

Newport-Mesa Unified School District
Office of Secondary Curriculum and Instruction
High School Course of Study

Course Title		Guitar 2AB				Course Code					
Transcript Title:	Guitar 2AB			Grades Levels:	9-12		Board Adoption Date:				
Content Area:	Music			GPA Scale:	4.0		Date Course Submitted:		March 2011		
Credential Req:			Graduation Subject Areas:		Humanities		Elective				
UC/CSU “A-G” Area Approvals:				School Site that wrote and submitted the course:				Estancia, TeWinkle & Ensign			
Prerequisite(s):	None										
Next course(s):											

COURSE DESCRIPTION *(catalog summary):*

This course is the second year of a two-year sequence designed to develop student musical knowledge and skill level in guitar playing. Students will learn the basics of guitar playing and music reading. Students will learn the parts of the guitar, music notation (tablature and classical), note and chord reading and to expose students to different styles of guitar playing. Students will perform individually, in small groups, and as a class.

GOALS *(expected performance outcomes for students):*

- Students will be able to play chords, accompaniments, and melodies on the guitar.
- Students will know how to read music notation, chord frames, and tablature.
- Students will understand basic music theory.
- To learn how to perform, write, and create music.
- Students will be able to tune their guitar.

Mastery of music standards listed below through practical application on the guitar.

CALIFORNIA CONTENT STANDARDS *(how the course aligns with California and/or national curriculum standards):*

California Secondary Music Content Standards

- 1.2 Read write and perform rhythmic and melodic notation using standard symbols for pitch, meter, rhythm, dynamics and tempo.
- 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 ones self and in ensembles.
- 2.5 Perform on an instrument in small ensembles with one performer on each part.
- 3.4 Listen to, describe and perform music from diverse genres, cultures and time periods.
- 3.5 Classify by style and genre, a number of exemplary musical works.
- 4.1 Use criteria to evaluate the quality and effectiveness of musical performances.
- 4.4 Respond to a live performance with appropriate audience behavior.

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EVALUATION (how the effectiveness of the course will be monitored and assessed):

Student achievement will be measured using multiple assessment tools, including but not limited to authentic performance assessments, written quizzes, class participation, class work and homework. Authentic performance assessments will include individual playing tests, class performances, recordings and group performances both at the site and district level during and outside the regular school day.

Unit 1	Length of Unit ... 6 weeks September – October			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
[Title] Review of Guitar Basics [Subtopics] Tuning Parts of the guitar Notation and Rhythm overview Chords and notes Strumming, picking and plucking	Parts of the Guitar: Sound-hole, fingerboard, rosette, peg-head, bridge base, lower bout, nut, frets, tuning keys, bridge bone, top or face, upper bout, waist. Bar Line: a line that divides the staff into measures. Ledger Line: A short line placed above or below a staff to extend the lines and spaces. Measure: The space between two bar lines to form a grouping of beats. Staff: five lines and four spaces on which notes and other musical symbols are placed. Time Signature: The symbol at the beginning of the staff that indicates the meter. Treble Clef: The staff on which notes are above middle C. Quarter Note: receives one count in 4/4 time Half Note: receives two counts in 4/4 time. Whole Note: receives four beats of time in 4/4 time. Strum: To play multiple strings together with the hand or a pick. Pick: plastic object used to pluck	1.2 Read write and perform rhythmic and melodic notation using standard symbols for pitch, meter, rhythm, dynamics and tempo.	1. Tuning – Teacher plays a low “E” string for the class (using teacher’s guitar, piano, 7 th string, modegieson guitar tuner, or tuner that plays pitch) and students tune their “E” string to match pitch. Repeat process for all 6 strings. Teacher will demonstrate harmonic tuning and students will tune their own guitar accurately. 2. Teacher projects pictures of the guitar and models with their guitar, demonstrating the parts of the guitar to the class. 3. Teacher reinforces counting and note values. Students write the counts of daily rhythms into their music journals. Note values are reinforced through clapping, counting and playing exercises. 4. Teacher models notes covered in Guitar 1 using chord frames to demonstrate fingerings. 5. Teacher models guitar chords covered in Guitar 1. Alternate chord voicings will be demonstrated for each chord modeled on the guitar and shown visually with chord frames. 6. Teacher reinforces plucking, picking, strumming and plucking notes and chords covered in Guitar 1.	<i>Jerry Snyder’s Guitar School Method Book 1 and 2, Music Folder/Journal, Pencil, Guitar, Guitar Expressions Method Book 1 and 2</i>

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	the string. Pluck: To play one string at a time with the finger.		7. Students play chordal as accompaniments to songs. 8. Teacher leads the class through worksheets relating the parts of the guitar, first three notes, musical elements and note reading.	
Differentiation	Support -- for students who are struggling with the content	Content: Notating and playing Notes (E, F, F on the low E string - A, B C on the A string – De, E & F on the D string – G and A on the G string – B, C & D on the B string and E, F and G on the high E string) Chords dm7, D7, C7, Am7, GMAJ7, CMAJ7, E, E7, A, B7, Am, Dsus, Em, C, G, G7, D, A7 and F#m7b5) from Guitar 1. Process: Students stay in large group while instructor reinforces fingerings. High achieving students support struggling students with fingering or work in small groups. Struggling students may play open string versions of the chords using chord frames showing fingering. Students will complete blank chord frames for notes and chords with support from instructor and higher achieving students. Product: Students will play open string version of chords and give the chord names to the teacher verbally. Student will play notes using open strings as part of scales.		
	Extension – for high achieving students.	Content: Notating and playing Notes (E, F, F on the low E string - A, B C on the A string – De, E & F on the D string – G and A on the G string – B, C & D on the B string and E, F and G on the high E string) Chords dm7, D7, C7, Am7, GMAJ7, CMAJ7, E, E7, A, B7, Am, Dsus, Em, C, G, G7, D, A7 and F#m7b5) from Guitar 1. Process: Students will play open string and alternate versions of all chords (eg. Barre chords) during class instruction and support struggling students with open string versions of chords. Students may be allowed to work in small groups or individually to master alternate voicings and fingerings of guitar chords and notes. Students will complete blank chord frames for notes and chords. Product: Students will play multiple voicings for chords and multiple fingerings for notes as part of scales and songs.		
Evaluation	Formative Assessments (<i>ongoing & mid-lesson</i>): Students will demonstrate their ability to play the required chords and notes during class playing. Student worksheets are corrected in class as a group and teacher reviews student work.			
	Summative Assessments (<i>unit final evaluation</i>): Students will complete a written quiz that includes parts of the instrument matching section and a playing test demonstrating chords and notes covered.			

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Unit 2	Length of Unit ... 6 weeks October – November			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
[Title] Reading Music [Subtopics] Strumming Chord Progressions multiple keys I, IV, V, ii, V/V Circle of 5ths Musical Symbols	Eighth Notes: two notes equally divided within one beat, each note gets ½ a beat in 4/4 time. Dotted Half Note: Three counts in 4/4 time. Quarter Rest: Receives one beat of silence in 4/4 time. Repeat Sign: Shows the player to play the same music again. Time Signatures: Top number shows how many beats in each measure and bottom number shows what kind of note receives one beat. 4/4 and ¾ time signatures. Tonic Chord: The “one chord.” Dominant: The “five chord.” Down stroke: Push the pick through the strings with a downward attack towards the floor. Up stroke: Drag the pick back up through the strings towards the ceiling. Usually the up stroke follows the down stroke returning the hand to its original position. Duet: A piece of music with two interacting parts. Harmony: Two or more musical tones sounding at the same time. Tie: Curved line that connects two notes of the same pitch so they are played as if they were one.	1.2 Read write and perform rhythmic and melodic notation using standard symbols for pitch, meter, rhythm, dynamics and tempo.	1. Tuning (see above). 2. Teacher reinforces counting and note values. Students write the counts of daily rhythms into their music journals. Note values are reinforced through clapping, counting and playing exercises that include, whole, half, quarter and eighth notes and strumming patterns. 3. Teacher models notes chord progressions I, IV, V in multiple keys. Students write and play I, IV, V chord progressions in C, D, G, E and A major keys. 4. Teacher demonstrates the circle of 5ths using circle visual. Students complete a blank circle of 5ths worksheet and play through the chords in order. 5. Teacher reinforces Barre chords. 6. Students play to single-note songs with chordal accompaniments in 4/4 and ¾ time some of which may include ties. 7. Students play duet music in small groups. 8. Some students may be allowed to work in small groups on duet music and alternate chord and note voicings using chord frames and the fret board. 9. Students complete worksheets covering, time signatures, the circle	<i>Jerry Snyder's Guitar School Method Book 1 and 2, Music Folder/Journal, Pencil, Guitar, Guitar Expressions Method Book 1 and 2</i>

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			of 5ths, chord progressions, fingerings for chords and notes, musical elements and note reading.
Differentiation	Support -- for students who are struggling with the content	Content: I, IV V chord progression. Process: Struggling students will stay with the group while the instructor reinforces the I, IV, V chord progression for one song in multiple keys. Struggling students may receive support from high achieving students. Product: Students play a song using I, IV V progression in G and D major keys.	
	Extension – for high achieving	Content: I, IV V chord progression. Process: Students may be allowed to work in small groups or individually on songs of	

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	students.	their choice that use I, IV, V progressions. High achieving students may be allowed to support struggling students with I, IV, V progression songs in multiple keys. Product: Students play a song using I, IV V the progression in C, D, G, E and A major keys.		
Evaluation	Formative Assessments (<i>ongoing & mid-lesson</i>): Students will demonstrate their ability to play the required chords and notes during class playing. Student worksheets are corrected in class as a group and teacher reviews student work.			
	Summative Assessments (<i>unit final evaluation</i>): Students will complete a written quiz and a playing test demonstrating I, IV, V progressions in multiple keys, notes, chord fingerings and the chords circle of 5ths in order.			

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Unit 3	Length of Unit ... 6 weeks November – December			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
[Title] Major Scale and Ensemble Music [Subtopics] Intervals New Notes Time Signatures - ¾ and 4/4 time 2 and 3 part ensemble music	Sharp: raises a note a half step (one fret). Half Step: The smallest interval is a half step. The distance from one fret to another is a half step. Whole Step: Two half steps. Scale: A series of consecutive tones starting at from one pitch and ending on the next pitch of the same name. Second First and second endings: direct you to repeat a section of music, the second time you play the section you skip the first ending and play the second ending. Palm Mute: The palm of the hand is used to damp the strings immediately following a downward strum.	1.2 Read write and perform rhythmic and melodic notation using standard symbols for pitch, meter, rhythm, dynamics and tempo. 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 ones self and in ensembles. 2.5 Perform on an instrument in small ensembles with one performer on each part. 4.4 Respond to a live performance with appropriate audience behavior.	1. Tuning (see above) 2. Teacher reinforces counting and note values. (See above). 3. Teacher models notes E, F, F# and G on the E (first) string and B, C and D on the B (second) string G and A on the G string using chord frames to demonstrate fingerings. Teacher models and G Major scale. Students will use first position and will learn enharmonic names for notes (ie B#=C). Students will play the E chromatic scale using open string fingerings. 4. Teacher reinforces guitar chords Em, C, G, G7, D, A7. Three alternate chord voicings will be demonstrated for each chord modeled on the guitar and shown visually with chord frames including Barre chords. 5. Teacher leads class through call and response using daily rhythms, plucking, picking and strumming on picking notes E, F and G on the first string and B, C and D on the B string and strumming chords Em, C, G, G7, D, A7 using up and down strokes in 4/4 and ¾ time. 6. Students play chords as accompaniments to simple songs and songs using notes E, F and G and B, C and D in 4/4 and ¾ time some of which include ties and first and second endings. 7. Teacher demonstrates the use of Dominant and Tonic chords in simple songs and classroom call and response activities.	<i>Jerry Snyder's Guitar School Method Book 1 and 2, Music Folder/Journal, Pencil, Guitar, Guitar Expressions Method Book 1 and 2</i>

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			8. Students play to single-note songs with chordal accompaniments in 4/4 and 3/4 time some of which may include ties. 9. Some students may be allowed to work in small groups on duet music and alternate chord and note voicings using chord frames and the fret board. Students may present performances/demonstrations during class. 10. Teacher leads the class through worksheets covering, time signatures, the first six notes, musical elements and note reading.
Differentiation	Support -- for students who are struggling with	Content: Playing the chromatic scale and the C Major scale. Process: Struggling students will stay with the group while the instructor reinforces fingerings and note names for the chromatic and C Major scales using open strings. Struggling students may receive support from high achieving students.	

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	the content	Product: Students will be able to play the ascending chromatic and C major scales using open strings. Students can verbally tell the instructor the names of the notes of the scales.		
	Extension – for high achieving students.	Content: Playing the chromatic scale and the C Major scale. Process: Students may be allowed to work in small groups or individually on the ascending and descending chromatic and C major scales using open string and second position. High achieving students may be allowed to support struggling students with open string fingerings and on the fret board. Product: Students will be able to play the ascending and descending chromatic and C Major scale using open strings and second position on the fret board, as well as playing scale studies (such as 3 rd skips) ascending and descending.		
Evaluation	Formative Assessments (<i>ongoing & mid-lesson</i>): Students will demonstrate their ability to play the chromatic scale and the C Major scales during class group playing. The teacher will lead the class to fill in fingerings for the scales using an illustration of a blank fret board and staff. Worksheets are corrected in class as a group and teacher reviews student work. The teacher observes students playing ensemble music during class group playing.			
	Summative Assessments (<i>unit final evaluation</i>): Students will the chromatic scale and the C Major scales as a playing test and will fill in the fingerings on a blank fret board and staff. Students play ensemble music in large or small groups or individually.			

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Unit 4	Length of Unit ... (1 month) January			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
[Title] Solo and Accompaniments [Subtopics] Note reading 4 th 5 th and 6 th strings Muting Picking a single-note melody Pull Offs, Hammer Ons/Slurrs Plucking and strumming an accompaniment	Palm Mute: The palm of the hand is used to damp the strings immediately following a downward strum. Mute/Rest: strings are strummed and let ring for one beat (or another length on time) and are then muted for one beat (or another length of time). Strings play a quarter note and are muted (rest) for a quarter note. Hammer On: Often indicated by a letter "H" in the music. After the string is plucked, a finger from the left hand is quickly placed higher up on the fingerboard allowing the string to ring at a higher pitch. Pull Off: Often indicated by a letter "P" in the music. After a string is	1.2 Read write and perform rhythmic and melodic notation using standard symbols for pitch, meter, rhythm, dynamics and tempo. 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 ones self and in ensembles. 2.5 Perform on an instrument in small ensembles with one performer on each part. 4.4 Respond to a live performance with appropriate audience behavior.	1. Tuning (see above) 2. Teacher reinforces counting and note values using daily rhythms and student journals (see above). 3. Teacher models notes E, F, F#, G and A on the E (first) string and B, C and D on the B (second) string G and A on the G string and the open D, A and E strings using chord frames to demonstrate fingerings. Teacher models shifting to play all notes in 5 th position. 4. Teacher reinforces guitar chords Am, Dsus, Em, C, G, G7, D, A7. Alternate chord voicings including barre chords. 5. Teacher leads class through call and response using daily rhythms, plucking, picking and strumming on picking notes E, F and G on the first string and B, C and D on the B string and strumming chords Em, C, G, G7, D, A7 using up and down strokes in 4/4 and ¾ time. Secondary chords (ii, iii and vi chords) will be introduced and their theoretical functions will be discussed. (Supertonic, Mediant and SubMediant.) 6. Students play strumming and finger picking pattern chordal accompaniments using introduced chord for simple songs. Students play songs using notes E, F and G	<i>Jerry Snyder's Guitar School Method Book 1 and 2, Music Folder/Journal, Pencil, Guitar, Guitar Expressions Method Book 1 and 2</i>

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	plucked with a finger on the fretboard, that finger is “pulled off” allowing the string to continue to ring at a lower pitch. Slurs: another way of notating hammer ons and pull offs. Two notes of different pitches are connected without plucking the second note.		and B, C and D in 4/4 and 3/4 time some of which include ties and first and second endings. 7. Teacher leads the class in duet and small ensemble music (2 and 3 part music). Using pull ons, hammer offs/ slurs. 8. Some students may be allowed to work in small groups on duet music and alternate chord and note voicings using chord frames and the fret board. Students may present performances/demonstrations during class. 9. Teacher leads the class through worksheets covering new chords (Am, Dsus), open D, A and E strings, notes.	
Differentiation	Support -- for students who are struggling with the content	Content: Solo and accompaniment playing using hammer on's, pull offs an alternating bass line and finger style picking. Process: Small group will play through single note melodies and play strumming and simple finger style (PIMAMI) accompaniments. High achieving students may support struggling students. Students will write in finger #'s and string/note names on blank music provided by the instructor. Product: Student will play a simple single note melody and accompaniment with the class. Student verbally tells the instructor the names and fingerings of notes for simple single note melodies.		

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	Extension – for high achieving students.	Content: Solo and accompaniment playing using hammer on's, pull offs an alternating bass line and finger style picking. Process: Small group will play through single note melodies in 5th position with and play strumming and more complex finger style (PIMIAIMI) accompaniments. High achieving students may be selected to support struggling students. Students will write in finger #'s and string/note names on blank music provided by the instructor. Students work in small groups on more challenging melodies (assigned by the instructor or selected by the students). Product: Student will play a single note melody, strum and finger pick an accompaniment while someone else plays a single note melody (individually and in small groups). Student plays a more complicated melody using fingerings on the fret board (eg. A on the E string).	
Evaluation	Formative Assessments (<i>ongoing & mid-lesson</i>): Students will demonstrate their ability to play accompaniments and single note melodies during class group and small group playing. The teacher will lead the class to fill in fingerings and note names using an illustration of a blank fret board and staff. Worksheets are corrected in class as a group and teacher reviews student work.		
	Summative Assessments (<i>unit final evaluation</i>): Students will play a single note melody with hammer on's and pull offs and accompaniment using finger style as a playing test individually and in small groups. Students will fill in the fingerings for their melody on a blank fret board and staff as a written test.		

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Unit 5	Length of Unit ... 6 weeks, February – March			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
[Title] Blues [Subtopics] Strumming patterns Blues Scales Improvisation 9 th Chords	Swing/Shuffle Rhythm: Uneven eight note feel - playing uneven eighth notes, emphasizing the back-beat. Pentatonic Scale: Major scale excluding the 4 th and 7 th degrees. 12 Bar Blues: Chord progression (one bar each) using this pattern: I, IV7, I, I7, IV7(2 bars), I (2 bars), V7, IV7 I Blues Scale: Minor pentatonic scale with an optional augmented 4 th degree sliding to the 5 th degree ascending or sliding from 5 th to the augmented 4 th descending. Blues Form: A A' B Improvisation: Spontaneous invention of melodies using Pentatonic and Blues scales. Riff: a small and repeated musical pattern or idea. A short, catchy, repetitive figure that often forms the basis for a song or guitar part. 9th Chords: chord that includes the degrees 1,	1.2 Read write and perform rhythmic and melodic notation using standard symbols for pitch, meter, rhythm, dynamics and tempo. 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 ones self and in ensembles. 2.5 Perform on an instrument in small ensembles with one performer on each part. 3.4 Listen to, describe and perform music from diverse genres, cultures and time periods. 4.4 Respond to a live performance with appropriate audience behavior.	1. Tuning (see above) 2. Teacher reinforces counting and note values using daily rhythms and student journals (see above). 3. Teacher models notes pentatonic and blues scales. Students write the fingerings on blank fretboards. 4. Teacher reinforces guitar chords E, E7, A, B7, Am, Dsus, Em, C, G, G7, D, A7. Alternate chord voicings including Barre chords will be demonstrated for each chord modeled on the guitar and shown visually with chord frames. 5. Teacher leads class through call and response using swing/shuffle rhythms. 6. Teacher demonstrates and students play 12 bar blues progressions using 9 chords. Alternate blues progressions may be introduced that include 13 th chords. 7. Teacher leads the class through blues solos, which may include 9 th chords, hammer on's, slides, lifts and embellishments. Solos will include changing scales depening on the V7 chords being used at the end of the progression. 8. Students will work on their own improvisations using the blues/pentatonic scale and 12 bar blues form with the class or individually or in small groups. Students may present performances/demonstrations during class. 9. Teacher leads the class through	<i>Jerry Snyder's Guitar School Method Book 1 and 2, Music Folder/Journal, Pencil, Guitar, Guitar Expressions Method Book 1 and 2</i>

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	3, 5 (optional), flat 7 & 9 and can function as a dominant. Mixolidian Mode: Scale based on the 5 th degree or a major scale with a flat 7. Dorian Modes: Scale based on second degree or major scale with flat three and flat 7,		worksheets covering new scales, progressions and riffs.	
Differentiation	Support -- for students who are struggling with the content	Content: Playing a blues solo and chord progression using 9 th chords. Process: Small group will play through written out simple solos using the pentatonic scale and play strumming the 12 bar blues progression with the instructor. High achieving students may support struggling students. Students will write in finger #'s and string/note names on blank fret board diagram (fret chart) provided by the instructor. Product: In a playing test, students will play the 12 bar blues progression with a swing/shuffle feel using a bar chord for B or the three string version of B7 (using fingers on A, D and G strings) and 9 th chords and at least one solo for the entire progression based on music provided by the instructor.		
	Extension – for high achieving students.	Content: Playing a blues solo and chord progression using 9 th chords. Process: Small group will play through written out simple solos using the pentatonic scale and create their own solos using modes and changing pentatonic scales based on the V7. Students will play the 12 bar blues progression using 9 th chords. High achieving students may be selected to support struggling students. Students will write in finger #'s and string/note names on for complicated blues riffs and scales on blank fret board diagrams provided by the instructor. Students may be selected to work in small groups on more challenging progression embellishments and scale options assigned by the instructor or selected by the students. Product: In a playing test, students will create their own improvised solo using the blues, pentatonic scales and/or modes as well as the 12 bar blues progression using the 6-string version of the B7 and 9 th chords with a swing/shuffle feel with embellishments on both the solo and the accompaniment.		
Evaluation	Formative Assessments (ongoing & mid-lesson): Students will demonstrate their ability to play blues solos and accompaniments during class group and small group playing. The teacher will lead the class to fill in fingerings and note names of blues/pentatonic scales and riffs using an illustration of a blank fret board and staff. Worksheets are corrected in class as a group and teacher reviews student work.			

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	Summative Assessments (unit final evaluation): Students will play blues solos and accompaniments as a playing test individually and in small groups. Students will fill in the fingerings for their melody on a blank fret board and staff as a written test.		

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Unit 6	Length of Unit ... April (1 month)			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
[Title] Scales [Subtopics] 16 th Notes Eighth-Note Triplets Dotted Eighth/16 th figures D, E, F Scales: Minor Scale Chromatic Mixolidian Dorian Major Scale Patterns Arpeggios Chord Embelishments	16th notes: four notes equally divided within one beat. Natural Minor Scale: Major scale with lowered 3 rd , 6 th and 7 th degrees ascending and descending. Minor Key: based on the 6 th degree of the major scale. Chord Embelishments: Extensions to a chord that add tonal color. Eight-Note triplets: Three eighth notes played evenly in space of one beat. Dotted Eighth/16th Note figures: the dotted eighth note receives $\frac{3}{4}$ of the beat and the 16 th note plays $\frac{1}{4}$ of the beat.	1.2 Read write and perform rhythmic and melodic notation using standard symbols for pitch, meter, rhythm, dynamics and tempo. 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 ones self and in ensembles. 2.5 Perform on an instrument in small ensembles with one performer on each part. 4.4 Respond to a live performance with appropriate audience behavior.	1. Tuning (see above) 2. Teacher reinforces counting and note values using daily rhythms and student journals (see above). This will include 16 th notes. 3. Teacher models notes D, E and F on the D string as well as open A and E strings. Students write the fingerings on blank fretboards. 4. Teacher reinforces guitar chords D7, C7, Am7, GMAJ7, CMAJ7, E, E7, A, B7, Am, Dsus, Em, C, G, G7, D, A7. Alternate chord voicings and chord embellishments will be demonstrated for each chord modeled on the guitar and shown visually with chord frames. Students echo the instructor on minor chords and chord embellishments. Some students may be given the option of playing F#m7b5. 5. Teacher leads the class through worksheets covering new notes, chords and daily rhythms. 6. Students will play scale studies that include all notes and rhythms learned. Students will complete blank chord frames showing fingerings for notes and chords.	<i>Jerry Snyder's Guitar School Method Book 1 and 2, Music Folder/Journal, Pencil, Guitar, Guitar Expressions Method Book 1 and 2</i>

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	5 Major Scale Patterns: Scale patterns based on different starting positions. (For instance, the G Major scale starting on the 3rd fret of the E string) Arpeggios: Playing the notes of the chord individually (broken chords).		
Differentiation	Support -- for students who are struggling with the content	Content: Playing scale studies. Process: Small group will play through scales with the instructor. High achieving students may support struggling students. Students will write in finger #'s and string/note names on blank fret board diagram (fret chart) provided by the instructor. Product: In a playing test, students will play the G major scale in second position along with one of its modes using music provided by the instructor. Students may play in small groups. Students will write in finger #'s and string/note names for all notes on blank fret board diagrams provided by the instructor.	
	Extension – for high achieving students.	Content: Playing scale studies. Process: Small group will play through scales with the instructor, individually and in small groups. High achieving students may be selected to support struggling students. Students will write in finger #'s and string/note names for all notes on blank fret board diagrams provided by the instructor. Students may be selected to work in small groups or as individuals on more challenging songs using all notes listed above assigned by the instructor or selected by the students. Some students may be shown alternate fingerings for notes on the fretboard. Product: In a playing test, students will play the G Major scale and arpeggios and its dorian and mixolidian modes in second and fourth positions using the rhythmic figures listed above. Students will write in finger #'s and string/note names for all notes on blank fret board diagrams provided by the instructor.	

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Evaluation	Formative Assessments (<i>ongoing & mid-lesson</i>): Students will demonstrate their ability to play scales and rhythms during class group and small group playing. The teacher will lead the class to fill in fingerings and note names using an illustration of a blank fret board and staff. Worksheets are corrected in class as a group and teacher reviews student work. Teacher observes students' playing skill during class and group practice.
	Summative Assessments (<i>unit final evaluation</i>): Students will play scales as a playing test individually and in small groups. Students will fill in the fingerings for their melody on a blank fret board and staff as a written test.

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Unit 7	Length of Unit ... May-June...			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
[Title] Final Project [Subtopics] Finger-style New Notes Songwriting Notational Writing	Chorus: phrase that is usually repeated between verses and often contains the name of the song. Repeated words and chords. Verse: chords for each verse are the same but the words are different. Bridge: occurs usually once during the song with different chords, words and melodic material. Often between 2nd chorus and 3rd verse. Finger-style: (finger picking) Each note of the chord is plucked by a different style. P=thumb I = index M = Middle A = ring finger. Picking patterns for	1.2 Read write and perform rhythmic and melodic notation using standard symbols for pitch, meter, rhythm, dynamics and tempo. 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 ones self and in ensembles. 2.5 Perform on an instrument in small ensembles with one performer on each part. 3.4 Listen to, describe and perform music from diverse genres, cultures and time periods. 4.1 Use criteria to evaluate the quality and effectiveness of musical performances. 4.4 Respond to a live performance with appropriate audience behavior.	1. Tuning (see above) 2. Teacher reinforces counting and note values using daily rhythms and student journals (see above). 3. Teacher models notes A, B C on the A string and E, F, F on the low E string. Students write the fingerings on blank fretboards. 4. Teacher reinforces guitar chords dm7, D7, C7, Am7, GMAJ7, CMAJ7, E, E7, A, B7, Am, Dsus, Em, C, G, G7, D, A7 and optional F#m7b5. 5. Teacher leads the class through worksheets covering new notes, chords and daily rhythms. 6. Students will play songs and scales that include all notes learned. Students will complete blank chord frames showing fingerings for notes and chords. 7. Students will learn finger style patterns using tab sheets and teacher modeling first on open strings and then gradually adding chords and then changing from one chord to another. 8. (Optional at teacher's discretion) Students learn the basic structures of popular songs and create their own songs with chord progressions, words and melody. 9. Students will write their own musical composition in the style of their choosing using written notation.	<i>Jerry Snyder's Guitar School Method Book 1 and 2, Music Folder/Journal, Pencil, Guitar, Guitar Expressions Method Book 1 and 2</i>

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	chords "P I M A" "P I M I M I" "P P (all 3 together) IMA IMA" and other patterns.		
Differentiation	Support -- for students who are struggling with the content	Content: Written student composition. Process: Students write and perform heir own musical composition. Teacher will provide a basic template for students to use (ie basic chord progressions and verse/chorus/refrain patterns as described in the blues unit. High achieving students may support struggling students. Students may write in finger #'s and string/note names on blank fret board diagram (fret chart). Teacher and high achieving students may	

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		support transferring ideas from fret boards to notation. Product: Students will play a composition of their own and turn in musical notation.		
	Extension – for high achieving students.	Content: Written student composition. Process: Students write and perform heir own musical composition using traditional musical notation. Students will choose the style (blues, jazz, classical, pop) and create their own template for their song (ie basic chord progressions and verse/chorus/refrain patterns as described in the blues unit). Students will work in small groups and individually with support from the instructor. Product: Students will play a composition of their own and turn in musical notation.		
Evaluation	Formative Assessments (ongoing & mid-lesson): Students will demonstrate their ability to compose simple melodies during class group and small group playing/written activities. The teacher will lead the class to transfer student ideas from fret board diagrams to traditional musical notation. Worksheets are corrected in class as a group and teacher reviews student work. Teacher observes students’ playing skill during class and group practice.			
	Summative Assessments (unit final evaluation): Students will play their composition individually and in small groups and will turn in their completed written notation. Students will fill in the fingerings for a melody, scales and chords on a blank fret board and staff as a written test.			