

## CLASS GUITAR CURRICULUM STANDARDS Grades 9-12

### Standard 1.0 Singing

Students will sing, alone and with others, a varied repertoire of music.

### Course Level Expectations (CLEs)

The student will

- 1.1 Demonstrate an understanding of basic elements of vocal technique by singing major/minor scales and familiar songs (e.g., folk tunes)
- 1.2 Employ basic vocal technique and aural skills to sing familiar songs with simple guitar accompaniment patterns

### Checks for Understanding

- 1.1 Echo, in groups, simple melodic patterns provided by instructor.  
Echo, individually, simple melodic patterns provided by instructor.  
Sing given major and/or minor scales, individually and/or in groups, with accurate pitch and rhythm.  
Sing familiar songs, individually and/or in groups, with accurate pitch, rhythm, and expression.
- 1.2 Sing familiar songs, individually and/or in groups, with accurate pitch, rhythm, and expression with accompaniment provided by the instructor.  
Sing familiar songs, individually and/or in groups, with accurate pitch, rhythm, and expression while performing simple accompaniment on guitar.

### Student Performance Indicators (SPIs)

The student is able to

- 1.1.1 Identify the basic elements of proper vocal technique.
- 1.1.2 Demonstrate proper vocal technique while singing in groups, in unison.
- 1.1.3 Demonstrate proper vocal technique while singing familiar songs and select major/minor scales individually.
- 1.1.4 Demonstrate proper vocal technique while singing familiar songs in groups, in unison and harmony.
- 1.2.1 Sing, in unison, familiar songs with accompaniment provided by instructor.
- 1.2.2 Sing, in harmony, familiar songs with accompaniment provided by instructor.
- 1.2.3 Sing, individually, familiar songs while playing simple accompaniment on guitar.

- 1.2.4 Sing, in groups, in unison and harmony, familiar songs while playing simple accompaniment on guitar.

## Standard 2.0 Performing

Students will perform on instruments, alone and with others, a varied repertoire of music.

## Course Level Expectations (CLEs)

The student will

- 2.1 Demonstrate proper guitar technique: posture, hand position, and appropriate fingering choices.
- 2.2 Perform with expression and technical accuracy a large and varied repertoire of guitar literature with some pieces memorized.
- 2.3 Demonstrate well-developed ensemble skills through performance in large and small ensembles.

## Checks for Understanding

- 2.1 Demonstrate appropriate playing position: posture, holding instrument, left and right hand position.  
Perform given solo guitar pieces with correct classical guitar technique (e.g., Carcassi Guitar Method).  
Perform given ensemble guitar pieces with correct guitar technique appropriate to style of piece.
- 2.2 Perform, accurately, select major scales in a solo setting.  
Perform, accurately, given solo guitar pieces with expression and correct classical guitar technique.  
Perform given chord progressions with stylistically appropriate voicing.
- 2.3 Perform, accurately, given guitar ensemble pieces with expression and correct classical guitar technique at appropriate level as determined by the instructor.

## Student Performance Indicators (SPIs)

The student is able to

- 2.1.1 Perform, accurately, select scales and left hand position exercises demonstrating proper guitar technique.
- 2.1.2 Perform, accurately, select scales and arpeggios in various rhythms, alone and in ensemble, demonstrating proper guitar technique.
- 2.1.3 Perform guitar chord sight-reading drills, alone and in ensemble, demonstrating proper guitar technique.

2.1.4 Perform, accurately, select solo and ensemble pieces demonstrating proper guitar technique.

2.2.1 Perform, accurately, solo pieces at difficulty level of 1-2.

2.2.2 Perform, accurately, solo pieces at difficulty level of 3-4.

2.2.3 Perform, accurately, solo pieces at difficulty level of 4-5.

2.2.4 Perform, accurately, solo pieces at difficulty level of 5-6.

2.3.1 Perform, accurately, ensemble pieces at difficulty level of 1-2.

2.3.2 Perform, accurately, ensemble pieces at difficulty level of 3-4.

2.3.3 Perform, accurately, ensemble pieces at difficulty level of 4-5.

2.3.4 Perform, accurately, ensemble pieces at difficulty level of 5-6.

### Standard 3.0 Improvising

Students will improvise melodies, variations, and accompaniments.

#### Course Level Expectations (CLEs)

The student will

3.1 Improvise simple melodies over a given chord progression.

3.2 Improvise rhythmic or melodic variations on a given melody.

3.3 Improvise simple chord accompaniments for given melodies.

#### Checks for Understanding

3.1 Improvise a simple eight-measure solo, following specific guidelines (e.g., starting and ending the solo on the tonic), over select primary chords provided by instructor.

Improvise a simple eight-measure solo, following specific guidelines, over select chord progressions provided by instructor.

Improvise a simple sixteen-measure solo, following specific guidelines, over select primary chords provided by instructor.

Improvise a solo based on Mixolydian scales over dominant 7 chords (I, IV, V) found in a twelve-bar blues progression.

3.2 Improvise an eight-measure rhythmic and/or melodic variation of a given melodic pattern.

Improvise a sixteen-measure rhythmic and melodic variation of a given melodic pattern.

Improvise a rhythmic variation over simple chord progressions (e.g., employing the technique of anticipation and retardation).

3.3 Improvise an eight-measure accompaniment using primary chords for a given melodic pattern in select keys and meters.

Improvise a sixteen-measure accompaniment using primary chords for a given melodic pattern in select keys and meters.

Improvise a I, IV, V chord accompaniment employing chord substitution (e.g., II minor for the IV chord).

Improvise a I, IV, V chord accompaniment employing chord substitution (e.g., III minor or VI minor for the I chord).

### Student Performance Indicators (SPIs)

The student is able to

- 3.1.1 Improvise a simple eight-measure solo, following specific guidelines (e.g., starting and ending the solo on the tonic), in the keys of C and G in 4/4 time.
- 3.1.2 Improvise a sixteen-measure melody over primary and dominant 7 chord progressions in the major keys of C, G, A, D, and E in 4/4 and 3/4 meter.
- 3.1.3 Improvise a sixteen-measure melody over primary and dominant 7 chord progressions in the major keys of C, G, A, D, E, F, and Bb in 4/4, 3/4, and compound meter.
- 3.1.4 Improvise a melody employing the Mixolydian scale over the dominant 7 chords found in a twelve-12bar blues (I,IV,I,I/ IV,IV,I,I/ V,IV,I,I).
  
- 3.2.1 Improvise an eight-measure rhythmic and melodic variation over primary chord progression in the keys of C and G in 4/4 meter.
- 3.2.2 Improvise a sixteen-measure rhythmic and melodic variation over primary chord progression in the keys of C, G, A, D, and E in 4/4 and 3/4 meter.
- 3.2.3 Improvise a sixteen-measure rhythmic and melodic variation over primary chord progression in the keys of C, G, A, D, E, F, and Bb in 4/4, 3/4, and compound meter.
- 3.2.4 Improvise a rhythmic variation over a simple chord progression (e.g., employ anticipation/retardation technique).
  
- 3.3.1 Improvise an eight-measure accompaniment over a given melody in the major keys of C and G in 4/4 meter.
- 3.3.2 Improvise a sixteen-measure accompaniment over a given melody in the major keys of C, G, A, D, and E in 4/4 and 3/4 meter.
- 3.3.3 Improvise a I, IV, V chord accompaniment employing chord substitution (e.g., II minor for IV chord).
- 3.3.4 Improvise a I, IV, V chord accompaniment employing chord substitution (e.g., III minor or VI minor for the I chord).

### Standard 4.0 Composing

Students will compose and arrange music within specified guidelines.

### Course Level Expectations (CLEs)

The student will

- 4.1 Compose guitar music within specified guidelines, using technology when available.
- 4.2 Arrange and transpose various guitar pieces within specified guidelines, using technology when available.

### Checks for Understanding

- 4.1 Compose a simple four-measure melody, following specific guidelines, in select major keys, in 4/4 meter.  
Compose a simple eight-measure melody, following specific guidelines, in select major keys, in 4/4 and/or 3/4 meter.  
Compose a simple eight-measure chord progression, in chord melody style, in select major keys, in 4/4 and/or 3/4 meter.  
Compose a blues guitar solo over a twelve-bar blues chord progression employing the blues scale beginning on the tonic of the key chosen.
- 4.2 Arrange, for guitar, a given simple eight-measure instrumental solo piece.  
Transpose a simple guitar solo and chord progression in select keys  
Arrange and transpose, for guitar, a simple sixteen-measure instrumental solo piece in a select style and key.  
Transpose a blues guitar solo over a twelve-bar blues chord progression.

### Student Performance Indicators (SPIs)

The student is able to

- 4.1.1 Compose simple four-measure melodies, following specified guidelines, in select major keys, in 4/4 meter.
- 4.1.2 Compose simple eight-measure melodies, following specified guidelines, in select major keys, in 4/4 and 3/4 meter.
- 4.1.3 Compose simple eight-measure chord progressions, in chord melody style, in select major and minor keys, in 4/4 and 3/4 meter.
- 4.1.4 Compose a blues guitar solo over a twelve-bar blues chord progression employing the blues scale beginning on the tonic of the key chosen.
- 4.2.1 Arrange, for guitar, given simple eight-measure instrumental solo pieces in a variety of styles and keys.
- 4.2.2 Transpose simple guitar solos and chord progressions in various keys.
- 4.2.3 Arrange and transpose, for guitar, simple sixteen-measure instrumental solo pieces in a variety of styles and keys.
- 4.2.4 Transpose a blues guitar solo over a twelve-bar blues chord progression.

### Standard 5.0 Reading and Notating

Students will read and notate music.

## Course Level Expectations (CLEs)

The student will

- 5.1 Demonstrate the ability to read and notate music by identifying and defining standard notational symbols.
- 5.2 Accurately sight-read select guitar music at various levels of difficulty.

## Checks for Understanding

- 5.1 Read and notate treble clef, bass clef, simple rhythmic patterns, and simple musical terms.  
Read and notate key signatures, ledger lines, complex rhythmic patterns, and common symbols.  
Read chord progressions in individual performance.  
Demonstrate the ability to read chord progressions on guitar in individual or group performance.
- 5.2 Sight-read level 1 or 2 melodies and chord progressions in a given key.  
Sight-read level 3 or 4 melodies and chord progressions in a given key.  
Sight-read level 4 or 5 melodies and chord progressions in a given key.  
Sight-read level 5 or 6 melodies and chord progressions in a given key.

## Student Performance Indicators (SPIs)

Student is able to

- 5.1.1 Demonstrate the ability to read and notate treble clef, bass clef, simple rhythmic patterns, and simple musical terms.
- 5.1.2 Demonstrate the ability to read and notate key signatures, ledger lines, complex rhythmic patterns, and common symbols.
- 5.1.3 Demonstrate the ability to read chord progressions in individual performance.
- 5.1.4 Demonstrate the ability to read chord progressions on guitar in individual or group performance.
- 5.2.1 Sight-read level 1 or 2 melodies and chord progressions in a variety of keys.
- 5.2.2 Sight-read level 3 or 4 melodies and chord progressions in a variety of keys.
- 5.2.3 Sight-read level 4 or 5 melodies and chord progressions in a variety of keys.
- 5.2.4 Sight-read level 5 or 6 melodies and chord progressions in a variety of keys.

## Standard 6.0 Listening and Analyzing

Students will listen to, analyze, and describe music.

## Course Level Expectations (CLEs)

The student will

- 6.1 Listen to and analyze a varied repertoire of Renaissance, Baroque, Classical, and Contemporary guitar music, describing the specific musical characteristics of each period and genre.
- 6.2 Listen to and analyze the uses of musical elements in a varied repertoire of exemplary works from each musical period, identifying and describing what makes the works unique, interesting, and expressive.

## Checks for Understanding

- 6.1 Describe, verbally, the form heard in given listening examples of Renaissance, Baroque, Classical, Romantic and/or contemporary guitar music.  
Describe, verbally, the style heard in given listening examples of Renaissance, Baroque, Classical, Romantic and/or contemporary guitar music.  
Describe, verbally, specific musical elements heard in given listening examples of Renaissance, Baroque, Classical, Romantic and/or contemporary guitar music.  
Describe, verbally, compositional characteristics of the composers of given listening examples from guitar music.

Write an analysis of the form heard in given listening examples of Renaissance, Baroque, Classical, Romantic and/or contemporary guitar music.

Write an analysis of the style heard in given listening examples of Renaissance, Baroque, Classical, Romantic and/or contemporary guitar music.

Write an analysis of specific musical elements heard in given listening examples of Renaissance, Baroque, Classical, Romantic and/or contemporary guitar music.

Write an analysis of the compositional characteristics of the composers of given listening examples from guitar music.

- 6.2 Listen to guitar music of a significant composer from a given musical period and provide a verbal assessment of musical elements that make it unique, interesting and expressive (e.g., tempo, dynamics, phrasing, style).  
Listen to guitar music of a significant composer from a given musical genre and provide a verbal assessment of musical elements that make it unique, interesting and expressive (e.g., tempo, dynamics, phrasing, style).

Listen to guitar music of a significant composer from a given musical period and provide a written assessment of musical elements that make it unique, interesting and expressive (e.g., tempo, dynamics, phrasing, style).

Listen to guitar music of a significant composer from a given musical genre and provide a written assessment of musical elements that make it unique, interesting and expressive (e.g., tempo, dynamics, phrasing, style).

## Student Performance Indicators (SPIs)

The student is able to

- 6.1.1 Identify various musical genres and name specific characteristics of each genre.
- 6.1.2 Listen to and identify specific stylistic traits in guitar music related to each musical period.
- 6.1.3 Compare and contrast musical elements (e.g., form, phrasing, dynamics) of each musical period
- 6.1.4 Analyze a work of music, labeling harmonic structure, form, and dynamic changes.
  
- 6.2.1 Identify specific musical elements in given listening examples, recorded and live performances, and describe how they create expressiveness and interest.
- 6.2.2 Provide verbal and written assessments of guitar music from various musical periods citing specific musical elements that make it unique, interesting and expressive (e.g., tempo, dynamics, phrasing, style).
- 6.2.3 Listen to guitar music of significant composers from various musical periods and genres and provide a verbal assessment of musical elements that make it unique, interesting and expressive (e.g., tempo, dynamics, phrasing, style).
- 6.2.4 Listen to guitar music of significant composers from various musical periods and genres and provide a written assessment of musical elements that make it unique, interesting and expressive.

## Standard 7.0 Evaluating

Students will evaluate music and music performances.

### Course Level Expectations (CLEs)

The student will

- 7.1 Develop and apply specific criteria related to accuracy, technical difficulty, and interpretation to critically evaluate compositions, arrangements, performances of others, and personal performances.
- 7.2 Evaluate guitar performances (of others and personal) in terms of aesthetic quality and explain the musical elements used to evoke feelings and emotions.

### Checks for Understanding

- 7.1 Identify criteria for evaluating a guitar composition or arrangement  
Develop specific criteria for evaluating a guitar composition or arrangement.  
Critique a given guitar composition or arrangement using student developed criteria.  
Identify methods for evaluating accuracy and interpretation of performances.  
Develop specific criteria for evaluating accuracy and interpretation of performances.  
Critique a given performance for accuracy and interpretation using the student developed criteria.

Evaluate a given guitar performance, identifying basic musical elements such as form, tempo, and dynamics.

Write an assessment of the use of specific musical elements in a given guitar performance (e.g., form, tempo, dynamics, articulation, style, musical period).

- 7.2 Evaluate a given guitar performance, identifying expressive elements that are employed by the performer (e.g., tempo, dynamics, phrasing).  
Provide a written assessment of how a given guitar performance uses musical elements such as dynamics, tempo and articulation to evoke feelings and emotions.  
Critique a video or sound recording of a personal performance and evaluate performance based on proper technique and musical elements.  
Critique a video or sound recording of a personal performance and evaluate performance in terms of aesthetic qualities.  
Compare the expressive quality and technique in a personal performance to an exemplary recorded performance of the same guitar piece.

### Student Performance Indicators (SPIs)

Student is able to

- 7.1.1 Develop and apply specific methods for evaluating guitar compositions and performances.
- 7.1.2 Listen to and evaluate guitar compositions and performances, identifying basic musical elements such as form, tempo, and dynamics.
- 7.1.3 Listen to and evaluate guitar performances, and develop criteria with which to assess performances.
- 7.1.4 Listen to and evaluate guitar performances including a written assessment of the musical elements of the performance, identifying the form, tempo, dynamics, articulation, style, and musical period.
- 7.2.1 Evaluate guitar performances (of others and personal) including a written assessment of how musical elements were used to form opinions about the performances.
- 7.2.2 Listen to and assess guitar performances differentiating between subjective and objective components of the performances.
- 7.2.3 Assess videos or sound recordings of personal performances and evaluate performances based on proper technique and musical elements.
- 7.2.4 Assess videos or sound recordings of personal performances and evaluate performances in terms of aesthetic qualities.

### Standard 8.0 Interdisciplinary Connections

Students will understand relationships between music, the other arts, and disciplines outside the arts.

### Course Level Expectations (CLEs)

The student will

- 8.1 Compare and contrast how guitar music relates to other disciplines within the arts.
- 8.2 Evaluate how guitar music and other disciplines outside of the arts are related.

Checks for Understanding

- 8.1 Provide a verbal and/or written assessment of how a guitar piece from a given musical period relates/connects to another discipline within the arts of that same historical period (e.g., Debussy's *Sunken Cathedral*, or any Debussy Prelude, and paintings by Monet).
- 8.2 Provide a verbal and/or written assessment of how a guitar piece from a given musical period relates/connects to an academic discipline outside the arts of that same historical period (e.g., Joplin's *Maple Leaf Rag*, or any of Joplin's ragtime music, and the American culture of the 1920's).

Student Performance Indicators (SPIs)

Student is able to

- 8.1.1 Evaluate the relationship between guitar music and significant contributions in other arts disciplines.
- 8.1.2 Compare and contrast guitar music to other arts disciplines.
- 8.1.3 Trace one music element and its use within one or more other arts disciplines.
- 8.1.4 Evaluate how guitar music and other arts disciplines influence each other from past to present.
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- 8.2.1 Evaluate the relationship between guitar music and significant contributions in academic disciplines outside the arts.
- 8.2.2 Compare and contrast guitar music to academic disciplines outside the arts.
- 8.2.3 Trace one music element and its use within one or more disciplines outside the arts.
- 8.2.4 Evaluate how guitar music and academic disciplines outside the arts influence each other from past to present.

Standard 9.0 Historical and Cultural Relationships

Students will understand music in relation to history and culture.

Course Level Expectations (CLEs)

The student will

- 9.1 Evaluate examples of guitar music by genre, historical period, and culture.
- 9.2 Compare and contrast genres of guitar music, and the guitarist and composers associated with each genre, within specified historical periods and cultures.

## Checks for Understanding

- 9.1 Identify distinguishing characteristics of a given music genre, including instrumentation and style.  
Identify distinguishing characteristics of a given historical period, including significant composers and exemplary works, as they pertain to guitar.  
Analyze and describe a selected guitar selection from a given historical period.  
Analyze and describe a selected guitar selection from a given culture.  
Discuss the cultural and economic impact of a given historical event on musicians and ensembles throughout Western history (i.e., American big bands becoming quartets and quintets in mid-twentieth century).  
Identify various ways in which culture influences music.  
Identify a specific culture and its representative music.
- 9.2 Compare and contrast, verbally, guitar music and composers in a given musical period.  
Compare and contrast, in writing, guitar music and composers in a given musical period.

## Student Performance Indicators (SPIs)

Student is able to

- 9.1.1 Listen to and identify the style and genre of simple guitar compositions.  
9.1.2 Compare and contrast the musical characteristics of guitar compositions from various cultures.  
9.1.3 Listen to various guitar compositions of major composers from given musical periods and identify characteristics of the period and major style components.  
9.1.4 Analyze and describe musical selections from given cultures and historical periods.
- 9.2.1 Compare and contrast the style and genre of simple guitar compositions.  
9.2.2 Compare and contrast the style and genre of guitar compositions and how they relate to the corresponding musical period.  
9.2.3 Compare and contrast the stylistic components of major composers from each musical period and how they relate to the corresponding historical period.  
9.2.4 Evaluate the significance of a major guitar work and how it relates to a specific culture and/or historical event.