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| <b>Course Title</b>          | <b>GUITAR MS 1 AB</b>  |
| <b>Course Abbreviation</b>   | Guitar MS 1 AB   |
| <b>Course Code</b>           | 320807/08  |
| <b>Prerequisites</b>         | None   |
| <b>Notes</b>                 | For beginning guitarists. This two-semester course may not be repeated.  |
| <b>Course Description</b>    | The major emphasis of this course is to develop student achievement through beginning study of the guitar. The course develops the physical skills necessary to play beginning level music accurately and with good tone quality, develops skills in reading music notation, and develops an understanding of the historical significance of the guitar and its literature and provides opportunities for growth in the understanding of musical elements as applied to the music played.  |
| <b>Key Assignments</b>       | <ul style="list-style-type: none"> <li>• Perform using correct sitting posture and appropriate hand positions</li> <li>• Play a sixteen measure melody composed with eighth notes at a moderate tempo using alternate picking</li> <li>• Play on all six strings in first position</li> <li>• Play melodies in the keys C, Am, G, Em, D, Bm, F and Dm</li> <li>• Have a tonal range which extends to the A above the staff</li> <li>• Play major, minor and dominant seventh chords in first position in the keys of C, G, D, A, Am, E, &amp; Em</li> <li>• Strum rhythms to include whole, half, quarter and eighth notes including simple syncopation</li> <li>• Play power chords using roots on open sixth, fifth and fourth strings</li> <li>• Read and understand symbols indicating up and down strokes</li> <li>• Play arpeggios in a finger-picking style as an accompaniment</li> <li>• Identify and name the parts of the guitar</li> <li>• Identify basic musical symbols</li> <li>• Tune the guitar by pitch matching</li> </ul>  |
| <b>Instructional Methods</b> | Direct Instruction, modeling, group practice, woodshedding, Curwen hand signs, solfege, rehearsal, written reflections, performance assessments (formative and summative), written theory assessments (formative and summative)  |
| <b>Co-Curricular Work</b>    | Music history can be tied to social studies lessons, the text of a instrumental/guitar composition can be tied or related to English Language Arts and English Language Development, the rhythmic and formal elements of a piece can be related to mathematics, the processes of sound production can be tied to physics.  |
| <b>Resources</b>             | <p><i>Hal Leonard Guitar Method</i>, Schmid &amp; Koch Hal Leonard Music, appropriate scores and historical source material; <i>Norton Anthology of Western Music</i>, WW Norton and Co.; Sight-Reading: <a href="http://www.lightandmatter.com/sight/sight.html">http://www.lightandmatter.com/sight/sight.html</a> ; <a href="http://thesightreadingproject.com/">http://thesightreadingproject.com/</a></p> <p>Sheet Music Vendors:<br/> <a href="http://www.jwpepper.com">http://www.jwpepper.com</a>, <a href="http://www.musicnotes.com">http://www.musicnotes.com</a> , <a href="http://www.sheetmusicplus.com">http://www.sheetmusicplus.com</a><br/>       Public Domain Music Resource (free): <a href="http://www.pdinfo.com">http://www.pdinfo.com</a></p> <p>Libraries:<br/>       Glendale <a href="http://www.glendaleca.gov/government/departments/library-arts-culture/brand-library-art-center">http://www.glendaleca.gov/government/departments/library-arts-culture/brand-library-art-center</a><br/>       Los Angeles City <a href="http://www.lapl.org">http://www.lapl.org</a> Los Angeles County <a href="http://www.colapublib.org/">http://www.colapublib.org/</a><br/> <i>Professional Organizations</i>: National Association for Music Education (NaFME) <a href="http://www.nafme.org">www.nafme.org</a>,<br/>       Guitar Foundation of America <a href="http://www.guitarfoundation.org/">http://www.guitarfoundation.org/</a> ; Council for Guitar Education<br/> <a href="http://www.nafme.org/community/societies-and-councils/council-for-guitar-education/">http://www.nafme.org/community/societies-and-councils/council-for-guitar-education/</a>; Guitars in the Classroom <a href="http://www.guitarsintheclassroom.org">http://www.guitarsintheclassroom.org</a>; Little Kids Rock <a href="http://www.littlekidsrock.org/">http://www.littlekidsrock.org/</a></p> |

## Course Outline

Units should be related to the choral repertoire where possible. Time spent on each unit is to be based upon the needs of the student and the instructional program.



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| <b>Foundations</b><br>Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music |  | <b>Instructional Time</b> 35%  |
| <b>Enduring Understanding</b>  | Music is a language that can be communicated aurally and visually.   |  |
| <b>California Content Standards (Essential and Supporting)</b>   | <p><i>Essential: 1.0 – Artistic Perception</i></p> <p>Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.</p> <p>1.1 Read, write, and perform intervals and triads.<br/> 1.2 Read, write, and perform rhythmic and melodic notation, using standard symbols for pitch, meter, rhythm, dynamics, and tempo in duple and triple meters.<br/> 1.3 Transcribe simple aural examples into rhythmic notation.<br/> 1.4 Sight-read simple melodies in the treble clef or bass clef.<br/> 1.5 Analyze and compare the use of musical elements representing various genres and cultures, emphasizing meter and rhythm.</p> |  |
| <b>Vocabulary</b>  | Score, conductor, measure, tempo, duple meter, triple meter, note, rest, dynamics, interval, form, range, picking, strumming, fingerboard, tuning, listening, vocalizing, technique.   |  |
| <b>Skills and Objectives</b>   | Students will be able to use musical vocabulary to: <ul style="list-style-type: none"> <li>Identify musical elements,</li> <li>Describe and evaluate instrumental/guitar music.</li> </ul>   |  |
| <b>Suggested Strategies</b>  | Think-pair-share, full class discussion followed by group work, informal peer assessments, mock game show to reinforce vocabulary, guided and assisted reading, guided listening, direct instruction   |  |
| <b>Sample Performance Tasks</b>  | Describe and evaluate a musical composition using the vocabulary of instrumental and/or guitar music.  |  |
| <b>Rubric</b>  | <b>5</b><br>Advanced   | Student comprehends musical vocabulary, using at least six terms to accurately describe and evaluate instrumental and/or guitar music. |
|  | <b>4</b><br>Proficient   | Student generally understands musical vocabulary, using at least six terms to describe and evaluate instrumental and/or guitar music.  |
|  | <b>3</b><br>Basic  | Student understands basic musical vocabulary, using at least four terms to describe and evaluate instrumental and/or guitar music.     |
|  | <b>2</b><br>Below Basic  | Student superficially understands musical vocabulary but makes errors in articulating their use.                                       |
|  | <b>1</b><br>Far Below Basic  | Student does not exhibit comprehension of musical vocabulary and/or makes serious errors in articulating their use.                    |

| Creativity<br>Creating, Performing and Participating in Music     |   | Instructional Time   | 15% |
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| <b>Enduring Understanding</b>                                     | Spontaneous, fun activities are a way to create characters and scenes.  |  |     |
| <b>California Content Standards</b><br>(Essential and Supporting) | <p><i>Essential: 2.0 – Creative Expression</i></p> <p>Students apply vocal musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.</p> <p><i>Apply Vocal or Instrumental Skills</i></p> <p>2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 4 on a scale of 1–6).</p> <p>2.5 Perform on an instrument in small ensembles, with one performer for each part.</p> <p><i>Compose, Arrange, and Improvise</i></p> <p>2.6 Compose music, using musical elements for expressive effect.</p> <p>2.7 Compose and arrange music for voices or various acoustic or digital/electronic instruments, using appropriate ranges for traditional sources of sound.</p> <p>2.8 Arrange pieces for voices and instruments other than those for which the pieces were originally written.</p> <p>2.10 Improvise original melodies over given chord progressions.</p> |  |     |
| <b>Vocabulary</b>   | Posture, phrase, technique, elements of music, melody, phrase, climax, expression, final cadence, tonic, dominant, tone quality, articulation, compound meter, diatonic scale, dynamics, and harmonic progression.  |  |     |
| <b>Skills and Objectives</b>                                      | <p>Students will be able to:</p> <ul style="list-style-type: none"> <li>Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 4 on a scale of 1–6).</li> <li>Compose music, using musical elements for expressive effect.</li> </ul>  |  |     |
| <b>Suggested Strategies</b>                                       | Intro/review of music theory including games/ear-training, group composition, listening/analysis, brainstorming, work-shopping, and peer analysis.  |  |     |
| <b>Sample Performance Tasks</b>                                   | Create original rhythmic and melodic dictation exercises that include specific musical elements. Perform the piece.   |  |     |
| <b>Rubric</b><br><i>Aesthetic Appeal</i>                          | <b>4</b><br>Advanced  | Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested. |     |
|   | <b>3</b><br>Proficient  | Includes some interesting musical ideas. The general impression is pleasant and moderately effective.              |     |
|   | <b>2</b><br>Basic   | Includes at least one interesting musical idea. Yet, the overall impression is not effective.                      |     |
|   | <b>1</b><br>Below Basic   | Does not present an effective general impression. Musical ideas do not hold the listener's interest.               |     |

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| <b>Rubric</b><br><b>Creativity</b>    | <b>4</b><br>Advanced    | Includes very original, unusual or imaginative musical ideas. Explores and varies at least two musical elements.  |
|                                       | <b>3</b><br>Proficient  | Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element.   |
|                                       | <b>2</b><br>Basic       | Musical idea is neither familiar nor a cliché. However, there is no development, variety, or exploration of musical elements.   |
|                                       | <b>1</b><br>Below Basic | Musical idea is familiar or a cliché. No variety or exploration of musical elements (range, timbre, dynamics, tempo, rhythm, melody).   |
| <b>Rubric</b><br><b>Craftsmanship</b> | <b>4</b><br>Advanced    | Presents at least one complete musical idea. Has a coherent and organized form with a clear beginning, middle, and end. Uses musical elements to organize musical ideas or the form.  |
|                                       | <b>3</b><br>Proficient  | Ending feels final. Uses at least one musical element to organize the musical ideas and overall form  |
|                                       | <b>2</b><br>Basic       | Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form.   |
|                                       | <b>1</b><br>Below Basic | Gives no sense of a completed musical idea. Exhibits no clear beginning, middle or end section. Form appears random rather than organized. Musical elements (range, timbre, dynamics, tempo, rhythm, melody) do not connect well or are not used to organize musical ideas or the form. |

Rubric is a modification of one presented by: Hickey, M. (1999). Assessment rubrics for music composition. *Music Educators Journal*, 84 (4), 26 -33



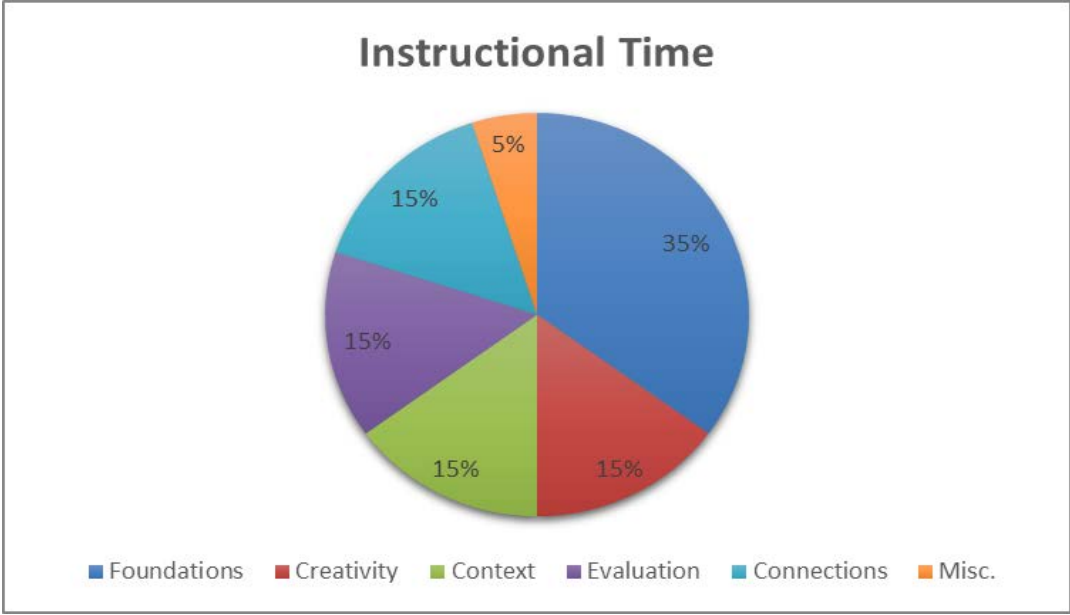
| <b>Context</b><br>Understanding the Historical contributions and Cultural Dimensions of Music |   | <b>Instructional Time</b> 15%  |
|---|---|--|
| <b>Enduring Understanding</b>   | Making music connects us to civilizations on the other side of the world and from ancient times to the present.   |  |
| <b>California Content Standards</b> ( <i>Essential and Supporting</i> )                       | <p><i>Essential: 3.0 – Historical and Cultural Context</i></p> <p>Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.</p> <p>3.1 Compare music from two or more cultures of the world<br/> 3.3 Describe distinguishing characteristics of representative musical genres and styles from two or more cultures<br/> 3.4 Listen to, describe, and perform music of various styles from a variety of cultures</p> |  |
| <b>Vocabulary</b>   | Medieval, Renaissance, Baroque, Classical, Romantic, Contemporary, Gospel, Folk, Classical, Pop, Jazz, Rock, Punk   |  |
| <b>Skills and Objectives</b>  | Students will be able to: <ul style="list-style-type: none"> <li>Identify and define specific musical styles,</li> <li>Perform music from different eras and regions with appropriate style and characteristic expression</li> </ul>  |  |
| <b>Suggested Strategies</b>   | k/w/l chart, Thinking Maps, word wall, jigsaw, research, dramatizing, heterogeneous groups, compare and contrast, direct instruction, reading, Venn diagram, and listening charts.  |  |
| <b>Sample Performance Tasks</b>   | Analyze an excerpt from a musical composition from a distinct era or region. Identify the characteristics that define its identity, and then perform the piece twice, once highlighting the characteristics and once de-emphasizing the characteristics. Discuss as a group the changes your group heard in each performance. As an individual, list the changes you heard or felt during the performance, citing specific examples in the score or text.   |  |
| <b>Rubric</b>   | <b>4</b><br>Advanced  | Specific terminology is used in differentiating performance practice among different musical traditions and cultures |
|   | <b>3</b><br>Proficient  | Differentiates the musical traditions of cultures throughout the world   |
|   | <b>2</b><br>Basic   | Attempts to differentiate the musical traditions of cultures throughout the world                                    |
|   | <b>1</b><br>Below Basic   | Unclear differentiation of musical traditions of cultures throughout the world                                       |

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| <b>Evaluation</b><br>Responding to, Analyzing, and Making Judgments About Works of Music |  | <b>Instructional Time</b> <b>15%</b>  |
| <b>Enduring Understanding</b>  | Music and Music-Making can mean different things to different people   |   |
| <b>California Content Standards</b> ( <i>Essential and Supporting</i> )                  | <p><i>Essential: 4.0 – Aesthetic Valuing</i></p> <p>Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.</p> <p>4.1 Develop criteria for evaluating the quality and effectiveness of musical performances and compositions, including arrangements and improvisations, and apply the criteria in personal listening and performing.</p> <p>4.2 Explain how various aesthetic qualities convey images, feeling, or emotion.</p> <p>4.3 Identify aesthetic qualities in a specific musical work.</p> |   |
| <b>Vocabulary</b>  | Criteria, rubrics, adaptation, revival, customs, traditions, rituals, style, and genre.  |   |
| <b>Skills and Objectives</b>   | Students will be able to: <ul style="list-style-type: none"> <li>• Identify and define musical styles,</li> <li>• Explain how culture affects specific musical styles.</li> </ul>  |   |
| <b>Suggested Strategies</b>  | Discussion, k/w/l chart, jigsaw, research, compare and contrast, Thinking Maps, reading, writing, reports, heterogeneous groups, guided listening, directed instruction, applied music making  |   |
| <b>Sample Performance Tasks</b>  | Working in groups, select two historical periods or cultures. Do additional research on societal influences and present comparisons in a graphic organizer or Thinking Map. Write/present/perform excerpts that reinforce information explaining the differences between two musical styles.   |   |
| <b>Rubric</b>  | <b>4</b><br>Advanced   | Uses rich supporting details to differentiate the musical traditions of cultures throughout the world |
|  | <b>3</b><br>Proficient   | Differentiates the musical traditions of cultures throughout the world                                |
|  | <b>2</b><br>Basic  | Attempts to differentiate the musical traditions of cultures throughout the world                     |
|  | <b>1</b><br>Below Basic  | Unclear differentiation of musical traditions of cultures throughout the world                        |



| <b>Connections, Relationships, and Applications</b><br>Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers |   | <b>Instructional Time 15%</b>   |
|---|---|---|
| <b>Enduring Understanding</b>   | Music skills can be applied to other core subjects and teach us life skills.  |   |
| <b>California Content Standards</b><br>(Essential and Supporting)   | <p><i>Essential:<br/>Connections and Applications</i></p> <p>5.1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts.<br/>5.2 Analyze the role and function of music in radio, television, and advertising.</p> <p><i>Supporting:<br/>Careers and Career-Related Skills</i></p> <p>5.3 Research musical careers in radio, television, and advertising.</p> |   |
| <b>Vocabulary</b>   | Musicality, influence, confidence   |   |
| <b>Skills and Objectives</b>  | <p>Students will be able to:</p> <ul style="list-style-type: none"> <li>• Use musical skills to communicate concepts and knowledge to peers,</li> <li>• Perform confidently with expression, and accuracy</li> <li>• Collaborate with others in producing all aspects of a instrumental and/or guitar ensemble concert</li> </ul>   |   |
| <b>Suggested Strategies</b>   | Audition strategies, concert and technical production collaboration, research and presentation  |   |
| <b>Sample Performance Tasks</b>   | Create and produce a performance based on literature or a concept from another curricular area or a commercial purpose such as a jingle or music for dramatic underscoring in TV or film. Perform it for others while demonstrating musicality and confidence.  |   |
| <b>Rubric</b>   | <p><b>4</b><br/>Advanced</p> <p><b>3</b><br/>Proficient</p> <p><b>2</b><br/>Basic</p> <p><b>1</b><br/>Below Basic</p>   | <ul style="list-style-type: none"> <li>• Adapts literature or concept into a well-organized production</li> <li>• Creative and original presentation of instrumental and/or string literature which meets Standard 2.0, including use of costumes, setting and props where appropriate</li> <li>• Adapts literature or concept into a production</li> <li>• Appropriate presentation of instrumental and/or string literature which meets Standard 2.0, including use of costumes, setting and props where appropriate</li> <li>• Somewhat adapts literature or concept into the production</li> <li>• Musical performance of instrumental and/or string literature does not meet Standard 2.0, including use of costumes, setting and props are used inconsistently</li> <li>• Does not adapt literature or concept into a production</li> <li>• Musical performance does not meet Standard 2.0, any use of costumes, setting and props are either not evident or not connected to script</li> </ul> |





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