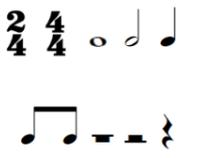
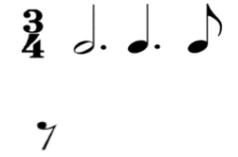


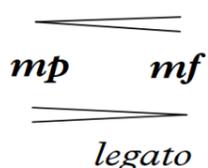
Northern Territory Music School

Guitar Syllabus



		Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
LEVEL 1 - GUITAR	Conditions	Students demonstrate an understanding through correctly using content while playing repertoire appropriate to the level. Both English and American terminology to be taught.						Students are given up to 2 minutes to prepare for Sight Reading assessments.			
		1. Symbols & Terms: 	1. Identify the parts of the instrument.	1. Demonstrate an appropriate playing posture and hand/finger position.	1. Pluck strings and fret notes consistently and effectively to maintain clear and even tone (without buzzing, muting, etc.)	1. Produce dynamic variation.	1. Read and play all the following pitches: . One 8ve open G to high G (top 3 strings) 	1. Clap or play rhythmic patterns (minimum 2 bars duration).	1. Differentiate between 'in tune' & 'out of tune' notes.	1. Improvise simple melodic patterns (minimum 2 bars duration) using up to 5 notes within the pitch range while maintaining a steady beat.	1. Play a familiar piece from memory.
		2. Rhythmic Concepts: 	2. Demonstrate proper care of the instrument.	2. Play single note melodies using rest stroke, walking the index and middle fingers of the plucking hand, resting thumb on bass E string and keeping wrist and thumb off the soundboard.			2. Play one 5-note scale and triad appropriate to the instrument.	2. Play single note melodies (minimum 2 bars duration) with recurring patterns or phrases.	2. Imitate rhythmic patterns (minimum 1 bar duration) incorporating: 	2. Improvise responses to calls while maintaining tempo.	2. Play or perform solo pieces.
		3. Pitch Concepts: note names.	3. Tune instrument using an electronic tuner.	3. Use first finger (index finger) for first fret, second finger for second fret, third finger for third fret			3. Play any 3 chords (not 'one finger chords' or 'power chords') from the following list: A, Am, A7, B7, C, C7, D, Dm, D7, E, Em, E7, F (or Fmaj7), G, G7.		3. Imitate melodic phrases (minimum 1 bar duration) where the starting note is given and using notes 1,2,3 of a pitch range.		3. Play or perform as part of an ensemble, maintaining steady rhythm.
			4. Explain a basic practice routine. 5. Assess accuracy in performance (solo or ensemble).	4. Strum chords to accompany melodies, using half-note (minim) down strums.							4. Demonstrate appropriate performance behaviour. 5. Accurately follow conducting patterns of 2 or 4 beats per bar observing dynamic and tempo changes as conducted.

Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
<p>1. Symbols & Terms:</p> 	1. Maintain proper care of the instrument.	1. Demonstrate improved posture and hand position for fingering.	1. Be aware of own tone quality and how to improve it.	1. Consistently apply dynamic and articulation markings while playing.	1. Read and play all the following pitches: All natural notes in first position.	1. Clap or play rhythmic patterns (minimum 4 bars duration) at a moderate tempo.	1. Understand the concepts of sharp and flat.	1. Improvise simple melodic patterns (minimum 4 bars duration) using a major scale.	1. Play a familiar piece from memory.
<p>2. Rhythmic Concepts: anacrusis/pickup bar</p> 	2. Tune the open strings by reference to the strings of an in-tune instrument.	2. Strum chords to accompany melodies, using quarter-note down strums.	2. Demonstrate dynamic range from <i>p</i> to <i>f</i> .	2. Demonstrate awareness of meter while playing.	2. Play Major scales and arpeggios C, F and G (all scales one octave).	2. Play single note melodies (minimum 4 bars duration) with recurring patterns or phrases.	2. Imitate rhythmic patterns (maximum 2 bars duration) incorporating:	2. Demonstrate an awareness of beat while improvising with accompaniment (pitched or unpitched).	2. Accurately play or perform solo pieces.
<p>3. Pitch Concepts:</p> 	3. Demonstrate practice strategies for learning a short piece.	3. Demonstrate correct technique for staccato & legato articulation.			3. Play any 6 chords from the following list: A, Am, A7, B7, C, C7, D, Dm, D7, E, Em, E7, F (or Fmaj7), G, G7.		3. Imitate melodic phrases (maximum 2 bars duration) where the starting note is given and the movement is by small intervals using notes 1, 2, 3, 4 and 5.	3. Play and perform as part of an ensemble with an awareness of rhythmic, dynamic and textural balance.	
	4. Assess the melodic and rhythmic accuracy of own performance (solo or ensemble)	4. Use 4th finger (pinkie) to play 4th fret notes in first position.						4. Demonstrate appropriate performance behaviour.	
		5. Demonstrate ability to use hammer-on and snap (pull off)						5. Accurately follow conducting pattern for 3 beats per bar, observing dynamic and tempo changes as conducted.	

Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
<p>1. Symbols & Terms: Largo, Andante, Moderato, Allegro, Ritardando</p> 	1. Tune the instrument 'to itself' (relative pitch only).	1. Demonstrate ability to accompany a melody using block chords plucked with pima simultaneously, selecting appropriate strings for chord.	1. Produce a range of tone colours by employing <i>tasto</i> , <i>ponticello</i> and natural hand positions.	1. Apply all symbols and terms encountered in repertoire.	1. Read and play the following pitches: All notes in first position plus all natural notes on the treble E string to the 12th fret.	1. Sight read a piece of music (minimum 8 bars duration) related to Level 1 theory.	1. Demonstrate the ability to hear intonation problems in own playing.	1. Improvise (minimum 8 bars duration) by embellishing on a melody.	1. Play and perform with and without accompaniment.
<p>2. Rhythmic Concepts:</p> 	2. Demonstrate effective and appropriate practice strategies to solve technical problems.	2. Demonstrate ability to accompany melodies using eighth note fingerpicking patterns <i>pimapima</i> for 4/4 and <i>pimami</i> for 3/4, selecting appropriate bass note for chord.		2. Observe tempo markings.	2. Play Major scales and arpeggios: G and F major (two octaves), D major (one octave).		2. Imitate rhythmic patterns (minimum 2 bars duration) incorporating:	2. Improvise (minimum 8 bars duration) using a pentatonic scale.	2. Play and perform as part of an ensemble, adapting to rhythmic, dynamic, and textural variation.
<p>3. Pitch Concepts:</p> 	3. Assess the melodic and rhythmic accuracy of one's own playing and that of others.	3. Strum chords to accompany melodies, using up and down strumming: down strums on beats and up strums on quavers between beats		3. Identify and play phrasing.	3. Play the following chords: A, Am, A7, B7, C, C7, D, Dm, D7, E, Em, E7, F (or Fmaj7), G, G7		3. Imitate melodic phrases (minimum 2 bars duration) where the starting note is given and movement increasingly uses larger intervals up to a perfect 5th.	3. Demonstrate an awareness of phrasing and space while improvising,	3. Respond to increasingly complex conducting cues in ensemble playing.
<p>4. Interpret guitar notation numeral systems: 123456 in a circle = string, roman numerals = hand position and 1234 = fret finger.</p>		4. Demonstrate ability to accompany melodies plucked with fingers, using open bass strings plucked with thumb			3. Play a chromatic scale from open 6th string E to 4th fret 1st string G# using all left hand fingers.		4. Recognise familiar time signatures in music.	4. Use contrasting rhythmic patterns in improvisation.	4. Maintain appropriate performance behaviour.
		5. Maintain correct articulation techniques and expand patterns and combinations e.g. staccato and legato mixed.			4. Play one harmonic minor scale and arpeggio appropriate to the instrument.				
					5. Play a pentatonic scale				

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<p>1. Symbols & Terms contained in repertoire: <i>tenuto</i></p> <p><i>pp</i> <i>ff</i> <i>fp</i></p>	1. Tune the instrument to a single given reference pitch.	1. Demonstrate appropriate posture and positioning (arm, hand and finger) for all aspects of the instrument.	1. Demonstrate consistent tone quality across the entire dynamic range, pp to ff.	1. Interpret and apply all symbols and terms encountered in repertoire.	1. Read and play all notes from open to 12th fret on all strings, as required by repertoire, including concept of unison alternatives, given appropriate position, string and finger markings.	1. Sight read a piece of music (minimum 8 bars duration) related to Level 2 theory.	1. Demonstrate the ability to hear and correct intonation problems in own playing.	1. Improvise (minimum 16 bars duration) using a blues scale.	1. Play or perform with and without accompaniment.
<p>2. Rhythmic Concepts contained in repertoire (e.g. syncopation.)</p> 	2. Demonstrate strategies of a balanced practice routine.	2. Demonstrate ability to use p,i,m,a in any combination, as required for repertoire.	2. Develop an awareness of changes in tone quality that can be produced for different styles of music (e.g. nail, flesh, plectrum, tasto, ponticello etc).		2. Play A major (one octave) scale and arpeggio and D major scale and arpeggio (one octave in second position without use of open strings).		2. Identify rhythmic passages from selected repertoire.	2. Use repetition of phrases and commencement of phrases on a weak beat.	2. Play and perform as part of an ensemble, adapting to dynamic, textural and rhythmic variation.
<p>3. Pitch concepts:</p> 	3. Assess the melodic, rhythmic and expressive accuracy of one's own playing and that of others.	3. Demonstrate ability to use palm mute (pizz.) and natural harmonics.			3. Play a major blues scale over two octaves.		3. Recognise the following intervals of a Major scale: 2nd, 3rd, 4th and 5th.		3. Maintain appropriate performance behaviour.
		4. Demonstrate up and down picking (single notes) and strumming using plectrum - down on beats, up on 'ands' (between beats), in 3/4, 4/4.			5. Play full bar chords in 4 shapes: E shape (e.g. F), Em shape (e.g. F#m), A shape (e.g. B), Am shape (e.g. Bm), and half bar technique in any required context (e.g. half bar in fingerpicked pieces or in strummed chords such as 4-string F), Play Dsus2, Dsus4, Asus2, Asus4 and Cadd9.		4. Recognise major and minor scale qualities.		

LEVEL 5 - GUITAR

Theory	Practice	Technique	Tone	Expression	Pitch Range	Sight Reading	Aural	Improvisation	Performance
1. Symbols & Terms contained in repertoire appropriate to this level.	1. Show self motivation with practice routines and seek additional resources to improve playing	1. Maintain appropriate posture for all aspects of the instrument.	1. Maintain tone quality throughout the range of the instrument and over all dynamic levels in all genres encountered.	1. Apply own interpretation (e.g. dynamics, articulation) to repertoire.	1. Read and play all notes, including above 12th fret, on all strings, (as required by repertoire, including concept of unison alternatives, given appropriate position, string and finger markings).	1. Sight read a piece of music (minimum 12-16 bars duration) related to Level 3 theory.	1. Apply aural skills to maintain intonation.	1. Improvise using appropriate style for the repertoire.	1. Play or perform one or more works or single movements with accompaniment.
2. Rhythmic concepts contained in repertoire appropriate to this level.	2. Critically evaluate the musicality of one's own playing and that of others.	2. Use articulation techniques of vibrato, gliss, string bend, rolled four note chords (pima).		2. Apply appropriate stylistic expression to pieces encountered in repertoire.	2. Scales and arpeggios: A major (two octaves), E and Bb major (one octave) and G major (two octaves in second position without use of open strings).		2. Listen to a passage of music & identify the time signature	2. Apply appropriate scales to improvisations, including diatonic, pentatonic, blues and harmonic minor.	2. Play and perform as part of an ensemble, adapting fluently to dynamic, textural and rhythmic variation.
3. Pitch concepts: 	3. Set up electric guitar, amp, lead and any other devices and settings on amp and instrument to achieve suitable sound for lessons.	3. Demonstrate trills and compound ornaments as found in repertoire.			3. Play movable (no open strings) scale patterns: Diatonic modes (at least two forms), major and minor pentatonic, major and minor blues, harmonic minor.		3. Recognise any interval of the Major scale and a minor third.	3. Improvise using appropriate rhythmic style.	3. Maintain appropriate performance behaviour.
		4. Demonstrate up and down picking and strumming using plectrum in 6/8 (down up down, down up down).			4. Play all of the following first position (open) chords (in addition to assumed chord knowledge previous levels): Amaj7, Amin7, B half diminished, Cmaj7, Dmaj7, Dmin7, Emin7, Fmaj7 (with root on the 6th string), F# half diminished (with root on the 6th string), Gmaj7, and at least two diminished 7 shapes.		4. Recognise simple harmonic modulation (i.e. major to minor.)		

