

Section Four:

Alternate Settings Curriculum Outcomes

Guitar Setting

Grade 7/Level I

GRADE SEVEN/LEVEL I GUITAR OUTCOMES

Rhythm & Metre <i>Students will be expected to:</i>	Melody & Pitch <i>Students will be expected to:</i>	Harmony <i>Students will be expected to:</i>	Technique <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> • basic 6/8 rhythms • equivalent rests • tim-ka • C (common time) • polyrhythm 2. perform and demonstrate <ul style="list-style-type: none"> • muffling (palm muting) • up strum • down strum 	1. perform, listen to and create using: <ul style="list-style-type: none"> • scale of D+ • using solfège and absolute note names • natural minor • melodic intervals (above) +3, P8, P5, P4 2. continue to demonstrate in-tune singing and explore the changing voice .	1. perform, listen to and create using: <ul style="list-style-type: none"> • chords & progressions • I, IV, V chords & progressions • harmonic intervals: +3, P8, P5, P4 • ledger lines • treble & bass clef • grand staff 2. perform and demonstrate on the guitar, an understanding of: <ul style="list-style-type: none"> • chords: (C, G7, D7), (G, e m, D) • chord A7 • power chords • 12 bar blues progression • chord frame diagrams 	1. perform and demonstrate on the guitar: <ul style="list-style-type: none"> • proper playing position-sitting, standing and classic • proper posture • muffling (palm muting) • up strum • down strum • tuning of the guitar • pick use • alternation between index and middle finger 2. demonstrate an understanding of: <ul style="list-style-type: none"> • the parts of the guitar • types of guitars
Form <i>Students will be expected to:</i>	Expression <i>Students will be expected to:</i>	Contexts <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> • rondo • 1st/2nd endings • cadences – plagal/perfect/imperfect 	1. perform, listen to and create using: <ul style="list-style-type: none"> • ritardando • rallentando • accelerando • a tempo • tempo change • non-traditional notation • body percussion 2. perform, listen to and create using: <ul style="list-style-type: none"> • accents • muffling (palm muting) 	1. perform, listen to and create using: <ul style="list-style-type: none"> • global music • world drumming 2. perform and demonstrate on the guitar: <ul style="list-style-type: none"> • repertoire from a variety of genres: folk, rock, and classical 	

Level I: Guitar**Organizer: Rhythm and Metre****Outcomes***Students will be expected to*

1. perform, listen to and create using:
 - beat/rhythm
 - metre signatures
 - 2/4 3/4 4/4
(C Common time)
 - 6/8
 - **tim-ka**
 - **equivalent rests**
 - *polyrhythm*
2. perform and demonstrate
 - muffling (palm muting)
 - up strum
 - down strum

Suggestions for Teaching and Learning

- See Appendix A.

Performing

- Demonstrate muffling (palm muting).
- Demonstrate up and down strums.
- Develop rhythmic memory by echo clapping, rhythmic notation of words/phrases, rhythmic notation of a known melody, and rhythmic dictation.
- Use rhythmic ostinati using new rhythm(s).
- Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic.
- Practice tim-ka using recommended resources.
- Practice 6/8 and equivalent rests using recommended resources.
- Introduce the conducting pattern for 6/8 time.
- Clap an ostinato of six eighth notes while other students clap the beat (duple) and then the students will switch roles.
- Perform music in varying metres.
- Complete rhythmic drills in software.

Listening

- Use listening examples that reflect a variety of musical styles, genres, cultures and time periods highlighting the rhythm and beat.
- Listen to music and simultaneously conduct, count aloud, tap or patsch to internalize the beat.
- Play a variety of music selections of various genres that highlight rhythmic elements.
- Use appropriate terminology (for notes and rest) when responding to their own work and the work of others.

Level I: Guitar

Organizer: Rhythm and Metre

Suggestions for Assessment

Appendix B

- guitar checklist
- composition rubric
- performance rubric

Observation

- Rhythm quiz: Students clap a rhythmic example from Lesson 57-59 of ApRo Theory.

Suggested Resources/Notes

Note values

The 21st Century Guitar Method
Book 1
p.7

Guitar (palm muting)

The 21st Century Guitar Method
Book 1
p. 38

Up and down strokes

The 21st Century Guitar Method
Book 1
p.22
Making Music 7, Module F,
Lesson 2

Introduction to Guitar and Guitar related Terminology

Making Music 7
Module F, Lessons 1-14

Guitar Strumming in 2/2, 4/4 and 6/8

Making Music 7
Module F, Lesson 10

Pieces using tim-ka:

Making Music
Module H, Lesson 32
Module D, Lesson 2
Module D, Lesson 8 (bongo part
- calypso)

Level I: Guitar**Organizer: Rhythm and Metre (Continued)****Outcomes***Students will be expected to*

1. perform, listen to and create using: (con't)
 - beat/rhythm
 - metre signatures
 - 2/4 3/4 4/4
(C Common time)
 - 6/8
 - **tim-ka**
 - **equivalent rests**
 - ***polyrhythm***
2. perform and demonstrate
 - muffling (palm muting)
 - up strum
 - down strum

Suggestions for Teaching and Learning*Creating*

- Provide opportunities for students to read, improvise, and notate rhythmic patterns.
- Create simple ostinati in 6/8 and play on their instruments.
- Have students work in small groups to improvise variations on known melodies changing the rhythm and metre.
- Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 2/4, 3/4, 4/4 and 6/8. Provide opportunities for students to present their compositions. Establish parameters for compositions.
- Encourage students to create personal glossaries of rhythm and metre terminology. Glossaries will be included in a portfolio.

Level I: Guitar

Organizer: Rhythm and Metre (Continued)

Suggestions for Assessment

Portfolio

- student response to self/peer performances
- listening diary
- reflective journal entry
- peer mentoring

Suggested Resources/Notes

Pieces using 6/8 and equivalent

rests:

Making Music 8

Module C, Lesson 11

The Body Rondo Book

p.5 - Alpha Six

p. 9 - Red Hot Rondo

p. 12 - San Francisco Rondo

ApRo Theory

lesson 57-60 (6/8)

lesson 9 & 23 (time signatures)

Level I: Guitar**Organizer: Melody and Pitch****Outcomes**

Students will be expected to

1. perform, listen to and create using:
 - using the scales of C+, F+, G+, and D+
 - using solfège and absolute note names
 - natural minor
 - **melodic intervals** (above) +3, P8, P5, P4
2. continue to demonstrate in-tune singing and explore the **changing voice**.

Suggestions for Teaching and Learning*Performing*

- Demonstrate the finger pattern of given scales.
- Echo play a melodic pattern/phrase.
- Students sing the melody of the song.
- Students count rhythms aloud.
- Sight read using the following process: identify metre and key, identify rhythmic patterns, identify opening note, play entire selection while keeping a steady beat.
- Read and perform from tone ladders.
- Sing absolute note names.
- Presents examples of scales with an explanation of their structures (major – TTSTTTS, natural minor – TSTTSTT). Students write and perform examples of scales. Starting on a given note students perform melodic patterns based on these scales.
- Use repertoire and vocal exercises to address the needs of the changing adolescent voice.
- Translate notes from the musical staff to tablature. Write the fret number on the correct string in guitar tablature.
- Translate notes from guitar chord frame diagrams to guitar tablature and vice versa.
- Provide students with a grade appropriate melody notated on the musical staff with blank guitar tablature below. Have students transfer the melody to guitar tablature. This exercise can be completed in reverse order as well. In reverse order the rhythmic values will need more attention.

Level I: Guitar

Organizer: Melody and Pitch

Suggestions for Assessment

Portfolio

- melodic dictation: Students notate a melodic phrase.
- Improvise through singing, answers to melodic question.
- Student reflection and assessment of recorded performances, self and peer.
- listening diary
- reflective journal entry
- peer mentoring

Suggested Resources/Notes

Notes on E (first) string

The 21st Century Guitar Method
Book 1
p.8

Notes on B string

The 21st Century Guitar Method
Book 1
p.10

Notes on G string

The 21st Century Guitar Method
Book 1
p.14

Notes on D string

The 21st Century Guitar Method
Book 1
p.20

Notes on A string

The 21st Century Guitar Method
Book 1
p. 30

Notes on E string

The 21st Century Guitar Method
Book 1 p. 36

Guitar Tablature

The 21st Century Guitar Method
Book 1 p.6

Level I: Guitar**Organizer: Melody and Pitch (Continued)****Outcomes**

Students will be expected to

3. perform and demonstrate on the guitar, an understanding of:
- notes on the open strings: E,A,D,G, B, E
 - guitar tablature

Suggestions for Teaching and Learning*Listening*

- Aurally identify whole steps and half steps.
- Aurally identify major and natural minor scales.
- Aurally identify mistakes in a scale when played.
- Play or sing a melody for the purpose of melodic dictation.
- Listen to simple melodies while following a score and identify the misplaced notes.
- Listen to varied musical examples and derive the tonality as being major or minor. Relate the tonality to mood and expression.
- Use worksheets containing melodic phrases with missing pitches. Students identify the missing pitches.

Creating

- Student composition. Encourage students to create and notate short compositions in D and /or G major using either computer software or pencil and paper.
- Provide opportunities for students to create three and five note melodies using
- Establish melodic parameters for compositions: Invite students to use computer notation program.

Level I: Guitar

Organizer: Melody and Pitch (Continued)

Suggestions for Assessment

Appendix B

- composition rubric
- guitar performance checklist
- performance rubric

Suggested Resources/Notes

Guitar String Pitches

Making Music 7, Lessons 1& 2

Selections exploring the male changing voice:

Making Music 7

Module G Lesson 2

Making Music 8

Module G Lesson 2

Module J, pgs.18-20

Selections based in D major:

Making Music 8

Module H Lesson 39

Natural minor scale:

Making Music 7

Module H Lesson 45, 46, 47

Module F Lesson 46 - "Shortnin' Bread"

Melodic drills:

MusicAce Maestro

Note reading

ApRo Theory, Level 1

Student performance reflection:

Eridol

Level I: Guitar**Organizer: Harmony****Outcomes**

Students will be expected to

1. perform, listen to and create:
using:
 - I, IV, V chords and progressions
 - harmonic intervals: (+3, P8, P5, P4)
 - treble and bass clef
 - grand staff
 - ledger lines
2. perform and demonstrate on the guitar, an understanding of:
 - chords: (C, G7, D7), (G, e m, D)
 - chord A7
 - power chords
 - 12 bar blues progression
 - chord frame diagrams

Suggestions for Teaching and Learning*Performing*

- Demonstrate/play chords as introduced in the guitar method.
- Demonstrate and explain twelve bar blues progression.
- Demonstrate/play power chords.
- Perform I, IV, V Chords and progressions, i.e. D – A7, D-G-A7.
- Play a three chord song using D, G and A7.
- Play a G-D chord progression using up and down strums.
- Play chords and solos in a 12 bar blues progression.
- Sing while playing chords on the guitar.
- Sing or play intervals (above) +3, P8, P5, P4
- Practice reading notes with ledger lines from treble and bass clefs.
- On provided blank chord frame diagrams, fill in the fingering of known chords. Identify the correct fret and finger number.
- From completed guitar frame diagrams identify the chord.

Listening

- Aurally identify chords changes in a piece
- Listen to the simple harmonic structure I-IV-V-I of a piece and be able to identify the chords
- Listen to music played in unison and harmony
- Aurally identify intervals +3, P8, P5, P4
- Identify intervals from musical scores(s) based in keys of C+, F+, G+, and D+.
- Identify a 12 bar blues progression in a listening selection.

Level I: Guitar

Organizer: Harmony

Suggestions for Assessment

Portfolio

- theory worksheets
- Aural/oral quizzes (Using instruments, music software or www.musictheory.net, quiz students on their aural recognition of the intervals)
- guitar checklist

Suggested Resources/Notes

Chords

The 21st Century Guitar Method
Book 1 p.48
Making Music 7, Module F,
Lesson 2 (Chords D& A7)

Chord Frame Diagrams

The 21st Century Guitar Method
Book 1 p.26

Blues Progression

The 21st Century Guitar Method
Book 1 p.28

Making Music 7, Module F,
Lesson 6

Power Chords

The 21st Century Guitar Method
Book 1 p.34
Making Music 8, Module F,
Lesson 12

Three-Chord Song

Making Music 7
Module F, Lesson 5

Chord Progressions

Making Music 7
Module E Lesson 4

I, IV, V Chords and progressions

Making Music 7
Module H Lessons 41, 42, 43, 44
Module E Lessons 1, 2, 3

Level I: Guitar**Organizer: Harmony (Continued)****Outcomes***Students will be expected to*

1. perform, listen to and create:
using: (con't)
 - I, IV, V chords and progressions
 - harmonic intervals: (+3, P8, P5, P4)
 - treble and bass clef
 - grand staff
 - ledger lines
2. perform and demonstrate on the guitar, an understanding of:
 - chords: (C, G7, D7), (G, e m, D)
 - chord A7
 - power chords
 - 12 bar blues progression
 - chord frame diagrams

Suggestions for Teaching and Learning*Creating*

- Provide opportunities for guitar students to create their own guitar piece using power chords or twelve bar blues progression.
- Provide opportunities for students to compose melodies and root chord accompaniments using computer applications. Have students perform their compositions while the rest of the class identifies the musical concepts used.
- Using computer websites (i.e. Musictheory.net) students can practice identifying these intervals aurally through interval ear trainers.
- Create texture through the layering of drumming patterns
- Create a chordal (guitar) accompaniment to a well-known song or simple melody.
- Using computer websites (i.e. Musictheory.net) and software (Finale), practice identifying ledger line notes.

Level I: Guitar
Organizer: Harmony (Continued)

Suggestions for Assessment

See page 459.

Suggested Resources/Notes

Interval (above) +3, P8 , P5, P4

Making Music 7

Module H, Lessons 8 & 39 (+3)

Module H, Lesson 27 (P8)

Module H, Lesson 40 (P5 and P4)

www.musictheory.net

ApRo Theory

lessons 103-104

Level I: Guitar

Organizer: Form

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **rondo**
 - **1st/2nd endings**
 - *cadences – plagal, perfect, imperfect*

Suggestions for Teaching and Learning

- See Appendix A.

Performing

- Demonstrate ABACA (rondo) form through movement.
- Construct visual examples to identify rondo form.
- Use musical examples to illustrate, identify, read and perform rondo form. Students work in small groups to perform and analyze the form of a known piece. Provide each group with specific questions related to form which they must investigate and answer.
- On the guitar, students chord and sing repertoire with 1st and 2nd endings.
- On the guitar, students pick and sing repertoire with 1st and 2nd endings.
- Construct plagal, perfect, and imperfect cadences.

Listening

- Select examples of different musical styles, genres and cultures to identify and reinforce form, visually and aurally.
- Employing guided listening, students aurally identify plagal, perfect and imperfect cadences heard.
- Identify cadences in student repertoire.
- Students will work in small groups to aurally identify the form(s) of various types of musical examples.
- Relate form in music to visual art. Display three or four visual art selections. Discuss the concepts of repetition and contrast and how this creates unity and variety in both music and art.

Creating

- Create/improvise B and C sections of Rondo form.
- Compose a rhythmic/melodic rondo. Perform compositions for class.
- Explore the concepts of rondo.

Level I: Guitar
Organizer: Form

Suggestions for Assessment

Composition Rubric

Portfolio

- projects/assignments

Suggested Resources/Notes

Use of 1st/2nd endings

The 21st Century Guitar Method

Book 1 p.35

Making Music 7

Module F, Lesson 8

Module H Lesson 7

For examples of rondo, see:

The Body Rondo Book

Cadences

www.good-ear.com

See Appendices C, E, G, I.

Level I: Guitar

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **ritardando**
 - **rallentando**
 - **accelerando**
 - **a tempo**
 - **tempo change**
 - ***non-traditional notation***
 - ***body percussion***
2. perform, listen to and create using:
 - accents
 - muffling (palm muting)

Suggestions for Teaching and Learning

NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.

Performing

- Model or demonstrate muffling (palm muting).
- Provide opportunity for students to interpret/performance non-traditional notation.
- Play from rhythmic flashcards using body percussion.
- Discuss the use of expressive devices and interpretation when learning a new piece.
- Choose a piece for a performance, which contains no expressive devices. Lead a discussion as to appropriate dynamics, tempo, articulation etc, for this selection and why. Assist the students to make musical decisions and reflect on why they made this choice.
- Reinforce understanding of musical terms and signs through demonstration and performance.
- Encourage students to identify/explain/describe expressive elements using proper musical terminology.
- Encourage students to make personal decisions regarding expressive devices when playing.

Listening

- Discuss the effects of electronically produced sound on the performance of music. Play various musical selections and discuss the similarities and differences in the sound.
- Listen to recordings and view videos demonstrating a musically expressive performance. Students discuss the expressive elements of the performance.
- Listen to a recording of a guitar virtuoso, identify elements of tempo, articulation and tone qualities.
- Listen to a variety of recordings and identify the type of electric guitar. Discuss the timbres of electric guitars.

Level I: Guitar

Organizer: Expression

Suggestions for Assessment

Portfolio

- glossary of terms
- worksheets/quizzes
- Student reflection and assessment of recorded performances-self and peer. Student response to peer and self performances:
- listening diary
- reflective journal entry
- peer assessment

Suggested Resources/Notes

Accents

The 21st Century Guitar Method
Book 1 p. 39

Guitar muffling (palm muting)

The 21st Century Guitar Method
Book 1 p. 38

Using a pick

The 21st Century Guitar Method
Book p. 4

Strumming

Making Music 7
Modules 10 and 11

Guitar Virtuoso/Andrés Segovia

Making Music 7, Module C,
Lesson 9

Electric Guitar

Making Music 7, Module F,
Lesson 7

Level I: Guitar**Organizer: Expression (Continued)****Outcomes**

Students will be expected to

1. perform, listen to and create using: (con't)
 - **ritardando**
 - **rallentando**
 - **accelerando**
 - **a tempo**
 - **tempo change**
 - *non-traditional notation*
 - *body percussion*
2. perform, listen to and create using:
 - accents
 - muffling (palm muting)

Suggestions for Teaching and Learning

- Read about the history of electric guitar and its role in rock music.
- Reflect on the composer's use of expressive devices.
- View and discuss performance videos in relation to the use of expressive elements.
- Discuss the use of expressive devices and interpretation when learning a new piece.

Creating

- Encourage students to create their own electronic composition using Sonar and/or Audacity software packages. (Students may use imported sound clips or sound clips recording using the Eridol recorder.)
- Choose a piece for a performance which contains no expressive devices. Lead a discussion as to appropriate dynamics, tempo, articulation etc. for this selection and why. Assist the students to make musical decisions and reflect on why they made this choice.
- Discuss how to perform and interpret expressive markings on a score.
- Create soundscapes, original melodies and notations, which focus on appropriate dynamics, tempi and tone colors, to express mood and feelings.
- Using music software and technology, students can explore and manipulate voice/instrument combinations to produce an expressive arrangement, including tempo and articulation and dynamics.
- Create visual representations of expressive musical devices.
- Have students improvise body percussion rhythms for a call and response ensemble piece.

Level I: Guitar
Organizer: Expression (Continued)

Suggestions for AssessmentObservation

- Oral responses to unknown musical selections. Identification of musical elements and/or expressive devices that contribute to the mood and feeling of the selection.
- peer mentoring

Suggested Resources/NotesUse of body percussion:**Making Music 7**

Module D Lesson 1

Tempo**ApRo Theory**

Lesson 42

Level I: Guitar

Organizer: Contexts

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **global music**
 - *world drumming*
2. perform and demonstrate on the guitar:
 - repertoire from a variety of genres: folk, rock, and classical

Suggestions for Teaching and Learning

Performing

- Provide opportunities for students to play in a variety of instrumental settings (homogeneous and heterogeneous settings, duets, trios, quartets, etc.), either in unison or in harmony, accompanied or unaccompanied.
- Perform music from different cultures (Global Music).
- Play pieces from a variety of styles, genres and eras.
- Introduce drumming by having students drum the rhythms of known songs and rhymes. Continue by adding beat against rhythm and then ostinati.
- Perform various rhythms on world percussion instruments.

Listening

- Listen to music of various cultures using recordings from the recommended resources.
- Play pieces from different countries. Compare/contrast and discuss these selections.
- Discuss the influences of other cultures in today's popular music, i.e. Latin music, reggae, etc.
- Avail of opportunities to expose students to live performances of music from other cultures.
- When listening to music of different cultures, make a connection to the artwork of that country.

Level I: Guitar

Organizer: Contexts

Suggestions for Assessment

Appendix B

- guitar checklist

Portfolio

- Written reflections commenting on any performances they may have had the opportunity to view
- Composition Assignment(s): Have students create and notate a drumming composition.
- worksheet/quizzes and tests
- listening diary
- reflective journal entry to peer and self performances

Suggested Resources/Notes

Variety of Music genres

The 21st Century Guitar Method
Book 1

Making Music 7

Module F, Lessons 2, 4, 6,
12,13,& 14

Environmental Music

(technology, sound scapes, iconic
notation)

Making Music 7

Module D Lesson 9
Module D Lesson 11

STOMP DVD

World Drumming

PULSE DVD

Level I: Guitar**Organizer: Contexts (Continued)**

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> 1. perform, listen to and create using: (con't) <ul style="list-style-type: none"> • global music • <i>world drumming</i> 2. perform and demonstrate on the guitar: <ul style="list-style-type: none"> • repertoire from a variety of genres: folk, rock, and classical 	<p><i>Creating</i></p> <ul style="list-style-type: none"> • Create a drum ostinato to a familiar song • Use call and response technique on the drums to allow students the opportunity to explore with drumming techniques. • Provide opportunities for students, in small group settings, to perform musical selections from other parts of the world (i.e. taiko drumming, African call and response, calypso rhythms). • Create a percussion piece using metallic instruments. • Use available cultures represented in your school and assign a research project on the anthem or dance of that country. • Using technology, have students create their own drum composition or create a piece which copies the music of a particular country or change a known piece into a different style or context.

Level I: Guitar

Organizer: Contexts (Continued)

Suggestions for Assessment

Observation

- verbal response(s) to listening examples.
- aural identification of music from different cultures
- peer mentoring

Suggested Resources/Notes

Global Music

PULSE DVD

Making Music 7

Latin Music

Module B Lesson 12

Module I Lesson 16

Jamaican Music

Module B Lesson 13

Folk Music

Module C Lesson 13

Caribbean Music

Cuban Music

Japanese Music

First Nation Music

Module D (entire unit)

Making Music 8

World Music

Module B (entire unit)

African Music

Module D (entire unit)

Multicultural Treasure Chest of Dances (phys. ed. resource)

Level I: Guitar**Organizer: Technique****Outcomes***Students will be expected to*

1. perform and demonstrate on the guitar:
 - proper playing position-sitting, standing and classic
 - proper posture
 - muffling (palm muting)
 - up strum
 - down strum
 - tuning of the guitar
 - pick use
 - alternation between index and middle finger
2. demonstrate an understanding of:
 - the parts of the guitar
 - types of guitars

Suggestions for Teaching and Learning

- Demonstrate proper instrument hold.
- Demonstrate proper playing position, sitting, standing and classic.
- Demonstrate proper posture.
- Demonstrate muffling (palm muting).
- Demonstrate up and down strum. The movement should come from the shoulder and not the wrist.
- Demonstrate how to use a pick. Ensure that the pick is not held too tightly but held lightly between the fingers.
- Demonstrate how to properly tune a guitar.
- Demonstrate how to use a pick.
- Provide opportunities for students to listen to professional recording of their instrument.
- Play examples of different guitars. Engage in a discussion around their timbres and 'roles'.
- Engage in critical listening of their own playing and finger placement. Adjusting accordingly.
- View live/taped performances, responding to the techniques used.

Level I: Guitar

Organizer: Technique

Suggestions for Assessment

Performance rubrics

- STARS, S-signatures (Key and time), T-Tempo, A-Accidentals, R-Rhythms, S-Signs (What is the road map for the piece? Are there any repeats? Is there any 1st and 2nd endings?)

Peer and self assessments of playing technique

Suggested Resources/Notes

Using a pick

The 21st Century Guitar Method
Book 1 p. 4
Making Music 7
Module F, Lesson 1

Parts of the guitar

The 21st Century Guitar Method
Book 1 p.3
Making Music 7, Module F,
Lesson 1

Types of Guitars

The 21st Century Guitar Method
Book 1p.3
Making Music 7
Module F, Lessons 3 and 7

Proper playing positions/ Proper posture

The 21st Century Guitar Method
Book 1 p. 4
Making Music 7
Module F, Lesson 1

Professional Guitarists

Making Music 7
Module C, Lesson 9
Module B, Lesson 3
Module F, Lesson 3, 11, 12
Making Music 8
Module A, Lesson 6

Guitar muffling (palm muting)

The 21st Century Guitar Method
Book 1 p. 38

Level I: Guitar**Organizer: Technique (Continued)**

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none">perform and demonstrate: (con't)<ul style="list-style-type: none">proper playing position-sitting, standing and classicproper posturemuffling (palm muting)up strumdown strumtuning of the guitarpick usealternation between index and middle fingerdemonstrate an understanding of:<ul style="list-style-type: none">the parts of the guitartypes of guitars	<ul style="list-style-type: none">Compare the timbres of a steel-string acoustic and nylon string classical guitar.Compare the timbres of various electric guitars.Improvise a short melody demonstrating proper pick technique.Re-interpret a known melody using an alternate technique.Play guitar solos and explore the notes on the fretboard.

Level I: Guitar

Organizer: Technique (Continued)

Suggestions for Assessment	Suggested Resources/Notes
Appendix B	
Guitar Checklist	
Observation	<p><u>Up and down strokes</u> The 21st Century Guitar Method Book 1 p.22 Making Music 7, Module F, Lesson 2</p> <p><u>Acoustic Guitar</u> Making Music 7, Module F, Lesson 3</p> <p><u>Electric Guitar</u> Making Music 7, Module F, Lesson 7</p> <p><u>Guitar Virtuoso/Andrés Segovia</u> Making Music 7, Module C, Lesson 9</p> <p><u>Tuning the Guitar</u> The 21st Century Guitar Method Book 1, p.5</p> <p><u>Using a pick</u> The 21st Century Guitar Method Book 1 p. 4</p>

Guitar Setting

Grade 8/Level II

GRADE EIGHT/LEVEL II OUTCOMES

Rhythm & Metre <i>Students will be expected to:</i>	Melody & Pitch <i>Students will be expected to:</i>	Harmony <i>Students will be expected to:</i>	Technique <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> • 6/8 triple-tee • ka-tim • equivalent rests • 3/8 • 12/8 • 9/8 2. perform and demonstrate an understanding of: <ul style="list-style-type: none"> • notational symbols related to rhythm ie: Shuffle (two eighths=quarter eighth triplet) 	1. perform, listen to and create using: <ul style="list-style-type: none"> • a & e minor scales • major arpeggios • melodic intervals (above): -3, +6, -6 • changing voice • blues scale • whole tone scale • pentatonic scale 2. perform and demonstrate on the guitar: <ul style="list-style-type: none"> • repertoire in first position • major scale patterns in: C+, G+, D+ • grace notes 	1. perform, listen to and create using: <ul style="list-style-type: none"> • chord: V7 • harmonic intervals (-3, +6, -6) 2. perform and demonstrate: <ul style="list-style-type: none"> • ensemble playing • primary chords I, IV and V in C, G and D major • moveable power chords • seventh chords (E7, A7, A7 alt., B7) 	1. perform and demonstrate on the guitar, an understanding of: <ul style="list-style-type: none"> • hammer on • pull off • second position
Form <i>Students will be expected to:</i>	Expression <i>Students will be expected to:</i>	Contexts <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> • theme & variations • minuet & trio 	1. perform, listen to and create using: <ul style="list-style-type: none"> • tenuto • acoustic sounds • electronic sounds 2. perform and demonstrate <ul style="list-style-type: none"> • classical guitar repertoire • bass notes • dynamics - <i>ff</i> • tempo markings - adagio, allegretto, largo 	1. perform, listen to and create using: <ul style="list-style-type: none"> • Newfoundland Labrador folk music • Newfoundland Labrador folk dance • rock-n-roll • environmental music (technology; sound scapes; iconic notation) 	

Level II: Guitar**Organizer: Rhythm and Metre****Outcomes***Students will be expected to*

1. perform, listen to and create using:
 - 6/8 triple-ti
 - ka-tim
 - equivalent rests
 - 3/8
 - 12/8
 - 9/8
2. perform and demonstrate an understanding of:
 - notational symbols related to rhythm
ie: shuffle (two eighths=quarter eighth triplet)

Suggestions for Teaching and Learning*Performing*

- Continue with strategies from previous grades.
- Develop rhythmic memory by echo clapping, rhythmic notation of words/phrases, rhythmic notation of a known melody, and rhythmic dictation.
- Use rhythmic ostinati.
- Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic.
- Practice ka-tim using recommended resources.
- Practice 6/8 and equivalent rests using recommended resources.
- Write and perform rhythmic compositions to demonstrate given metres, using only one or two pitches. In groups, students create a multi-track rhythmic composition (each student records a rhythmic pattern as a track in a recording program – Audacity/ Sonar).
- Conduct and aurally identify metres.
- Introduce the conducting patterns for 6/8, 3/8 as they appear in the repertoire.
- Using known songs, students take turns conducting the ensemble to experience the pulse of new metres.
- Write the rhythm on the board and have students identify the metre, insert bar lines and identify the strong and weak beats.
- Continue to build finger strength and work on chord changing speed and smoothness.

Listening

- Listen to or play a variety of compositions from a range of historical and cultural contexts. Students compare and contrast the use of metre.
- Aurally identify and conduct metres heard.

Level II: Guitar

Organizer: Rhythm and Metre

Suggestions for Assessment

Portfolio

- rhythm composition(s)
- Rhythm quiz: have student clap a rhythmic example. from Lesson 57- 59 of ApRo Theory.
- quizzes/tests: rhythm names and values, metre identification
- worksheets: Time signatures, bar lines, double bar lines
- student response to self/ peer performances
- listening diary

Suggested Resources/Notes

Shuffle feel

The 21st Century Guitar
Method, Book 2 p. 28

Swing Eighth Note/Uneven eighth

Making Music 8
Module F, Lesson 6

Pieces using ka-tim

Making Music 7
Module H Lesson 33
Module F Lesson 5 (Goin' Down
The Road Feelin' Bad")

Making Music 8
Module E, Lesson 6

Level II: Guitar**Organizer: Rhythm and Metre (Continued)**

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: (con't) <ul style="list-style-type: none"> 6/8 triple-ti ka-tim equivalent rests 3/8 12/8 9/8 perform and demonstrate an understanding of: <ul style="list-style-type: none"> notational symbols related to rhythm ie: Shuffle (two eighths=quarter eighth triplet) 	<p><i>Creating</i></p> <ul style="list-style-type: none"> Play a rhythmic guitar accompaniment while accompanying a singer. Provide opportunities for students to read, improvise, and notate rhythmic patterns. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 2/4, 3/4, 4/4 and 6/8. Provide opportunities for students to present their compositions. Establish parameters for compositions. Compose variations on a well-known melody, changing the rhythm only. Using acoustic and/or electronic sound bytes from Audacity's (or equivalent recording software) sample sound file create rhythmic sequences. Perform and discuss. Encourage students to create personal glossaries of rhythm and metre terminology. Glossaries will be included in a portfolio.

Level II: Guitar

Organizer: Rhythm and Metre (Continued)

Suggestions for Assessment

Appendix B

- guitar checklist

Composition rubric

Suggested Resources/Notes

Pieces using triple ti in 6/8 time

The Body Rondo Book

pp.5 - Alpha Six

pp. 9 - Red Hot Rondo

pp. 2 - San Francisco Rondo

Pieces using 12/8

Making Music 8

Module I, Lesson 17 - Lift Ev'ry

Voice and Sing

Level II: Guitar

Organizer: Melody and Pitch

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **a and e minor**
 - **major arpeggio structure**
 - **blues scale**
 - **changing voice**
 - **melodic intervals (above): -3, +6, -6,**
 - ***pentatonic scale***
 - ***whole tone scale***
2. perform and demonstrate on the guitar:
 - repertoire in first position
 - major scale patterns in: C+, G+, D+
 - grace notes

Suggestions for Teaching and Learning

Performing

- Play repertoire in new keys.
- Encourage sight-reading using the following process: identify metre and key, identify rhythmic patterns, identify opening note, play entire selection while keeping a steady beat.
- Teacher presents examples of scales with an explanation of their structures. (major and natural minor) Students write and perform examples of scales. Starting on a given note students perform melodic patterns based on these scales.
- Continue to sing through the vocal change, being cognizant of the fact that boys and girls are different. Using selections from the recommended resources, students should perform pieces according to their vocal ability.
- Write and perform examples of scales starting on given notes.

Listening

- Aurally identify scales as melodic and harmonic, as played by the teacher.
- Invite male vocalist to sing for class, to demonstrate and discuss male vocal techniques.
- Listen to a variety of musical examples and aurally identify their tonalities.
- Listen to a melodic line in major tonality. Listen to the same melodic line in a minor tonality. Compare/contrast.
- Reinforce intonation by having students tune their guitar.

Level II: Guitar

Organizer: Melody and Pitch

Suggestions for Assessment

Appendix B

- guitar checklist

Portfolio

- self assessment of in-tune singing/playing in major and minor tonalities
- student compositions and worksheets

Suggested Resources/Notes

Major scale pattern

The 21st Century Guitar
Method, Book 2
pgs 16 and 36,

C+/ G+

The 21st Century Guitar
Method, Book 2
p.6, 16, 38

Natural Minor

Making Music 8
Module H Lessons 42, 43, 44, 49

ApRo Theory

Lessons 51, 52, and 53 key
signatures, flat and sharp keys
Lessons 84, 85, 86, 87, 88, and 89
scales and key signatures
Lessons 117, 118 and 119 natural
minor scales

Music Ace Maestro

Major scales – session 39
Minor scales – session 47

Changing Voice

Making Music 8

Module J Page 20 – “Adolescent
Voice”

Minor Pentatonic

The 21st Century Guitar
Method, Book 3
p. 12

Making Music 8, Module F,
Lesson 15

Level II: Guitar**Organizer: Melody and Pitch (Continued)****Outcomes***Students will be expected to*

1. perform, listen to and create using: (con't)
 - **a and e minor**
 - **major arpeggio structure**
 - **blues scale**
 - **changing voice**
 - **melodic intervals (above): -3, +6, -6,**
 - *pentatonic scale*
 - *whole tone scale*
2. perform and demonstrate on the guitar:
 - repertoire in first position
 - major scale patterns in: C+, G+, D+
 - grace notes

Suggestions for Teaching and Learning*Creating*

- Have students create and perform melodic variations on known melodies (eg. pop tunes, TV commercial tune...). Then discuss how the tune was altered; what musical concepts were altered.
- Students create short melodic introductions and codas for various pieces.
- Improvise a melody using major arpeggios.
- Have students create short melodic phrases in new keys, including minor modes
- Provide opportunities for students to transpose simple melodic phrases or tunes into new keys.
- Using the guitar, improvise a solo while another student provides the chordal accompaniment in a 12 bar blues progression.

Level II: Guitar

Organizer: Melody and Pitch (Continued)

Suggestions for Assessment

Observation

- Provide opportunities for solo/small group to sing/play a phrase or verse of a known song (major/minor). Use checklist to assess student's intonation.

Suggested Resources/Notes

Whole Tone Scale

Making Music 7
Module C, Lesson 38-39

Blues Scale

Making Music 8
Module C, Lesson 16
Making Music 7
Module B, Lesson 6
Module I, Lesson 10

Pentatonic Scale

Making Music 7
Module C, Lesson 38-39

Making Music 8
Module B, Lesson 7, "Badenma"
Module D, Lesson 4, "Hornpipe and Jig"
Module I, Lesson 22, "Wade in the Water"

Level II: Guitar**Organizer: Harmony**

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create: using: <ul style="list-style-type: none"> chord:V7 harmonic intervals -3, +6, -6 perform and demonstrate: <ul style="list-style-type: none"> ensemble playing primary chords I, IV and V in C, G and D major moveable power chords seventh chords (E7, A7, A7 alt., B7) 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Perform canons/rounds. Have students sing/play the melody/round first as a full ensemble and then transfer melody/round to instruments for performance. Discuss the final chord of the canon/round (usually the tonic). Perform vocal chording. Play/sing identified interval above a given note. Demonstrate and explain the primary chords, I, IV and V7 in the keys of C+, G+ and D+ Demonstrate power chords with the root on the sixth string and the root on the fifth string. Review fingering of all learned chords. <p><i>Listening</i></p> <ul style="list-style-type: none"> Aurally identify intervals heard. Have students listen carefully to a power chord. Aurally identify that the third or middle note is omitted, therefore power chords are neither major nor minor because of only having the bass (1) and the fifth of the chord. Identify chord changes within a piece.

Level II: Guitar

Organizer: Harmony

Suggestions for Assessment

Portfolio

- Using worksheets/quizzes, students will indicate intervals as the teacher plays them.
- Self assessment of in-tune interval singing

Suggested Resources/Notes

Primary chords of: C+, G+, D+

The 21st Century Guitar
Method, Book 2

p. 6, 19, 38

Making Music 8

Module F, Lessons 2, 4 and 9

Moveable power chords

The 21st Century Guitar
Method, Book 2 p.24

Making Music 8

Module F, Lesson 12

Seventh chord

The 21st Century Guitar
Method, Book 2 p.35

V7 Chord

Making Music 7

Module E Lesson 4, 5, 7, 8

Making Music 8

Module E, Lessons 1, 2, 3 & 5

Making Music 8

Module H, Lesson 47

Level II: Guitar**Organizer: Harmony (Continued)****Outcomes***Students will be expected to*

1. perform, listen to and create:
using: (con't)
 - **chord:V7**
 - **harmonic intervals -3, +6, -6**
2. perform and demonstrate:
 - ensemble playing
 - primary chords I, IV and V in C, G and D major
 - moveable power chords
 - seventh chords (E7, A7, A7 alt., B7)

Suggestions for Teaching and Learning*Creating*

- Have students work in small groups, with their instruments to create tonic and dominant accompaniment to an assigned melody and piece.
- Create a composition using melodic and harmonic intervals.
- Provide opportunities for students to compose melodies and root chord accompaniments using computer applications. Perform compositions and the rest of the class identifies the musical concepts used.
- Use Eridol recorder to record a simple melody, download the track into recording software (Audacity) and create a root chord accompaniment (V7)for this melody. Have students perform their compositions for the class.
- Record improvised melody and add it as a second track to their original in Audacity (Recording software).

Level II: Guitar

Organizer: Harmony (Continued)

Suggestions for Assessment

Observation

- Using Music software or Musictheory.net, quiz students on their aural recognition of the outlined intervals

Suggested Resources/Notes

Minor Third

Making Music 7

Module E Lesson 11

Making Music 8, Module E,
Lessons 6&7

Intervals

Making Music 8, Module C,
Lesson 18

See Appendices C, E, G, I.

Level II: Guitar

Organizer: Form

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **theme & variations**
 - *minuet & trio*

Suggestions for Teaching and Learning

Performing

- Play/perform the Theme and Variations form
- Construct musical forms using body percussion
- Diagram theme and variations.

Listening

- Diagram musical form heard on board.
- Students will explore the form of Minuet and Trio and Theme and Variations through listening activities.
- Use examples of and lead a discussion on Minuet and Trio and Theme and Variations.
- Students aurally identify and label the form of recorded musical examples.

Creating

- Have the students create on the guitar variations on a known Newfoundland Labrador melody.
- Listen to an example of Minuet and Trio. In small groups, students create complimentary dance movements. Perform and discuss.
- Introduce theme and variations through the use of poetry. Take students through the process of creating variation. Variations may be created by changing: tempo; dynamics, texture, etc. Assign a new poem, and have students create their own variation.
- Discuss the difference between a motive and a theme.

Level II: Guitar

Organizer: Form

Suggestions for Assessment

Appendix

- guitar checklist
- composition rubric

Portfolio

- projects/assignments

Observation

- checklists of individual creation and/or performances, alone and in a small group as related to form.

Suggested Resources/Notes

Theme and Variations

Making Music 7
Module I, Lesson 19

Minuet & Trio

Making Music 7
Module C Lesson 6

The 21st Century Guitar Method

Level II: Guitar

Organizer: Expression

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> tenuto acoustic sounds electronic sounds perform and demonstrate <ul style="list-style-type: none"> classical guitar repertoire bass notes dynamics - <i>ff</i> tempo markings - <i>adagio</i>, <i>allegretto</i>, <i>largo</i> 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Demonstrate accents. Sing/play/discuss the use of expressive devices and interpretation when learning a new song. Discuss how to perform and interpret expressive markings on a score. Give students a choice of tempi and/or dynamic levels. Perform known songs using different tempi and dynamic levels. Students compare and discuss changes. <p><i>Listening</i></p> <ul style="list-style-type: none"> Listen to and discuss various guitar finger style techniques. Listen to music from a variety of cultures, eras and styles. Have students listen for expressive elements and discuss or record elements in listening DAIRIES. Discuss musical elements that contribute to the expressiveness of the music, when listening to music of their own and other cultures, Discuss the effects of electronically produced sound on the performance of music and acoustic sounds. Play various musical selections and discuss the similarities and differences in the sound.

Level II: Guitar

Organizer: Expression

Suggestions for Assessment

Portfolio

- glossary of terms
- student response to peer/self performances
- listening diary
- peer assessment/mentoring

Suggested Resources/Notes

Romanza

The 21st Century Guitar
Method, Book 2
p. 30

Fur Elise

The 21st Century Guitar
Method, Book 2
p. 13

Classical Fingerstyle

Making Music 8, Module F,
Lesson 10 & 11

Making Music 7, Module C,
Lesson 9

Level II: Guitar**Organizer: Expression (Continued)****Outcomes***Students will be expected to*

1. perform, listen to and create using: (con't)
 - **tenuto**
 - **acoustic sounds**
 - **electronic sounds**
2. perform and demonstrate
 - classical guitar repertoire
 - bass notes
 - dynamics - *ff*
 - tempo markings - adagio, allegretto, largo

Suggestions for Teaching and Learning*Creating*

- Improvise on a known piece, employing new expressive devices.
- Using music software, compose a piece using acoustic sounds.
- Demonstrate the Romanza, a popular Spanish folk song and a classical guitar standard. Explain to students which notes are part of the melody and which are accompaniment.
- Explain the importance of bass notes in a guitar piece and how they fill out the sound.
- Sing, play and discuss the use of expressive devices and interpretation when learning a new song.
- Acoustic/Electronic Composition: Students, using computer technology create a piece which incorporates acoustic and electronic sounds.
- Use a piece of Newfoundland Literature as the lyrical source of a song. Create a melody to be sung and an accompaniment on the guitar. Students can select a style of their own choice.

Level II: Guitar
Organizer: Expression (Continued)

Suggestions for AssessmentAppendix B

- guitar checklist

Suggested Resources/NotesUse of electronic sounds:

Making Music 7

Module E Lesson 12

Module F Lesson 7

Level II: Guitar

Organizer: Contexts

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **rock-n-roll**
 - **Newfoundland Labrador folk Music**
 - **Newfoundland Labrador folk dance**
 - *environmental music (technology, sound scapes, iconic notation)*

Suggestions for Teaching and Learning

Performing

- Perform and/or listen to Newfoundland Labrador folk music.
- Perform and discuss the connection between Newfoundland Labrador Folk dances and Newfoundland Labrador folk dances.
- Students perform a Newfoundland Labrador Folk Dance, while being accompanied by student(s) on guitar.
- Diagram a time line reflecting the development of rock and roll.
- Perform and listen to Environmental Music (technology, sound scapes, iconic notation).

Listening

- Use musical examples or videos to highlight an artist or an aspect of Newfoundland and Labrador (Newfoundland Labrador) culture/music.
- Compare recordings of different artists performing the same Newfoundland Labrador folk piece.
- Feature the life and musical example of a Newfoundland Labrador composer/musician.
- Compare and discuss Newfoundland Labrador music from different areas of the province.
- Avail of opportunities to expose students to live performances of Newfoundland Labrador music and follow with discussion in class.
- Discuss the influences of Newfoundland Labrador culture in today's popular music from the province.
- Make a connection to between the artwork and music of Newfoundland Labrador.
- Use video of a performance, which shows a Newfoundland Labrador folk dance performance. Students discuss the expressive elements of the performance.

Level II: Guitar

Organizer: Contexts

Suggestions for Assessment

Portfolio

- Student response to peer and self performances
- listening diary
- peer assessment/mentoring
- Journal Entry: Have students keep a record of Newfoundland Labrador composers and musicians that they have studied

Suggested Resources/Notes

Amazing Grace, Fur Elise, Romanza, Steve's Blues
 The 21st Century Guitar
 Method, Book 2
 p. 8, 13, 31, 44

Rock Workshop
 The 21st Century Guitar
 Method, Book 2
 pgs. 14, 24, 32 and 44

Rock-n-Roll
 Making Music 8, (Guitar)
 Module F, Lesson 5
 Making Music 7
 Module B Lesson 8

Newfoundland Labrador folk dances
 Traditional Dances of
 Newfoundland and Labrador
 – A Guide for Teachers (Jane
 Rutherford & Eric West)

Newfoundland Labrador folk artists
 Rufus!
 Emile Benoit

Level II: Guitar**Organizer: Contexts (Continued)****Outcomes**

Students will be expected to

1. perform, listen to and create using: (con't)

- **rock-n-roll**
- **Newfoundland
Labrador folk Music**
- **Newfoundland
Labrador folk dance**
- *environmental music
(technology, sound
scapes, iconic notation)*

Suggestions for Teaching and Learning

- Play two musical selections from different cultures or time periods Compare/contrast the two. Discuss the lives and music of the composers and include the factors (Historical, cultural, social, political, economical, technical, etc.) that may have influenced the music.
- Listen to “traditional NL” recordings and explain how Rock & Roll may have influenced the type of guitar playing that is employed.

Creating

- Using technology have students create a new arrangement of a Newfoundland Labrador piece.
- Perform lyrics of a Newfoundland Labrador folk song using the melody of a rock and roll song.
- Work with Social Studies teacher to make connections with music and the study of Newfoundland and Labrador Culture.
- Have students ‘modernize’ a folk song.
- Using music software and technology, students can create music to accompany a Newfoundland Labrador Folk Dance.
- Improvise a new dance movement to known folk dance.
- Create variations of standard folk songs by manipulating the guitar accompaniment style, tempo and rhythmic makeup.

Level II: Guitar

Organizer: Contexts (Continued)

Suggestions for Assessment

Composition Rubric

Performance test(s)

Suggested Resources/Notes

Newfoundland Labrador folk songs

Songs of Newfoundland and Labrador – school edition (Eric West)

Songs of Labrador (Tim Borlase)
Appendix D

Newfoundland Labrador music

Downhomer presents Between the Jigs and Reels

Newfoundland Labrador Folklore
– A Sampler of Songs

Level II: Guitar

Organizer: Technique

Outcomes

Students will be expected to

1. perform and demonstrate on the guitar, an understanding of:
 - hammer on
 - pull off
 - second position

Suggestions for Teaching and Learning

- Demonstrate and explain hammer on. Explain not to “hammer” too hard and not to rush.
- Demonstrate the pull-off. Explain that it is opposite of a hammer-on. A downward slur indicates pull-off while an upward slur indicates hammer-on.
- Encourage smooth chord changes between e and a minor chords, and movement between 2nd & 3rd fingers.
- Listen to guitar music. Describe techniques heard.
- Students engage in critical listening of their own playing, making adjustments accordingly.
- Improvise a short melody demonstrating hammer on and pull off.
- Reinterpret a known melody using an alternate technique.

Level II: Guitar

Organizer: Technique

Suggestions for Assessment

Appendix B

- guitar checklist
- performance rubrics

Observation

Suggested Resources/Notes

Hammer On

The 21st Century Guitar
Method, Book 2
p.14

Making Music 8
Module F, Lesson 11

Pull-offs

The 21st Century Guitar
Method, Book 2 p.32

Making Music 8
Module F, Lesson 8

2nd position

The 21st Century Guitar
Method, Book 2 p.42

Guitar Setting

Grade 9/Level III

GRADE NINE/LEVEL IIII OUTCOMES

Rhythm & Metre <i>Students will be expected to:</i>	Melody & Pitch <i>Students will be expected to:</i>	Harmony <i>Students will be expected to:</i>	Technique <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> • mixed metre • 2/2 • 4/2 • asymmetric metre • 5/4 • 5/8 • 7/8 	1. perform, listen to and create using: <ul style="list-style-type: none"> • harmonic minor • changing voice • melodic intervals (above) +2, -2, +7, -7, • tritone • melodic minor 2. continue to sing in-tune 3. sing through the changing voice 4. perform and demonstrate on the guitar, an understanding of: <ul style="list-style-type: none"> • C major/a minor (open and second positions) • G major/ e minor (open and second positions) • D major/ b minor (open and second positions) • A major/f# minor (open and second positions) • F major/d minor (open and second positions) 	1. perform, listen to and create using: <ul style="list-style-type: none"> • chords: ii, vi • polyphonic • harmonic intervals +2, -2, +7, -7, • tritone • monophonic 2. perform and demonstrate an understanding of: <ul style="list-style-type: none"> • ensemble playing • barred chords • modulation from major to minor keys • broken chords 	1. perform and demonstrate on the guitar: <ul style="list-style-type: none"> • finger picking (p,i,m,a) • alternating bass • harmonics • string bending • bend and return • moveable major fingerings • palm muting • barred chords
Form <i>Students will be expected to:</i>	Expression <i>Students will be expected to:</i>	Contexts <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> • improvisation • fugue 2. perform, listen and create using: <ul style="list-style-type: none"> • AABA 	1. perform, listen to and create using: <ul style="list-style-type: none"> • rubato • rap • choral speech 	1. perform, listen to and create using: <ul style="list-style-type: none"> • jazz/blues • musical theatre • 'classical' music 2. perform and demonstrate on the guitar, an understanding of: <ul style="list-style-type: none"> • rock shuffle • bluegrass • western swing • blues shuffle • latin rock 	

Level III: Guitar

Organizer: Rhythm and Metre

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **mixed metre**
 - **2/2 (Cut time)**
 - **4/2**
 - ***asymmetric metre***
 - **5/4**
 - **5/8**
 - **7/8**

Suggestions for Teaching and Learning

- See Appendix A.

Performing

- Continue to play repertoire utilizing new metres as they arise in the music repertoire.
- Create and perform rhythm compositions on pitched or non-pitched instruments, using a variety of rhythmic patterns and metres.
- Introduce the conducting patterns for various metres. Students can practice conducting to known pieces of recorded examples. Provide opportunities to conduct the class.
- Develop rhythmic memory through echo clapping, rhythmic notation of words/phrases, rhythmic notation of a known melody, and rhythmic dictation.
- Perform rhythmic ostinati using specific metres.
- Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic.
- Practice tim-ka using recommended resources.
- Practice 6/8 and equivalent rests using recommended resources.

Listening

- Use listening examples to highlight rhythmic elements. Ask students to aurally identify these elements and discuss contribution to the effectiveness of the music.
- Listen to guitar music from a variety of cultural and historical contexts, and analyze to discover standard or typical metres in each context.
- Rhythmic dictation. Provide opportunities to write the rhythm heard.
- Listen to a variety of music selections demonstrating guitar styles of various genres.

Level III: Guitar

Organizer: Rhythm and Metre

Suggestions for Assessment

Portfolio

- Rhythm composition: Students create a rhythm piece which includes mixed metre.
- rhythmic dictation
- performance tests

Suggested Resources/Notes

Mixed Metre 5/8, 7/8

Body Rondo

“The Mixed Up Irregular Rondo”, p. 16

Perform 2/2

Making Music 8 (Guitar)

Module F, Lesson 11

Making Music 7

Module I, Lesson 18, 19, 20, 21

Making Music 8

Module I, Lesson 15

Tempo

ApRo Theory

Lessons 42, 44, 45 and 49

Time Signature

ApRo Theory

Lessons 9 and 23

Level III: Guitar**Organizer: Rhythm and Metre (Continued)****Outcomes***Students will be expected to*

1. perform, listen to and create using: (con't)

- **mixed metre**
- **2/2 (Cut time)**
- **4/2**
- *asymmetric metre*
- **5/4**
- **5/8**
- **7/8**

Suggestions for Teaching and Learning*Creating*

- Create, improvise, or echo rhythm patterns in specific metres.
- Create rhythm compositions, on one pitch, using a variety of rhythmic patterns.
- Experiment with technological tools (MusicAce, Sonar) to facilitate understanding of rhythm patterns and generate an ostinato to perform with a known song.
- Create a rhythmic accompaniment to a known piece, using/ exploring a variety of instruments.
- Incorporate rhythmic question and answer improvisation. Teacher improvises the question and the class/student improvises the answer.
- Provide opportunities for students to read, improvise, and notate rhythmic patterns.
- Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 2/4, 3/4, 4/4 and 6/8. Provide opportunities for students to present their compositions. Establish parameters for compositions.
- Create short rhythmic introductions and codas to songs and chants.
- Encourage students to create personal glossaries of rhythm and

Level III: Guitar
Organizer: Rhythm and Metre (Continued)

Suggestions for AssessmentAppendix B

- guitar checklist

Suggested Resources/NotesRhythm Exercises**ApRo Theory**

Lessons 13, 19, 24,
34,35,36,38,39,40and 41

6/8**ApRo Theory**

Lessons 55, 56, 57,58,59 and 60

Level III: Guitar

Organizer: Melody and Pitch

Outcomes	Suggestions for Teaching and Learning
<i>Students will be expected to</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> <i>melodic & harmonic minor scale structure</i> <i>melodic intervals: +2, -2, +7, -7</i> <i>tritone</i> 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Perform scales using finger picking. Echo play a melodic patterns/phrases. Sing the melody of the song, then transfer to their instrument. Sight read using the following process: identify metre and key, identify rhythmic patterns, identify opening note, play entire selection while keeping a steady beat. Write and perform examples of scales starting on given notes. Provide opportunities for students to play pieces from the listed keys.
2. continue addressing in-tune singing	
3. continue addressing the changing voice	
4. perform and demonstrate on the guitar, an understanding of: <ul style="list-style-type: none"> C major/a minor (open and second positions) G major/ e minor (open and second positions) D major/ b minor (open and second positions) A major/f# minor (open and second positions) F major/d minor (open and second positions) 	<p><i>Listening</i></p> <ul style="list-style-type: none"> Listen to pieces, identifying scale(s) on which they are based. Students identify melodic intervals +2, -2, +7, -7 and tritone above given notes. Use computer software to reinforce scales and intervals. <p><i>Creating</i></p> <ul style="list-style-type: none"> Students will write and perform examples of scales starting on given notes. Students will write simple melodies that use a limited range of pitches, then transpose their melodies to another key. Provide students with a simple rhythmic pattern and have students create simple melodies in the context of a minor tonality. Have students include basic melodic structures including steps, skips, or repeated notes. Or, have students include a particular interval under study. Students can record their compositions and all compositions can be compiled for a class CD. Compose melodic and natural minor melody. Create short melodic introductions and codas for various pieces. Students create and perform melodic sequences to accompany a chosen television program or movie segment, or as background for a story, play, or poem to be read aloud. (Could possibly use Sonar or Audacity).

Level III: Guitar

Organizer: Melody and Pitch

Suggestions for Assessment

Appendix B

- guitar checklist

Suggested Resources/Notes

Relative major/minor scales

The 21st Century Guitar Method, Book 3

p.2 - C major/A minor
 p.14 - G major/e minor
 p.30 - D major/ b minor
 p.34 - A major/ f# minor
 p.38 - F major/d minor

Melodic and Harmonic Minor

Making Music 8

Module H Lessons 42, 43, 44, 49

ApRo Theory

Lessons 51, 52, and 53 key signatures, flat and sharp keys
 Lessons 84, 85, 86, 87, 88, and 89 scales and key signatures
 Lessons 117, 118 and 119 natural minor scales
 Lessons 123, 124 and 125 melodic minor scales

Changing Voice

Making Music 8, Module J, p. 20

Level III: Guitar

Organizer: Harmony

Outcomes

Students will be expected to

1. perform, listen to and create:
using:
 - **chords: ii, vi**
 - **harmonic intervals +2, -2, +7, -7**
 - **polyphonic**
 - **monophonic**
 - **tritone**
2. perform and demonstrate an understanding of:
 - ensemble playing
 - barred chords
 - modulation from major to minor keys
 - broken chords

Suggestions for Teaching and Learning

Performing

- Perform pieces with major and minor modulations.
- Students practice reading and maintaining independent parts by performing rounds and canons.
- Perform solo and ensemble repertoire.
- Perform/sing harmonic intervals in pairs or divided class.
- Students sing vocal chording of: ii, vi, and tritone.

Listening

- Students aurally identify chord changes heard.
- Students listen to musical selections with tritone. Discuss and reflect on its effect.
- Students listen to and constructively critique each other during ensemble playing.
- Listen to polyphonic and monophonic musical examples. Aurally identify the number of voices heard.

Creating

- Provide opportunities for students to compose melodies and root chord accompaniments using computer applications. Then they perform their compositions and the rest of the class identifies the musical concepts used.
- Using computer applications provide opportunities for students to compose melodies incorporating identified intervals. Students perform their compositions.

Level III: Guitar

Organizer: Harmony

Suggestions for Assessment

Appendix B

- guitar checklist

Observation

- Using Music software or Musictheory.net, quiz students on their aural recognition of the outlined intervals
- Performance tests – solo/ensemble

Suggested Resources/Notes

Barred Chords

The 21st Century Guitar
Method, Book 3 p. 11

Broken Chords

The 21st Century Guitar
Method, Book 3 p.44

Intervals (above) +2, -2, +7,-7

ApRo Music Theory
Lessons 95-100

Making Music 8
Module H, Lesson 28 (+2)

Polyphonic

Making Music 7
Module G Lesson 6

Monophonic

Making Music 7
Module C Lesson 2

Level III: Guitar

Organizer: Form

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **improvisation**
 - *fugue*
2. perform, listen and create using:
 - AABA

Suggestions for Teaching and Learning

Performing

- Set up an opportunity for students to perform jazz repertoire
- Encourage students to improvise dance movements to selected jazz pieces.

Listening

- Listening to musical examples, ask students to identify when fugue theme is heard.
- Students aurally identify the 'voices' in which the fugue theme is heard
- Students identify the number of time the fugue theme occurs.

Creating

- Students improvise ostinati patterns (rhythmic or melodic) to accompany known songs.
- Students work in pairs or small groups with their instruments. Provide each group with a theme section of four measure (3/4 or 4/4 time) and have the students create a four measure variation of that theme. Extend the activity by having the students notate and /or discuss their composition.
- Find a partner; take turns at lead guitar, improving short solos.
- Discuss the difference between motive and theme.

Level III: Guitar

Organizer: Form

Suggestions for Assessment

Portfolio

- Music composition: Have students create their own AABA form using simple melodies. Record with Eridol recorder and archive in electronic portfolio.

Observation

- In class performance

Suggested Resources/Notes

Improvisation/Guitar

Making Music 8
Module F, Lesson 15

Making Music 8
Module F, Lesson 16
(Songwriting Guitar)

The 21st Century Guitar
Method, Book 3
p. 13 (Lead guitar)

Improvisation

Making Music 8
Module I, Lesson 3
Module C, Lesson 12
Module A, Lesson 6
Module H, Lessons 11, 27, 34,
& 35

ApRo Music Theory
Lesson 62

AABA Form

Making Music 8
Module C, Lessons 15 & 16

See Appendices C, E, G, I.

Level III: Guitar

Organizer: Expression

Outcomes

Students will be expected to

1. perform, listen to and create using:
 - **rubato**
 - **rap**
 - *choral speech*

Suggestions for Teaching and Learning

NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.

Performing

- Students practice reading and maintaining independent parts by performing rounds and canons.
- Encourage students to read and perform spoken canons/rounds.
- Students perform a known song by speaking the lyrics.

Listening

- Listen to appropriate selections of rap. Discuss and reflect on the effect/impact of no melodic line. How does aural absence affect word/lyric memory?
- Listen to appropriate selections of rap, analyzing/discussing the role rhythm/beat assume.
- Listen to a variety of Rap Songs. Comment on how the guitar is used / not used in the various selections.

Creating

- Provide opportunities where students create their own choral speech composition based on the names of their communities. (Similar to Ernst Toch's *Geographic Fugue*)
- Create a rap.
- Students create a variation on or new verse to an appropriate and existing rap 'song'.

Level III: Guitar

Organizer: Expression

Suggestions for Assessment

Appendix B

- guitar checklist
- composition rubrics

Portfolio

- Rap Composition: Students create a rap.
- journal reflections.

Suggested Resources/Notes

Rap

Making Music 7
Module A, Lesson 2
Module B, Lesson 5

Level III: Guitar

Organizer: Contexts

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> perform, listen to and create using: <ul style="list-style-type: none"> jazz/blues musical theatre 'classical' music perform and demonstrate on the guitar, an understanding of: <ul style="list-style-type: none"> rock shuffle bluegrass western swing blues shuffle latin rock 	<p><i>Performing</i></p> <ul style="list-style-type: none"> Listen to musical examples of rock shuffle, bluegrass, western swing, blues shuffle and latin rock Perform and/or listen to the music of different styles and genres including musical theatre, jazz/blues and fugue. Feature the life and musical example of a composer/musician. Students will explore the components of musical theatre such as: producer, lyricist, composer, choreographer, sound designer, and set designer. <p><i>Listening</i></p> <ul style="list-style-type: none"> Avail of opportunities to expose students to live performances and follow with discussion in class. Compare recording of different artists performing the same piece. Students will view/listen to various music theatre works. <p><i>Creating</i></p> <ul style="list-style-type: none"> Using technology, have students create a new arrangement of a known piece. Students compose a 12 bar blues melody. Students choreograph new dance steps to a familiar musical. Improvise chordal accompaniments for familiar songs. Use melodic sequences to improvise on the guitar, while another student provides the accompaniment on the guitar.

Level III: Guitar

Organizer: Contexts

Suggestions for Assessment

Portfolio

- Journal Entry: Have students keep a record of musicians and composers that they have studied
- Composition Assignment: Have students take a piece that they know and change the style to Jazz/blues

Appendix B

Suggested Resources/Notes

Various guitar/genre styles

The 21st Century Guitar
Method, Book 3

Making Music 8, Module F,
Lesson 13 and 14

Musical Theatre

Making Music 8
Module A, Lesson 7, 8
Module C, Lesson 17

Jazz and Blues

Making Music 8
Module C, Lesson 16

Making Music 7
Module B, Lesson 6
Module I, Lesson 10

Level III: Guitar
Organizer: Technique

Outcomes*Students will be expected to*

1. perform and demonstrate on the guitar:
 - finger picking (p,i,m,a)
 - alternating bass
 - harmonics
 - string bending
 - bend and return
 - moveable major fingerings
 - palm muting
 - barred chords

Suggestions for Teaching and Learning

- Demonstrate and explain palm muting, barred chords, string bending.
- Demonstrate harmonics.
- Listen to live/taped guitar music. Describe techniques heard.
- Students engage in critical listening of their own playing, making adjustments accordingly.
- Students improvise a short melody demonstrating palm muting and barred chords.
- Students reinterpret a known melody using an alternate technique.

Level III: Guitar

Organizer: Technique

Suggestions for Assessment

Appendix B

- guitar checklist

Portfolio

- listening quizzes

Performance tests

Suggested Resources/Notes

Finger picking

The 21st Century Guitar
Method, Book 3 p. 4

Making Music 8
Module F, Lessons 4& 5

Alternating Bass

The 21st Century Guitar
Method, Book 3 p.14

Making Music 8
Module F, Lessons 7& 8, 10

Palm muting

The 21st Century Guitar
Method, Book 3 p.15

Making Music 8
Module F, Lessons 8

String bending

The 21st Century Guitar
Method, Book 3 p. 26

Making Music 8
Module F, Lesson 11

