**Introduction**

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

**By 2025,**

* **80% of our students will graduate from high school college or career ready**
* **90% of students will graduate on time**
* **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Acknowledging the need to develop competence in literacy and language as the foundations for all learning, Shelby County Schools developed the Comprehensive Literacy Improvement Plan (CLIP) and the SCS Curriculum Maps for Arts Education.

Designed with the teacher in mind, the Arts Education (Orff Music, Visual Art, Media Arts, Dance, Instrumental Music, and Vocal Music) curriculum maps focus on teaching and learning in the domains of Perform, Create, Respond, and Connect. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: present, create, respond, and connect.

**How to Use the Arts Education Curriculum Maps**

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indictors that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

**COURSE:** Guitar

**GRADE LEVEL(s):** 4-12

**PURPOSE:**

The purpose of all music courses in the Shelby County Schools is to develop comprehensive musicianship, in partnership with other core disciplines, with a focus of musical literacy.  We believe all students have tremendous potential to learn and enjoy music. While research shows that music helps students develop higher-order skills and increase desire to learn, our driving goal is to empower students to use their minds more creatively by inspiring them to broaden their experiences and enrich their lives.

In Shelby County Schools, guitar is introduced at the elementary level (in selected schools) and many middle schools also use the guitar as a method of teaching general music courses. At the high school level, all 9th-12th guitar classes are elective curricular courses that meet during the school day, every day throughout the course of the school year. For grading purposes, all music students are required to exhibit their musical knowledge through public performances and participation in district approved individual and small group assessment festivals.

**GRADE SPECIFIC BENCHMARKS:**

**High School Guitar IV**

**Elective Course**

**Prerequisite: High School Guitar III**

| **Knowledge and Skills** | **Activities/Outcomes** | **Assessments** | **Resources** |
| --- | --- | --- | --- |
| ***QUARTER 1*** |  |  |  |
| **PERFORM** |  |  |  |
| Play | Play advanced level Classical Repertoire, Guiliani scales and Arpeggios.  Play all of the modes in all keys and  Improvise using them.  Play three octave major and minor scales in al keys using the Segovia technique.  Perform advanced ensemble pieces  Including Mozart’s “Sleigh Ride” (trans. Gonzalez) and “Rainout Blues” in Performance. | Students should perform their pieces accurately and expressively for the teacher and in performances.  Students should sing all songs that have words. | Complete Guide for the Guitar: (EFM 1001, 1002)  The Guitar Sightreader (EFMGS1)  The Advancing Jazz-Pop-Rock Guitarist (EFM 5001 and EFM 5003)  Mateo Carcassi – 25 Etudes – (Uobet Edition) – published by Mel Bay.  [CCSS.ELA-Literacy.CCRA.R.10](http://www.corestandards.org/ELA-Literacy/CCRA/R/10/) Read and **comprehend** complex literary and informational texts independently and proficiently. |
| **CREATE** |  |  |  |
| Compose | Write a 16 bar melody and transpose it into a different key. | Quizzes and worksheets should be used to assess knowledge and understanding. | History of the Guitar (EFM1001)  Complete Guide for the Guitar  [CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **RESPOND** |  |  |  |
| Transcribe | Transcribe a jazz solo from any horn  Player ie: Miles Davis, John Coltrane, Charlie Parker for guitar solo and/or Ensemble. | Students are evaluated using modeling, observation, peer assessment, performance assessment, tests, practice, collaborative pairs, cooperative learning, and class responses. | Complete Guide for the Guitar: (EFM 1001, 1002)  The Advancing Classical Guitarist (EFM2001, 2002)  [CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **Connect** |  |  |  |
| **Cultures** | Research and discuss career opportunities related to music and guitar. | Students should write a reflection of their performances, bot solo and ensembles. | Julio Sagreras (Book IV) published by Mel Bay  Andres Segovia 20 Studies for the Guitar – By Fernando Sor – published by Edward B. Marks Co.  [CCSS.ELA-Literacy.CCRA.W.7](http://www.corestandards.org/ELA-Literacy/CCRA/W/7/) Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation. |
| ***QUARTER 2*** |  |  |  |
| **PERFORM** | . |  |  |
| Play | Play advancing jazz chord voicings  Play jazz chords in all positions on  The neck of the guitar.  Transpose melodies in major keys  Over I-IV-V-I chord progressions  Play advanced pizzicato and  harmonics techniques.  Perform advanced ensemble  performance pieces including  Tchaikovsky’s “Scherzo” (arr. Gonzalez)  and “Bigfoot’s on the Hill” (Webb/Ellis). | Students should perform their pieces accurately and expressively for the teacher and in performances.  Students should sing all songs that have words. | Complete Guide for the Guitar: (EFM 1001, 1002)  The Guitar Sightreader (EFMGS1)  The Advancing Jazz-Pop-Rock Guitarist (EFM 5001 and EFM 5003)  Mateo Carcassi – 25 Etudes – (Uobet Edition) – published by Mel Bay.  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| **CREATE** |  |  |  |
| Compose | Write guitar ensemble and include  modulations into several different keys. | Quizzes and worksheets should be used to assess knowledge and understanding. | History of the Guitar (EFM1001)  Complete Guide for the Guitar  [CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **RESPOND** |  |  |  |
| Transcribe | Improvise over pentatonic and blues  scales with guitar, bass and drums and vocals.  Transcribe a jazz solo and arrange it for guitar trio, quartet, or ensemble. | Students are evaluated using modeling, observation, peer assessment, performance assessment, tests, practice, collaborative pairs, cooperative learning, and class responses. | Complete Guide for the Guitar: (EFM 1001, 1002)  The Advancing Classical Guitarist (EFM2001, 2002)  [CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  [CCSS.ELA-Literacy.CCRA.SL.6](http://www.corestandards.org/ELA-Literacy/CCRA/SL/6/) **Adapt** speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate. |
| **CONNECT** |  |  |  |
| Perform | Play solo and ensemble pieces in the classical and jazz idioms including“Blues for Charlie” and “Flight of the Bumble Bee” and perform them on theWinter Festival and Winter Concert. | Students should write a reflection of their performances, bot solo and ensembles. | Julio Sagreras (Book IV) published by Mel Bay  Andres Segovia 20 Studies for the Guitar – By Fernando Sor – published by Edward B. Marks Co.  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| ***QUARTER 3*** |  |  |  |
| **PERFORM** |  |  |  |
| **Sing / Play** | Perform music using advanced level  chords, scales and arpeggios.  Play Mateo Carcassi Arpeggios Nos. 3, 7, and 19, scales, No. 6 and 14, slurs Nos. 4, 10, and 23.  Perform Femando Sor (the Segovia  Edition) play Arpeggios 2, 5, and 17 and Chord Studies 1 and 9. | Students should perform their pieces accurately and expressively for the teacher and in performances.  Students should sing all songs that have words. | Complete Guide for the Guitar: (EFM 1001, 1002)  The Guitar Sightreader (EFMGS1)  The Advancing Jazz-Pop-Rock Guitarist (EFM 5001 and EFM 5003)  Mateo Carcassi – 25 Etudes – (Uobet Edition) – published by Mel Bay.  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| **CREATE** |  |  |  |
| **Improvise / Compose** | Write, and arrange and record a pop, rock, or jazz piece including lead vocals and background vocals. | Quizzes and worksheets should be used to assess knowledge and understanding. | History of the Guitar (EFM1001)  Complete Guide for the Guitar  [CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **RESPOND** |  |  |  |
| **Transcribe** | Transcribe a rock guitar solo from  any well known rock guitarist, ie: Eric Clapton, and perform it in class and/or in concert.  Evaluate the quality and effectiveness of their own and other’s performances. | Students are evaluated using modeling, observation, peer assessment, performance assessment, tests, practice, collaborative pairs, cooperative learning, and class responses. | Complete Guide for the Guitar: (EFM 1001, 1002)  The Advancing Classical Guitarist (EFM2001, 2002)  [CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **CONNECT** |  |  |  |
| **Cultures** | Play and advanced level classical or  jazz solo in concert.  Peform in Spring Guitar Festivals and the Spring Concert. | Students should write a reflection of their performances, bot solo and ensembles. | Julio Sagreras (Book IV) published by Mel Bay  Andres Segovia 20 Studies for the Guitar – By Fernando Sor – published by Edward B. Marks Co.  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| ***QUARTER 4*** |  |  |  |
| **PERFORM** |  |  |  |
| **Play** | Prepare for college and university entrance auditions by performing all major and minor, pentatonic and blues scales and arpeggios.  Perform Carcassi Arpeggios nos. 3, 7, and 19. Scales, nos. 6 and 14, Slurs nos. 4, 10, and 23.  Perform a classical solo from the Julio Sagreras Book IV nos. 2, 8, 23, 24, 25, 30,and 35.  Play Arpegios 2, 3, and 17 and Chord Studies 1 and 9 by Sor. | Students should perform their pieces accurately and expressively for the teacher and in performances.  Students should sing all songs that have words. | Complete Guide for the Guitar: (EFM 1001, 1002)  The Guitar Sightreader (EFMGS1)  The Advancing Jazz-Pop-Rock Guitarist (EFM 5001 and EFM 5003)  Mateo Carcassi – 25 Etudes – (Uobet Edition) – published by Mel Bay.  [CCSS.ELA-Literacy.CCRA.R.10](http://www.corestandards.org/ELA-Literacy/CCRA/R/10/) Read and **comprehend** complex literary and informational texts independently and proficiently. |
| **CREATE** |  |  |  |
| **Improvise** | Improvise jazz solos with a rhythm section using modes.  Comp chord changes over 32 bars in all styles of jazz and blues and scat sing. | Quizzes and worksheets should be used to assess knowledge and understanding. | History of the Guitar (EFM1001)  Complete Guide for the Guitar  [CCSS.ELA-Literacy.CCRA.SL.6](http://www.corestandards.org/ELA-Literacy/CCRA/SL/6/) **Adapt** speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate. |
| **RESPOND** |  |  |  |
| **Arrange** | Write, arrange, conduct, perform and record a jazz, pop or rock guitar  ensemble quartet in any idiom. Perform it in End-of-the-year Concert. | Students are evaluated using modeling, observation, peer assessment, performance assessment, tests, practice, collaborative pairs, cooperative learning, and class responses. | Complete Guide for the Guitar: (EFM 1001, 1002)  The Advancing Classical Guitarist (EFM2001, 2002)  [CCSS.ELA-Literacy.CCRA.W.4](http://www.corestandards.org/ELA-Literacy/CCRA/W/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. |
| **CONNECT** |  |  |  |
| **Perform** | Play pieces from Rameau, Villa-Lobos, Lauro, and/or Ponce in solo and ensemble. | Students should write a reflection of their performances, bot solo and ensembles. | Julio Sagreras (Book IV) published by Mel Bay  Andres Segovia 20 Studies for the Guitar – By Fernando Sor – published by Edward B. Marks Co.  [CCSS.ELA-Literacy.CCRA.R.10](http://www.corestandards.org/ELA-Literacy/CCRA/R/10/) Read and **comprehend** complex literary and informational texts independently and proficiently. |