

PREFACE

The course syllabus reflects the philosophical position stated in the Standards of Quality and the Course of Study approved as policy by the Clark County Board of School Trustees. The purpose of the syllabus is to establish minimum basic concepts for each course. **Teachers will use this syllabus in all Level III guitar classes.**

The **course scope and goals** are statements of broad direction and should facilitate the designing of a program that will meet the needs of students.

The **course structure** is an overview of the general concepts to be included in the major areas of emphasis. The numbers to the right of the structure refer to the performance objectives in the body of the syllabus.

The **performance objectives** are the minimum expectations of the completed course. They are organized statements which will be used to measure student achievement. Each objective statement includes the number of the course goal(s) to which the objective relates. The objectives reflect a variety of thinking levels which are designed to provide challenging instruction of all students.

The **suggestions** provide an extension to the regular classroom methodology. They offer additional approaches for translating the performance objectives into actual instructional activities.

The **suggested** resources section lists materials which may be useful in achieving the performance objectives.

This syllabus was developed by the Department of Curriculum and Professional Development using a teacher task force. Syllabi are in continuous revision. Teachers should recommend additions and changes as input to the Department of Curriculum and Professional Development.

SYLLABUS KEY: (EXAMPLE)

Concept one	>>1.	INTRODUCTION
Concept one, objective one ...	>>1.1	THE STUDENT WILL PERFORM MELODIC LINES IN MULTIPLE POSITIONS IN THE KEYS UP TO AND INCLUDING FOUR SHARPS AND FOUR FLATS ALONG WITH THE RELATIVE MINOR KEYS.
Correlates to course goals.....	>>	(1)
Concept one, objective one, Suggestion one.....	>>1.1.A	SUGGESTION: Have students play in fifth position in the keys of C, Am, F, and Dm. Have students perform fiddle tunes, folk songs, and/or Multicultural selections in these keys.

THINKING LEVELS EXPLANATION

A useful system to classify questions is Sanders' Levels of Questioning, which is based on Bloom's Taxonomy. This classification system offers a framework for movement to higher-level student thinking. A brief description of the seven levels of question follows.

LEVEL	DEFINITION
1. MEMORY	The student recalls or recognizes information. The content may be particular facts, definitions, and generalizations.
2. TRANSLATIONS	The student expresses the same idea in a different way. For example, a student may explain graphs, write a word problem in numerical notation, or change a statement in English to its Spanish equivalent.
3. INTERPRETATION	The student relates facts, generalizations, definitions, values, and skills. To relate means to discover or use a relationship between two or more ideas. There are several types of interpretation: comparison, implication, inductive thinking, quantitative thinking, and cause and effect.
4. APPLICATION	The student solves a problem that requires the use of generalizations, facts, values, and other types of thinking. A student is not told what information to use because, at this level, a student transfers skills to his/her own. Application calls for the transfer of learning to new situations.
5. ANALYSIS	The student is expected to analyze elements and relationships. The student breaks down information into parts. The student is able to see the relationship between parts, such as tracing a statement made early in a novel to an event that occurs later in the novel. The student must be conscious of the intellectual process he/she is performing and know the rules for reaching a valid and true conclusion.
6. SYNTHESIS	The student uses original, imaginative thinking to solve a problem. The student has great freedom in deciding what is to be produced and how it is to be produced. A synthesis question never has one correct response.
7. EVALUATION	The student makes judgments based on clearly defined standards. The student rates something as being good or bad, right or wrong, beautiful or ugly. An evaluation answer is never provable. The best that can be done is to present good supporting evidence.

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GRADUATE PROFILE SYLLABUS CORRELATION

MS ADVANCED GUITAR - 1750

The following correlation shows a sampling of objectives that meet the various goals of the Graduate Profile.

GRADUATE PROFILE GOAL	SYLLABUS OBJECTIVE MEETING THE GOAL
1. COMMUNICATION	1.1, 2.2, 2.3, 3.1, 3.2
1. RESOURCES/INFORMATION	6.1, 7.1, 9.2, 9.3
1. SYSTEMS/TECHNOLOGY	1.1, 2.1, 2.2, 2.3, 3.1, 8.2
1. INTERPERSONAL SKILLS	10.1, 10.2, 10.3
1. PROBLEM SOLVING	1.3, 6.1, 7.1, 8.1, 8.3
1. PERSONAL INVENTORY	11.1

The above listing is not intended to be an exhaustive correlation for every objective with the syllabus. There are many other objectives within the syllabus that fulfill one or more of the Graduate Profile Goals. In addition to the specific objective correlations, the Graduate Profile Goals can be met through using a variety of teaching strategies that reinforce communication skills, encourage the gathering and utilization of resources and information, require the use of various systems and technologies, and enhance the development of interpersonal skills and problem-solving skills. Personal inventories should be an integral aspect of the teaching strategies regularly employed by the teacher.

MS ADVANCED GUITAR - 1750

Course Scope:

This one-year course is designed for students who have successfully completed the skills outlined in the Guitar Level II syllabus. This course includes further development of the skills necessary to become independent as a guitarist. This course emphasizes the development of style, articulation, dynamics, rhythmic ability and skills inherent to performance. Students will receive guidance and direction in solving problems related to playing the guitar on an advanced level and will learn many of the different styles, skills and techniques required to become a successful guitarist. Areas of concentration include: correct posture, note reading, aural skills, flat picking, rhythmic patterns, chord study, finger picking styles, musical forms, improvisation and performing experiences. A progression of technical proficiency is expected. This elective course may be repeated.

Course Goals:

1. To develop skills playing in multiple playing positions
1. To demonstrate the ability to perform advanced rhythms
1. To perform melodic lines and scales in the keys of E and Eb including relative minor keys
1. To demonstrate advanced skills using moveable chord forms
1. To demonstrate advanced right-hand techniques
1. To recognize and interpret ornamentations such as slides, slurs, hammers, pull-offs and trills
1. To recognize and interpret general articulations such as staccato, legato, accent marks and dynamics
1. To perform "swing" eighth notes in the tradition jazz swing style
1. To perform intermediate-level solo guitar literature with two contrapuntal voices
1. To perform in a variety of ensemble settings
1. To evaluate career opportunities related to music and guitar

**MS ADVANCED GUITAR - 1750
(LEVEL III)**

COURSE STRUCTURE	PERFORMANCE OBJECTIVES
1. MULTIPLE POSITION PLAYING	1.1 - 1.3
Second, Fifth and Seventh Positions Extended Playing Range Appropriate Positions	
2. RHYTHM	2.1 - 2.3
Dotted Eighth Notes Triplets Time Signatures	
3. SINGLE NOTE PLAYING	3.1 - 3.2
Four Sharps and Three Flats Scales	
4. CHORDS	4.1 - 4.2
Augmented and Diminished Chord Extensions	
5. RIGHT-HAND TECHNIQUES	5.1 - 5.4
Thirds, Sixths and Octaves Arpeggios Strumming Flat Picking and Finger Picking	
6. ORNAMENTATIONS	6.1
Slides Slurs Hammers Pull-offs Trills String Bending	
7. ARTICULATIONS	7.1
Staccato Legato Accent Arpeggio	

8. STYLES AND HISTORY	8.1 - 8.3
Jazz Swing	
History of Jazz	
Jazz Articulations	
9. SOLO LITERATURE	9.1 - 9.3
Performance of Solo Music	
Composers of Guitar Literature	
Time Line with World History	
10. ENSEMBLES	10.1 - 10.3
Duo Music	
Trio Music	
Quartet Music	
Large Ensemble Music	
11. CAREERS	11.1
Performance	
Teaching	
Publishing	
Music Therapy	

SUPPORTED RESOURCES

**MS ADVANCED GUITAR - 1750
(LEVEL III)
GUITAR STUDIES BENCHMARKS**

Q-1

CONTENT - TOPICS	SYLLABUS OBJECTIVE	STATE STANDARDS	TEACHING RESOURCES
Multiple Position Playing	1.1	Music - 2.12.1	
	1.3	Music - 5.12.2	
Advanced Rhythms	2.2	Music - 5.12.1	
Melodic Lines and Scales	3.2	Music - 2.12.1	
Right-hand Techniques	5.2	Music - 2.12.4	
	5.3	Music - 5.12.1	
	5.4	Music - 2.12.2	
Articulations	7.1	Music - 2.12.4	
Solo Literature	9.1	Music - 5.12.4	
Ensemble	10.1	Music - 2.12.2	
	10.2	Music - 2.12.2	
	10.3	Music - 2.12.2	

**MS ADVANCED GUITAR - 1750
(LEVEL III)
GUITAR STUDIES BENCHMARKS**

Q-2

CONTENT - TOPICS	SYLLABUS OBJECTIVE	STATE STANDARDS	TEACHING RESOURCES
Multiple Position Playing	1.1	Music - 2.12.1	
	1.3	Music - 5.12.2	
Advanced Rhythms	2.2	Music - 5.12.1	
	2.3	Music - 5.12.1	
Melodic Lines and Scales	3.2	Music - 2.12.1	
Chord Forms	4.2	Music - 3.12.2	
Right-hand Techniques	5.1	Music - 2.12.4	
	5.2	Music - 2.12.4	
	5.3	Music - 5.12.1	
	5.4	Music - 5.12.2	
Articulations	7.1	Music - 2.12.4	
Solo Literature	9.1	Music - 5.12.4	
	9.2	Music - 9.12.2	
	9.3	Music - 8.12.2	
Ensemble	10.1	Music - 2.12.2	
	10.2	Music - 2.12.2	
	10.3	Music - 2.12.2	

**MS ADVANCED GUITAR - 1750
(LEVEL III)
GUITAR STUDIES BENCHMARKS**

Q-3

CONTENT - TOPICS	SYLLABUS OBJECTIVE	STATE STANDARDS	TEACHING RESOURCES
Multiple Position Playing	1.1	Music - 2.12.1	
	1.2	Music - 2.12.1	
	1.3	Music - 5.12.2	
Advanced Rhythms	2.1	Music - 5.12.1	
	2.2	Music - 5.12.1	
	2.3	Music - 5.12.1	
Melodic Lines and Scales	3.1	Music - 2.12.1	
	3.2	Music - 2.12.1	
Chord Forms	4.1	Music - 3.12.2	
	4.2	Music - 3.12.2	
Right-hand Techniques	5.1	Music - 2.12.4	
	5.2	Music - 2.12.4	
	5.3	Music - 5.12.1	
	5.4	Music - 5.12.2	
Ornamentations	6.1	Music - 2.12.4	
Articulations	7.1	Music - 2.12.4	
Jazz Swing	8.1	Music - 2.12.4	
	8.2	Music - 9.12.1	
	8.3	Music - 6.12.2	
Solo Literature	9.1	Music - 5.12.4	
	9.2	Music - 9.12.2	
	9.3	Music - 8.12.2	
Ensemble	10.1	Music - 2.12.2	
	10.2	Music - 2.12.2	
	10.3	Music - 2.12.2	

**MS ADVANCED GUITAR - 1750
(LEVEL III)
GUITAR STUDIES BENCHMARKS**

Q-4

CONTENT - TOPICS	SYLLABUS OBJECTIVE	STATE STANDARDS	TEACHING RESOURCES
Multiple Position Playing	1.1	Music - 2.12.1	
	1.2	Music - 2.12.1	
	1.3	Music - 5.12.2	
Advanced Rhythms	2.1	Music - 5.12.1	
	2.2	Music - 5.12.1	
	2.3	Music - 5.12.1	
Melodic Lines and Scales	3.1	Music - 2.12.1	
	3.2	Music - 2.12.1	
Chord Forms	4.1	Music - 3.12.2	
	4.2	Music - 3.12.2	
Right-hand Techniques	5.1	Music - 2.12.4	
	5.2	Music - 2.12.4	
	5.3	Music - 5.12.1	
	5.4	Music - 5.12.2	
Ornamentations	6.1	Music - 2.12.4	
Articulations	7.1	Music - 2.12.4	
Jazz Swing	8.1	Music - 2.12.4	
	8.3	Music - 6.12.2	
Solo Literature	9.1	Music - 5.12.4	
	9.2	Music - 9.12.2	
	9.3	Music - 8.12.2	
Ensemble	10.1	Music - 2.12.2	
	10.2	Music - 2.12.2	
	10.3	Music - 2.12.2	

**MS ADVANCED GUITAR - 1750
(LEVEL III)
CONTINUING SKILLS, THEMES, TOPICS AND CONCEPTS**

The student will:

- play in Second Position in keys of D and A
- play in Seventh Position in the keys of D, A, G & Bm
- play in the Fifth Position in the key of Bb
- play an extended range to high E
- play sixteenth notes
- play dotted eighth note, sixteenth note rhythms
- play all notes on each string to the twelfth fret
- play "swing" eighth notes in the jazz style
- play in duple, triple and complex meters such as 9/8 and 12/8
- recognize and interpret general articulations such as staccato, legato, accent marks & dynamics
- play major, natural minor, harmonic minor and melodic minor scales in every key
- recognize and perform melodies in keys of Bb & Eb including relative minor keys
- recognize and interpret ornamentations such as slides, slurs, hammers, pull-offs, trills, etc.
- play two notes simultaneously using intervals of thirds, sixths and octaves
- perform intermediate arpeggiated studies using p-i-m-a
- extend skills using moveable bar chords
- play augmented and diminished chords in every key using moveable shapes
- play major sixth, minor sixth, ninths, thirteenths and suspended chords using moveable shapes
- perform beginning-level solo guitar literature with two contrapuntal voices
- play intermediate-level syncopated strums
- demonstrate intermediate facilities in both flat picking and finger picking techniques

1. MULTIPLE POSITION PLAYING

1.1 THE STUDENT WILL PLAY IN SECOND, FIFTH AND SEVENTH POSITIONS. (1)

1.1.A SUGGESTION: Have students play in fifth position in the key of Bb. Have students perform fiddle tunes, folk songs, and/or multicultural selections with a range up to high C, first string, eighth fret.

1.1.B SUGGESTION: Have students play in second position in the keys of D, Bm, A and F#m. Have students perform fiddle tunes, folk songs, and/or multicultural selections with a range up to A, first string, fifth fret.

1.1.C SUGGESTION: Have students play in the seventh position in the keys of D, A, G and Bm. Have students perform fiddle tunes, folk songs, and/or multicultural selections in these keys.

1.1.D TECHNOLOGY SUGGESTION: Repeat Suggestions 1.1.A through 1.1.C and have the students play with a metronome, electronic drummer or play-along accompaniment.

1.2 THE STUDENT WILL EXTEND THE PLAYING RANGE OF THE GUITAR TO HIGH E. (FIRST STRING, TWELFTH FRET) (1)

1.2.A SUGGESTION: Demonstrate correct playing and fingering for the seventh position including the high E, first string, twelfth fret.

1.2.B SUGGESTION: Have students perform a melody which includes the high E. Have students perform fiddle tunes, folk songs, and/or multicultural selections with a range up to high E, first string, twelfth fret.

1.3 THE STUDENT WILL EVALUATE MELODIC LINES AND USE APPROPRIATE PLAYING POSITIONS. (1)

1.3.A SUGGESTION: Have students analyze several melodies and determine the most appropriate playing position for each.

1.3.B SUGGESTION: Have students analyze several melodies which require shifting from one position to another.

1.3.C SUGGESTION: Discuss the elements such as keys, ranges and intervals when analyzing which playing position to use.

1.3.D SUGGESTION: Have students perform the pieces which have been analyzed in Suggestions 1.3.A and 1.3.B.

2. ADVANCED RHYTHMS

2.1 THE STUDENT WILL DEMONSTRATE THE ABILITY TO PERFORM MELODIES COMPOSED OF DOTTED EIGHTH NOTE/SIXTEENTH NOTE RHYTHMS. (2)

2.1.A SUGGESTION: Isolate eighth note/sixteenth note rhythms and have students clap, count and sing the rhythms.

- 2.1.B SUGGESTION: After clapping, counting and singing rhythms, have students play the rhythms.
- 2.1.C SUGGESTION: Using an echoing method, play and have students echo assigned rhythms.
- 2.1.D SUGGESTION: Have students perform a study or composition which contains the practiced rhythms used in Suggestions 2.1.A through 2.1.C.
- 2.1.E TECHNOLOGY SUGGESTION: Repeat Suggestion 2.1.D and have students perform with a metronome, electronic drummer or play-along accompaniment.

**2.2 THE STUDENT WILL DEMONSTRATE THE ABILITY TO PERFORM EIGHTH NOTE AND SIXTEENTH NOTE TRIPLETS.
(2)**

- 2.2.A SUGGESTION: Isolate triplets and have students clap, count and sing the rhythms.
- 2.2.B SUGGESTION: After clapping, counting and singing rhythms, have students play the rhythms.
- 2.2.C SUGGESTION: Using an echoing method, play and have students echo assigned rhythms.
- 2.2.D SUGGESTION: Have students perform a study or composition which contains the practiced rhythms in Suggestions 2.2.A through 2.2.C.
- 2.2.E TECHNOLOGY SUGGESTION: Repeat Suggestion 2.2.D and have students perform with a metronome, electronic drummer or play-along accompaniment.

**2.3 THE STUDENT WILL PLAY IN ADVANCED TIME SIGNATURES LIKE 9/8, 12/8, 5/4 AND CUT TIME.
(2)**

- 2.3.A SUGGESTION: Review simple duple and triple meters.
- 2.3.B SUGGESTION: Demonstrate a 9/8 piece by placing emphasis on the strong beats (1,4 and 7) to maintain a steady pulse.
- 2.3.C SUGGESTION: Have students perform studies or compositions which contain advanced time signatures by first starting at moderate tempos and gradually increasing the tempos as pieces are repeated.
- 2.3.D TECHNOLOGY SUGGESTION: Repeat Suggestion 2.3.C and have students perform with a metronome, electronic drummer or play-along accompaniment.
- 2.3.E TECHNOLOGY SUGGESTION: Have students listen to recorded samples of compositions containing advanced time signature.

**3. SINGLE NOTES
(3)**

**3.1 THE STUDENT WILL PERFORM MELODIC LINES UP TO FOUR SHARPS AND THREE FLATS INCLUDING RELATIVE MINOR KEYS.
(1,3)**

- 3.1.A SUGGESTION: Review the keys of G, D, and A and introduce the note G# and the key of E.
- 3.1.B SUGGESTION: Have students perform studies or compositions in the keys of E and C# minor.
- 3.1.C SUGGESTION: Review the keys of F and Bb and introduce the note Ab and the key of Eb.
- 3.1.D SUGGESTION: Have students perform studies or compositions in the keys of Eb and C minor.
- 3.1.E TECHNOLOGY SUGGESTION: Repeat Suggestion 3.1.D and have students perform with a metronome, electronic drummer or play-along accompaniment.

**3.2 THE STUDENT WILL PERFORM MAJOR, NATURAL MINOR, HARMONIC MINOR AND MELODIC MINOR SCALES IN EVERY KEY.
(1,3)**

- 3.2.A SUGGESTION: Demonstrate playing a moveable scale shape for a major scale and have the students play the movable scale shape in every key.
- 3.2.B SUGGESTION: Discuss the differences of the three types of minor scales and discuss the music theory associated with each scale.
- 3.2.C SUGGESTION: Demonstrate playing a moveable scale shape for each of the three types of minor scales and have students play the moveable minor scale shapes in every key.
- 3.2.D SUGGESTION: Discuss the chords that correspond with each of the three types of minor scales.
- 3.2.E SUGGESTION: Have students play a major chord followed by the corresponding major scale.
- 3.2.F SUGGESTION: Have students play a minor chord followed by the corresponding minor scale.
- 3.2.G SUGGESTION: Have students play all major chords and major scales through the cycle of fifths.
- 3.2.H SUGGESTION: Have students play all minor chords and minor scales through the cycle of fifths.
- 3.2.I TECHNOLOGY SUGGESTION: Repeat Suggestions 3.2.G and 3.2.H and have students perform with a metronome, electronic drummer or play-along accompaniment.

4. CHORDS (1,2,3,4,5,6,7)

**4.1 THE STUDENT WILL PERFORM AUGMENTED AND DIMINISHED CHORDS IN EVERY KEY.
(1,4)**

- 4.1.A SUGGESTION: Demonstrate playing a moveable augmented chord form in every key.
- 4.1.B SUGGESTION: Discuss the music theory related to the augmented chord including the function, frequency of use and a typical chord progression.
- 4.1.C SUGGESTION: Have students perform the moveable augmented chord in every key.
- 4.1.D SUGGESTION: Demonstrate playing a moveable diminished chord form in every key.

- 4.1.E SUGGESTION: Discuss the music theory related to the diminished chord including the function, frequency of use and role in a typical chord progression.
- 4.1.F SUGGESTION: Have students perform the moveable diminished chord in every key.
- 4.1.G SUGGESTION: Have students strum and sing music which contains the augmented and diminished chords.
- 4.1.H SUGGESTION: Have students compose chord progressions using diminished and augmented chords.
- 4.1.I TECHNOLOGY SUGGESTION: Repeat Suggestions 4.1.F and 4.1.G and have students perform with a metronome, electronic drummer or play-along accompaniment.

**4.2 THE STUDENT WILL PERFORM MAJOR SIXTHS, MINOR SIXTHS, THIRTEENTHS AND SUSPENDED CHORDS IN EVERY KEY USING MOVEABLE FORMS.
(1,4)**

- 4.2.A SUGGESTION: Demonstrate playing a moveable major sixth chord form in every key.
- 4.2.B SUGGESTION: Discuss the music theory related to the major sixth chord including the function, frequency of use and role in a typical chord progression.
- 4.2.C SUGGESTION: Have students perform the moveable major sixth chord in every key.
- 4.2.D SUGGESTION: Have students strum and sing music which contains major sixth chords.
- 4.2.E SUGGESTION: Have students compose chord progressions using major sixth chords.
- 4.2.F SUGGESTION: Repeat Suggestions 4.2.A through 4.2.E for the minor sixths, thirteenth and suspended chords.
- 4.2.G SUGGESTION: Discuss the scales as they relate to the major sixths, minor sixths, thirteenth and suspended chords.
- 4.2.H SUGGESTION: Have students play these new chords followed by the corresponding scales.
- 4.2.I TECHNOLOGY SUGGESTION: Repeat Suggestion 4.2.H and have students perform with a metronome, electronic drummer or play-along accompaniment.

5. RIGHT-HAND TECHNIQUES

**5.1 THE STUDENT WILL PERFORM TWO NOTES SIMULTANEOUSLY USING INTERVALS OF THIRDS, SIXTHS AND OCTAVES
(5)**

- 5.1.A SUGGESTION: Demonstrate playing a scale harmonized in thirds using first a pick and then right-hand finger-picking style. Have students play a scale harmonized in thirds using first a pick and then right-hand finger-picking style.
- 5.1.B SUGGESTION: Have students perform studies or compositions which contain melodies harmonized in thirds.

- 5.1.C SUGGESTION: Demonstrate playing a scale harmonized in sixths using the right-hand finger-picking style. Have students play a scale harmonized in sixths using the right-hand finger-picking style.
- 5.1.D SUGGESTION: Have students perform studies or compositions which contain melodies harmonized in sixths.
- 5.1.E SUGGESTION: Demonstrate playing a scale harmonized in octaves the right-hand finger-picking style.
- 5.1.F SUGGESTION: Have students play a scale harmonized in octaves using the right-hand finger-picking style.
- 5.1.G SUGGESTION: Have students perform studies or compositions which contain melodies harmonized in third octaves.
- 5.1.H TECHNOLOGY SUGGESTION: Play recordings of guitar literature using harmonized in thirds and/or sixths.
- 5.2 THE STUDENT WILL DEMONSTRATE THE ABILITY TO PERFORM ADVANCED-LEVEL CHORD ARPEGGIOS USING P-I-M-A.
(5)**
- 5.2.A SUGGESTION: Have students perform eight beats of an open C chord followed by eight beats of an open G7 chord using each of the following right-hand combinations:
p-i-m-a
p-i-a-m
p-m-i-a
p-m-a-i
p-a-m-i
p-a-i-m
- 5.2.B TECHNOLOGY SUGGESTION: Repeat Suggestion 5.2.A and have students perform with a metronome, electronic drummer or play-along accompaniment.
- 5.2.C SUGGESTION: Have students perform studies or compositions which are comprised of eighth note arpeggios.
- 5.2.D SUGGESTION: Have students accompany their singing using a p-m-i-a right-hand pattern.
- 5.2.E SUGGESTION: Have students perform studies from a method book which focuses primarily on right-hand technique.
- 5.2.F TECHNOLOGY SUGGESTION: Have students listen to recordings of guitar literature composed primarily of arpeggios.
- 5.3 THE STUDENT WILL DEMONSTRATE THE ABILITY TO PERFORM ADVANCED-LEVEL SYNCOPATED RHYTHMS.
(2,5)**
- 5.3.A SUGGESTION: Have students perform songs which contain advanced-level syncopated rhythms.
- 5.3.B SUGGESTION: Using an echoing method, play and have students echo syncopated rhythms.

5.3.C SUGGESTION: Have students accompany their singing by strumming chords.

5.3.D TECHNOLOGY SUGGESTION: Repeat Suggestions 5.3.A and 5.3.C and have students perform with a metronome, electronic drummer or play-along accompaniment.

**5.4 THE STUDENT WILL DEMONSTRATE ADVANCED FACILITIES IN BOTH FLAT PICKING AND FINGER PICKING TECHNIQUES.
(5)**

5.4.A SUGGESTION: Have students perform a single note study first using a pick and again using the p-i-m-a finger picking style.

5.4.B SUGGESTION: Have students perform a song by first strumming the chords and then again using the finger picking style.

6. ORNAMENTATIONS

**6.1 THE STUDENT WILL DEMONSTRATE THE ABILITY TO RECOGNIZE AND INTERPRET STANDARD ORNAMENTATIONS ASSOCIATED WITH THE GUITAR.
(6)**

6.1.A SUGGESTION: Discuss the significance of ornamentations and have students listen to guitar music which incorporates various ornamentations.

6.1.B SUGGESTION: Demonstrate the techniques which are necessary to perform various ornamentations.

6.1.C SUGGESTION: Have students define and differentiate from the following ornamentations:

- a. slides
- b. slurs
- c. hammers
- d. pull-offs
- e. trills
- f. string bending

7. ARTICULATIONS

**7.1 THE STUDENT WILL DEMONSTRATE THE ABILITY TO RECOGNIZE AND INTERPRET STANDARD ARTICULATIONS.
(7)**

7.1.A SUGGESTION: Discuss the significance of standard articulations and have students create a list of articulations with definitions.

Examples:

- a. up stroke
- b. down stroke
- c. staccato

- d. legato
- e. accent
- f. accent and staccato
- g. fast arpeggio
- h. slow arpeggio

7.1.B SUGGESTION: Demonstrate articulations by first playing a piece of music without any articulations followed by playing the same piece with articulations.

7.1.C SUGGESTION: Isolate each articulation, name it, define it and demonstrate it through playing.

7.1.D SUGGESTION: Use an echoing method, play and have students echo the playing as various articulations are performed.

7.1.E TECHNOLOGY SUGGESTION: Have students listen to recorded examples of articulations.

8. STYLES AND HISTORY

8.1 THE STUDENT WILL DEMONSTRATE THE ABILITY TO INTERPRET AND PERFORM EIGHTH NOTES IN THE TRADITIONAL JAZZ SWING STYLE. (1,2,3,7,8)

8.1.A SUGGESTION: Demonstrate by playing an eighth note study first with straight eighth notes and again using swing eighth notes.

8.1.B SUGGESTION: Using an echoing method, play one measure of eighth notes using the swing style and have students echo the style.

8.1.C SUGGESTION: Have students perform several pieces of music in the swing style.

8.1.D TECHNOLOGY SUGGESTION: Repeat Suggestion 8.1.C and have students perform with a metronome, electronic drummer or play-along accompaniment.

8.1.E TECHNOLOGY SUGGESTION: Have students listen to recorded samples of the swing jazz style.

8.2 THE STUDENT WILL EXPLAIN THE HISTORICAL SIGNIFICANCE OF SWING AND OTHER JAZZ STYLES. (8)

8.2.A TECHNOLOGY SUGGESTION: Play recordings which demonstrate the significant eras of jazz development since 1865 and discuss each era outlining the qualities which separate one era from another.

8.2.B SUGGESTION: Discuss the parallel development of the classical guitar and the jazz guitar during the twentieth century.

8.2.C TECHNOLOGY SUGGESTION: Have students learn the names of significant guitarists from each of the jazz eras and listen to sample recordings of each.

8.2.D SUGGESTION: Have students select significant jazz guitarists. Have each student write a biographical research paper stating the significant contributions made to jazz.

**8.3 THE STUDENT WILL EVALUATE WHEN SWING EIGHTH NOTES SHOULD BE PLAYED.
(1,2,3,7,8)**

- 8.3.A SUGGESTION: Discuss the styles of music which are appropriate to swing eighth notes.
- 8.3.B SUGGESTION: Have students perform several pieces of music in the straight style and again in the swing style making an evaluation after each performance.
- 8.3.C SUGGESTION: Select an ensemble arrangement which uses swing eighth notes and have students rehearse piece to performance level.
- 8.3.D TECHNOLOGY SUGGESTION: Repeat Suggestion 8.3.C and have students perform with a metronome, electronic drummer or play-along accompaniment.

9. SOLO LITERATURE

**9.1 THE STUDENT WILL PERFORM INTERMEDIATE-LEVEL SOLO GUITAR LITERATURE WITH TWO CONTRAPUNTAL VOICES.
(1,2,3,5,6,9)**

- 9.1.A TECHNOLOGY SUGGESTION: Have students listen to recordings of guitar duet music.
- 9.1.B SUGGESTION: Have students perform single-line duets playing both parts simultaneously.
- 9.1.C SUGGESTION: Have students perform early Renaissance and Baroque music selections which use two contrapuntal voices.

**9.2 THE STUDENT WILL RESEARCH BIOGRAPHICAL INFORMATION ABOUT COMPOSERS OF GUITAR LITERATURE AND THEIR HISTORICAL SIGNIFICANCE.
(9)**

- 9.2.A SUGGESTION: Discuss the major musical eras since 1600 and make a list of significant composers who have contributed to the literature of the lute and/or guitar.
- 9.2.B TECHNOLOGY SUGGESTION: Have students listen to recorded samples of guitar music from each of the major musical periods since 1600. Discuss the similarities and differences of each period as they relate to guitar literature.
- 9.2.C SUGGESTION: Have students select significant composers of guitar music. Have each student write a biographical research paper stating the significant contributions made to the development of guitar literature.

**9.3 THE STUDENT WILL DEMONSTRATE THE ABILITY TO ASSOCIATE SIGNIFICANT MUSICAL EVENTS ASSOCIATED WITH GUITAR TO WORLD HISTORY.
(9)**

- 9.3.A SUGGESTION: Have students create a time line for the nineteenth and twentieth centuries marking significant guitar events such as technical development, significant births, significant immigrations, and major world events. Examples of the time line may include the standardization of string length, the birth of Matteo Carcassi, the immigration of C.F. Martin, and the Civil War.

- 9.3.B SUGGESTION: Select a musical piece and have students associate the composer with major events of world history.
- 9.3.C SUGGESTION: Compile biographies of musical composers whose music is currently being performed in class.
- 9.3.D TECHNOLOGY SUGGESTION: Have students research the Internet for biographies of composers.

10. ENSEMBLE

10.1 THE STUDENT WILL PERFORM INTERMEDIATE-LEVEL DUET GUITAR LITERATURE. (1,2,3,5,6,7,10)

- 10.1.A SUGGESTION: Number each member in the class as a "one" or "two" and have the "ones" play the first part and the "twos" play the second part of a duet simultaneously as a class.
- 10.1.B SUGGESTION: Repeat Suggestion 10.1.A and have the "ones" play the second part and the "twos" play the first part.
- 10.1.C SUGGESTION: Divide the class into pairs and have the first pair play the first four measures of a duet, followed by the second pair playing the next four measures, and so on in a round robin style.
- 10.1.D TECHNOLOGY SUGGESTION: Repeat Suggestions 10.1.A through 10.1.C and have students perform with a metronome, electronic drummer or play-along accompaniment.
- 10.1.E SUGGESTION: Divide the class into pairs and have each pair perform a duet in front of the class.

10.2 THE STUDENT WILL PERFORM INTERMEDIATE-LEVEL TRIO AND QUARTET GUITAR LITERATURE. (1,2,3,5,6,7,10)

- 10.2.A SUGGESTION: Number each member in the class as a "one", "two", "three" or "four" to assign parts and have students play simultaneously as a class.
- 10.2.B SUGGESTION: Repeat Suggestion 10.2.A and rotate parts so each member of the class has the opportunity to play all of the parts of a trio or quartet.
- 10.2.C TECHNOLOGY SUGGESTION: Repeat Suggestions 10.2.A and 10.2.B and have students perform with a metronome, electronic drummer or play-along accompaniment.
- 10.2.D SUGGESTION: Divide the class into groups of three or four and have each group perform a trio or quartet in front of the class.
- 10.2.E SUGGESTION: Have students write a brief self-evaluation of their own performance following an assigned performance.

10.3 THE STUDENT WILL PERFORM INTERMEDIATE-LEVEL ENSEMBLE LITERATURE. (1,2,3,5,6,7,10)

- 10.3.A SUGGESTION: Have students perform a variety of styles of intermediate-level ensemble pieces.

- 10.3.B SUGGESTION: Have students perform intermediate-level ensemble music from a variety of historical periods.
- 10.3.C TECHNOLOGY SUGGESTION: Repeat Suggestions 10.3.A and 10.3.B and have students perform with a metronome, electronic drummer or play-along accompaniment.
- 10.3.D SUGGESTION: Have students perform in a mixed ensemble with vocals, instruments other than guitar, a chamber orchestra, etc.

11. CAREERS

11.1 THE STUDENT WILL EVALUATE CAREER OPPORTUNITIES RELATED TO GUITAR. (11)

- 11.1.A SUGGESTION: Invite guest speakers who are currently working in the field of music to discuss career opportunities with class.
- 11.1.B TECHNOLOGY SUGGESTION: Have students research the Internet for career opportunities related to music and specifically guitar.
- 11.1.C SUGGESTION: Have students compile a list of music career opportunities available in surrounding communities.
- 11.1.D TECHNOLOGY SUGGESTION: Have students research web sites of major music companies and specifically search for career opportunities. Have students compile a list of jobs and their requirements for major music companies.

SUGGESTED RESOURCES

BOOKS

- Bay, Mel. The New Mel Bay Modern Guitar Method Book 1. Pacific, MO: Mel Bay Publications, Inc., 1990
- Bay, Mel. The New Mel Bay Modern Guitar Method Book 2. Pacific, MO: Mel Bay Publications, 1990
- Bay, William and Christiansen, Mike. Mastering the Guitar, Class Method. Pacific, MO: Mel Bay Publications, Inc., 2000
- Casseus, Frantz. World's Favorite Selected Masterpieces for the Classic Guitar #56. Carlstadt, NJ: Ashley Publications, 1970
- Carulli, Ferdinando. Twelve Romances for Two Guitars Op 333-11. Milwaukee, WI: Belwin Mills Publishing Corporation, 1970
- Llobet, M. 25 Estudios by Matteo Carcassi Op. 60. Buenos Aires: Ricordi Americana, 1968
- Marsters, Nancy. Guitar Ensembles, Beginning Level. Tallahassee, FL: Class Guitar Resources--Nancy Lee Marsters, 1996
- Marsters, Nancy. H.O.T. Hands on Training, First Year Guitar. Tallahassee, FL: Class Guitar Resources--Nancy Lee Marsters, 1995
- MENC. Strategies for Teaching Middle-Level and High School Guitar. Reston, VA: Music Educators National Conference, 1998
- Noad, Frederick. Solo Guitar Playing: A Complete Course of Instruction in the Technique of Guitar Performance. Toronto, Ontario: Collier Books, 1968
- Noad, Frederick. Solo Guitar Playing: An Introduction to Technique and Repertoire for the Intermediate Guitarist. Toronto, Ontario: Collier Books, 1968
- O'Neal, Barry. Solos for the Guitar Player. New York, NY: G. Shirmer, 1989
- Parkening, Christopher. The Christopher Parkening Guitar Method, Vol. 1. Chicago, IL: Sherry-Brener, LTD of Madrid, 1998
- Rosenthal, Carl A. Clarinet Trios from Corelli to Beethoven. Milwaukee, WI: Edward B. Marks/Hal Leonard Corporation, 1947
- Schmid, Will. Beginning Guitar Superbook. Milwaukee, WI: Hal Leonard Corporation, 1996
- Schmid, Will. Contemporary Class Guitar Book 1. Milwaukee, WI: Hal Leonard Corporation, 1998
- Schmid, Will. Hal Leonard Guitar Method 1. Milwaukee, WI: Hal Leonard Corporation, 1977
- Schmid, Will. Hal Leonard Guitar Method 2. Milwaukee, WI: Hal Leonard Corporation, 1977
- Schmid, Will. Hal Leonard Guitar Method 3. Milwaukee, WI: Hal Leonard Corporation, 1977

- Segovai, Andres. Studies for the Guitar by Fernando Sor. Milwaukee, WI: Edward Marks/Belwin Mills/Hal Leonard Corporation, 1945
- Shear, Aaron. Guitar Note Speller. Miami, FL: Warner Bros. Publications, 1959
- Snyder, Jerry. Basic Instructor Guitar. Central Islip, NY: Charles Hansen Music and Books, 1978
- Snyder, Jerry. Guitar School, Method Book 1. Van Nuys, CA: Alfred Publishing Co., Inc., 1998
- Snyder, Jerry. Guitar School, Method Book 2. Van Nuys, CA: Alfred Publishing Co., Inc., 1999
- Stang, Aaron. Belwin's 21st Century Guitar Library, Guitar Method 1. Miami, Florida: Warner Bros. Publications Inc., 1993
- Stang, Aaron. Belwin's 21st Century Guitar Library, Guitar Method 2. Miami, Florida: Warner Bros. Publications Inc., 1994
- Stang, Aaron. Belwin's 21st Century Guitar Library, Guitar Method 3. Miami, Florida: Warner Bros. Publications Inc., 1996
- Welch, Leo and Marsters, Nancy. H.O.T. Hands on Training, Second Year Guitar. Tallahassee, FL: Class Guitar Resources-- Leo Welch and Nancy Lee Marsters. 1992
- Whistler, Harvey S. and Hammond, Herman A. Selected Duets for Violin Volume II. Milwaukee, WI: Rubank/Hal Leonard Corporation, 1954
- Vinson, Harvey. World's Favorite Solos for Classic Guitar #43. Carlstadt, NJ: Ashley Publications, 1966
- Voxman, H. Ensemble Classics for Clarinet Quartet. Miami, FL: Rubank, Inc., 1962

VIDEOS

- Guitar Basics: A Sensational New Instructional Guitar Video for all Ages Vol 1. 65 minutes, Scottsdale, AZ: Teacher's Video Co.
- Guitar Basics: A Sensational New Instructional Guitar Video for all Ages Vol 2. 100 minutes, Scottsdale, AZ: Teacher's Video Co.
- Guitarra: A Musical Journey through Spain with Julian Bream and the Chamber Orchestra of Europe Conducted by Sir Charles Grove. 205 minutes, Scottsdale, AZ: Teacher's Video Co.
- Hollywood Inside Out: The Music Industry. 40 minutes, Scottsdale, AZ: Teacher's Video Co.
- How to Succeed in the Music Business Without Selling Your Soul. 120 minutes, Scottsdale, AZ: Teacher's Video Co.
- Intermediate Guitar. 60 minutes, Scottsdale, AZ: Teacher's Video Co.
- The Musician's Guide to the Music Business. 64 minutes, Scottsdale, AZ: Teacher's Video Co.

The Segovia Legacy: A Tribute to the Memory and Artistry of Andre Segovia. 60 minutes, Scottsdale, AZ: Teacher's Video Co.

SOFTWARE

Music Time. Half Moon Bay, CA: Passport, A G-Vox Company, 1998

Band-in-a-Box. Half Moon Bay, CA: Passport, A G-Vox Company, 1995

WEBSITES

<http://www.chordmelody.com/>

<http://guitarfoundation.org>

<http://www.guitarplayer.com>

<http://www.guitaronemage.com>

<http://guitarweb.music.duq.edu/gen/unplug.html>

<http://www.guitarworld.com>

<http://home1.swipnet.se/~w-39526/gitbibl.html>

<http://www.jazzbooks.com>

<http://www.melbay.com>

http://menc.org/music_classes/guitar/gamaap.html

<http://nde.state.nv.us/>

<http://www.whotenote.com/>

PLAY-ALONG COMPACT DISKS

Aebersold, Jamey. Vol. 1 Jazz: How to Play and Improvise. New Albany, IN: Jamey Aebersold Jazz, Inc.

Aebersold, Jamey. Vol. 2 Jazz: Nothin' But Blues. New Albany, IN: Jamey Aebersold Jazz, Inc.

Aebersold, Jamey. Vol. 3 II/V7/I Progression. New Albany, IN: Jamey Aebersold Jazz, Inc.