of music</td>
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<td>The guitar’s evolution (or similar fretted instrument) throughout history</td>
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</table>
Differentiated Learning Activities

- Debate the issue of music piracy in the digital age.
- Create a timeline of the development of a particular style or the evolution of the instrument.
- Perform a piece by a specific composer or in certain style followed by an oral report.
- Create a multimedia presentation about the influence that blues artists such as Muddy Waters and Robert Johnson have had in the evolution of rock and roll.
- Students read aloud or independently from a photocopied music dictionary entry, newspaper, magazine or online article.
- Keep notes of teacher lectures and demonstrations as well as during video presentations.
- Read and discuss activism through music such as in the 1960’s folk revival and music associated with the civil rights movement.
- Discuss the antagonism of music as art versus commodity or business.
- Do a listening activity comparing and contrasting styles and periods using a listening worksheet as a guide to recording your reactions and opinions.

Ethical Decision Making/Character Education

Students will adhere to the standards of behavior and academic integrity outlined in the MLHS honor code. They are expected to be in class on time and make good use of class time by giving an honest effort. They are expected to be respectful of others and take accountability for their work.

The pillars of the honor code; honesty, respect, responsibility and trust should be referred to and reflected upon as music is studied in relation to history and culture. From war to slavery and man’s injustice to man, there are many teachable moments to bring back down to the personal level as students try to become productive members of the school, community and society. The respect of diversity should also be applied to those in our school and community with physical and mental disabilities. Man’s ability to create glorious works of art that celebrate the expression of the soul will be highlighted as well to shed a positive light on the human condition.

All written essays and presentations should reflect the student’s own work and sources should be given credit in citations.
21st Century Skills: Learning and Innovation Skills

It is important that students learn how to communicate clearly and collaborate with others. In the Segovia project, students have the opportunity to discover the monumental contribution that Andre Segovia has made to the world of classical music and to the legitimacy of the guitar in general. They will need to express this in an oral presentation accompanied by a written or multimedia report. They will need to work in a small group where they must assume shared responsibility for collaborative work.
Unit V: Performing and Ensemble Playing Skills

*Essential Question:* How is performing music different from practicing it?

**Objectives:** Students will be able to:

- Play a part in a duo, trio, or quartet.
- Demonstrate good blending and balance of parts in an ensemble.
- Follow a conductor and be familiar with conducting patterns.
- Vary tone color and dynamics to outline form and make the music more expressive.
- Exhibit proper concert etiquette as a performer and audience member.
- Improve intonation and learn how to properly tune the guitar.
- Keep an organized and complete music folder and make necessary cuts or notations as directed by the conductor.
- Perform a solo for their peers in both classical guitar style and popular music.
- Accompany one’s own voice or in a duet with a singer.
- Listen to a recording with a critical ear of one’s own performance as a solo or in an ensemble.
- Sing on pitch and discover vocal range and register.
- Use a capo to find the appropriate range in which to sing a song.
- Reflect upon and apply the constructive criticism of adjudicators at a teen arts festival.
- Gather advice on performing through attending a master class with an established artist.
- Identify career paths available in music and how to prepare to enter the field.
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<th>Topic/Content Skills</th>
<th>Assessment</th>
<th>Resources</th>
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<td>Playing guitar ensemble music in harder keys and time signatures</td>
<td>• Performance rubrics</td>
<td>• Jerry Snyder <em>Guitar School</em> Vol. 2 method book</td>
<td>• Group instruction/lecture.</td>
<td>• Audio interface and Garage Band for recording performances</td>
<td>Visual and Performing Arts 1.1, 1.2, 1.3, 1.4, 1.6</td>
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<td>6/8, 5/8, 3/8 and 3/2 conducting patterns</td>
<td>• Participation attitude and effort in group rehearsals and in small group practice</td>
<td>• Supplemental material from <em>Jerry Snyder’s Guitar School Teacher’s Edition</em></td>
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<td>Listening skills and seat placement in an ensemble</td>
<td>• Listening worksheets.</td>
<td><em>Mel Bay Jazz Guitar Ensembles</em></td>
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<td>Relative volumes and importance of melody and accompaniment parts in an ensemble</td>
<td>• Ensemble playing rating scales</td>
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<td>Right hand positioning for varied tone color i.e. sul ponticello, sul tasto</td>
<td>• Audio recordings and written comments</td>
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<td>Tuning in octaves and fifths</td>
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<td>• Visiting Artists</td>
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<td>Playing with a capo in order to find one’s vocal range</td>
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<td>Systems, brackets, repeat signs, reading from a score</td>
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<td>Visiting artists, master classes and adjudications</td>
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<td>Understanding concert programming with varied selections</td>
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<td>Expressing the line and contour of a melody, bringing out tension and release in harmony</td>
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<tr>
<td>Developing the independent coordination of singing and strumming/finger picking</td>
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</table>
**Differentiated Learning Activities**

- Rehearse in a sectional with a peer tutor.
- Practice individually or as an ensemble with Smart Music accompaniment.
- Make an ensemble recording and judge your performance with a rating scale.
- Invite constructive criticism and feedback from classmates following in-class performances.
- Set interim goals for practicing and keep notes on performances.
- Practice tuning in octaves and fifths.
- Sing rather than play one’s part in an ensemble.
- Take a turn at conducting or counting off music.
- Improvise in a jazz guitar ensemble piece with an open solo section.
- Seek out opportunities to play in other performing groups in school. Audition for pit orchestra or jazz ensemble.
- Watch Wynton Marsalis video for insights into performing practices.
- Attend summer music camps and audition for Jazz for Teens and the like at other performing arts venues.

**Ethical Decision Making/Character Education**

Students will adhere to the standards of behavior and academic integrity outlined in the MLHS honor code. They are expected to be in class on time and make good use of class time by giving an honest effort. They are expected to be respectful of others and take accountability for their work.

Students will be expected to respect each other’s views as aesthetics are discussed. They will be expected to take initiative and be trusted to be good time managers, as they will be called upon to work with group cooperation and individually. Getting involved with special school activities will be encouraged.
21st Century Skills: Social and Cross-Cultural Skills; Productivity and Accountability

Playing in a musical ensemble involves collaborating and interacting effectively with others. Other life and career skills gained are the ability to adapt and be flexible while working as a team. Preparing for a concert can be hard work and requires students to work toward a common goal the product of which is the public performance itself. Each student needs to be productive and accountable so that the whole group can achieve results.