

Instrumental Guidelines – NCEA 91949, 91270, 91416

Classical Guitar, Electric Guitar

These guidelines focus on the holistic intersection between the dimensions of the achievement criteria in assessing solo guitar, electric guitar, and performance technique together with consideration of repertoire choice, musicality and presentation.

Level 1 91949 This achievement standard involves students demonstrating music performance skills.			Level 2 91270 This achievement standard involves performing two substantial pieces of music as a featured soloist.			Level 3 91416 This achievement standard involves performing two programmes of music as a featured soloist.		
Achievement	Achievement with Merit	Achievement with Excellence	Achievement	Achievement with Merit	Achievement with Excellence	Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate music performance skills	Demonstrate effective music performance skills	Demonstrate assured music performance skills	Perform two substantial pieces of music as a featured soloist.	Perform two substantial pieces of music effectively as a featured soloist.	Perform two substantial pieces of music convincingly as a featured soloist.	Perform two programmes of music as a featured soloist.	Perform two programmes of music effectively as a featured soloist.	Perform two programmes of music convincingly as a featured soloist.
Technique Students in their third year of itinerant guitar tuition will be developing from synchronised fretting and string sounding (pluck/strummed/picked) toward hand interdependence with increasingly independent finger control in both hands. The fretting hand uses a number of fingers, referred to			Technique Students in their fourth year of itinerant guitar tuition will have developed a range of secure technical skills and will generally be moving with confidence around the fretboard with more sound-hole/pick up positioning for timbral variety (pluck/strummed/contemporarily bowed/picking moving towards sweep picking). Generally, the right hand may			Technique Students in their fifth year of itinerant guitar tuition will have developed, and can make evident, a wide range of secure technical skills together with demonstrating a strong sense of control over the instrument. Generally both hands can now perform a range of the further advanced techniques, such as melodic or chordal or		

<p>as PIMA: Pulgar (thumb) Indice (index finger) Medio (middle) Anular (ring), Chico (pinkie or little finger).</p> <p>Generally, the right- and left-hands will coordinate fretting with the melodic or chord patterns. Shifts in the fretting hand may include some changes in hand positions, with movement toward barre chords or riff interspersions. Melodic, harmony or riff lines will be relatively stepwise; classical finger picking and arpeggiations are achievable [using PIMA fingers] and strumming relatively motoric/consistent.</p> <p>It is good practice for some pieces to be made more accessible to the performer's range/tessitura/keys/techniques. For example, transposing to a more comfortable key, applying a reduced range to suit their tessitura, omit or simplify passages.</p> <p>Correct posture and hand position will aid students in creating effective tone and fluency. Generally electric guitarists stand, acoustic guitarists sit. Standing is acceptable if comfortable and style appropriate.</p> <p>Often Achievement level performers opt exclusively to perform sitting down. Achievement level performances can often look/feel/sound somewhat like unprepared raw talent.</p> <p>Further, at Achievement level there will be evidently accessible technique that meets the fingering demands of the piece, which ideally will contain some variety of</p>	<p>include melodic, riff or chordal lines. Further advanced techniques may include some variety of chord patterns/shapes/neck range, only sounding strings appropriate to the chord or integrated bass-lines underneath/lead over the top. Hands will be controlled with evidently general equableness of tone, flexibility and coordination.</p> <p>Posture and hand position will demonstrate confidence and development of an individual style. Finger work will exhibit fluency and a range of skills which will have developed through attention to technical exercises for improved accuracy across played patterns (having evidently considered rhythmic, pitch and incorporated expressivity). Melodic, harmony or riff lines will be less stepwise (neither overly angular), arpeggiations are more varied and strumming is less consistently motoric. Interplay between hands and a sensitive 'touch' appear, some evidence of the interspersions of H/T/P/bends etc. as tastefully appropriate (Hammer on, tap, pull off, pitch bends).</p> <p>Correct posture and hand position will aid students in creating effective tone and fluency and sound projection (including amplification). Standing is acceptable and to be encouraged to reach further comfort levels in delivery as style appropriate. With experience comes further knowledge of fingering, alternate fingering and effective selection of string/fret positionings and timbral range in fretboard playing together with an effective performance sound.</p>	<p>harmonic/riff lines and includes a variety of hand positions, string selections or fingering patterns across the fretboard range or repertoire tessitura. Further advanced techniques may include bass notes or lines along with melodic line/chord or finger style combining parts underneath/lead over the top or only strings appropriate to the chord, rhythms on the guitar body. Stylistic techniques have been explored enough for the performer to have an evident or uniquely developing identity (lead, rhythm, finger style, combo techniques). Hands will be able to be appropriately equal or unequal as required for tone, expressivity, flexibility and coordination.</p> <p>Further, posture and hand position will enhance tone and fluency and allow performers to move effortlessly up and down the fretboard whilst demonstrating aspects of presentation. Finger work may include extended riff or lead line or scalar passages, single to multiple string work, consecutive and intervallic patterns across strings/octaves, a range of chord shapes, interplay between hands and a real sensitivity of 'touch', evident bends [L1,2,3], bend/release [L1,2,3], palm mute [L1+], alternate picking [some L1,others L2], Hammer on [L1, 2, 3], pull off [L1,2,3], slide [L1,2,3], vibrato [L1,2,3], natural harmonic [L1,2,3], tapping [L2, 3], pinch harmonic [L3], slapped harmonic [L3], string skipping [L3], 2 handed double stop tapping [L3+], sound body percussion or unique compositional expectations.</p> <p>Melodic, harmony or riff lines will be less stepwise (tastefully angular), arpeggiations are varied and strumming demonstrating across range of techniques,</p>
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shapes/positions with appropriate expressivity.

Performances at Level 1 will demonstrate the carriage of timbral consonance through stable technique. Knowledge of fingering and effective selection of string and fret positionings and timbral range in the fretboard playing will vary with experience.

Repertoire

Ideally, clean musical ideas/legato lines will be demonstrated; articulation such as staccato may also be appropriate and this should be cleanly articulated and controlled. If appropriate, accents, slurs and phrasing will further be exhibited.

For Merit and Excellence, guitarists will be able to demonstrate independence between hands. For example, they will perform music where the interest, rhythmic or melodic, is shared between hands.

Students will also be able to use contrasting dynamics between phrases/musical ideas/sections (e.g. further advanced techniques may include a passage at *p* contrasting a passage at *mf*). The ability to demonstrate a range of dynamics, including *cresc.* and *deces.* should also be evident.

Repertoire

There will be a notable step-up in ability seen in students from those who gained Level 1. This will generally be shown through repertoire choice which will be extending students into the 'classics' of their chosen or preferred musical genre. Student guitarists at this level will display rehearsed and mostly accurate performances. If errors (hesitation, fumble, slip or stop) occur students will be able to continue playing until the end of the music. Attention will be given to dynamics; phrasing and articulation, however there may not yet be a complete understanding of all stylistic aspects to the music. For example, the use of the Palm mute, cloth mute, temporary hand string arrest, and capo may not be fully integrated into performances and may be seen to be used to cover up technical errors (hesitation, fumble, slip or stop) from the hands rather than used for subtle effect.

Students performing at Achievement level may make minor errors (the piece's recognisability is somewhat impacted by some of hesitation, fumble, slip or stop). However the music will maintain general fluency (students play through their mistakes) and students will be experienced enough to acknowledge the audience at the end and maintain their 'game face'. At Merit and Excellence levels, pieces will be

from motoric/consistent, hard to soft swing, alternative metres, melodic.

It is appropriate for performers to interpret music, whilst maintaining their individual musical integrity to showcase their unique talents. For example, pre-signalled extended improvisation passages, augmented technique, harmonic enrichment, tonal modulation.

Correct posture and hand position clearly enhance the students in creating convincing tone, fluency and sound projection (including wise amplification choices). Standing creates opportunity to enhance presentation with greater movement and the student shows they are comfortable with variety in their levels of delivery for their chosen style. There is convincing security of fingering, alternate fingering, selection of string/fret positionings, timbral range, and work across the fretboard.

Palm mute, cloth mute (a preparatory technique prior to specific individual string mute), temporary string arrest (by fretting hand, some appropriate arrest by strum/picking hand), capo

The Palm mute, cloth mute, temporary hand string arrest, capo may not always be necessary in pieces at this level but where it is used it should be in an appropriate manner and not used to cover-up technical limitations of the hands. Further, it should not create a murky effect or out of place dissonance (Cautionary note: when intended for contemporary technique, use of Palm mute, cloth mute, temporary hand string arrest, or capos should precisely capture the intended range of strings i.e. not all strings are sounded all the time).

Students performing at Achievement level will play with general accuracy and evidence of adequate preparation. The performance will contain errors (the piece's recognisability is impacted by some of hesitation, fumble, slip or stop). Merit level students will demonstrate secure technical skills, a mostly accurate performance, evidence of effective preparation and an awareness of phrase shape, dynamics, rhythm and feel. To gain Excellence, guitarists will display technical assurance, fluency, accuracy and show evidence of careful preparation. Further, students meeting excellence criterion will provide a performance of any musical genre/style which pays attention to detail and convinces the listener.

played with technical security (M) and assurance (E). Confidence will be demonstrated through well-rehearsed performances and a degree of interpretive understanding (E). Minor errors (hesitation, fumble, slip or stop) will not mar performances.

Musicality

Melody lines may begin to exhibit more than technical delivery and may begin to incite audience engagement through expressiveness/contrast, e.g. *rubato* and other interpretive styles such as *cantabile*; both of which could be between both hands and their relationship with the strings, fretboard and sound body. Performances will be musically expressive with a recognisably more mature interpretation of musical genre from higher end criteria students.

Students in a fourth year of lessons will be developing communication skills which allow them to share the music with their audience rather than being singularly introspective or potentially only focussed on playing the notes.

Repertoire

The two performance programmes will allow players to demonstrate a convincing range of the technical skills above, together with the ability to sustain the delivery and communication of extended pieces of music. Errors hardly detract (some of hesitation, fumble, slip or stop) from a convincing performance (. Ideally the student's programmes will allow them to perform technically advanced pieces together with more expressive pieces. Individual pieces within both programmes will be well rehearsed with attention to accuracy of the score/presignalled intentions, including articulation, dynamics, phrasing together with integrated Palm mute, cloth mute, temporary hand string arrest, capoing. Contemporary and jazz genres are likely to include students' own musical interpretation, including improvisation.

A/M/E

Students performing at Achievement level may make occasional errors which do not detract from the overall performance. Achieved appears less confident than Merit (effective) or Excellence (convincing) students. Performing less technically challenging pieces (appropriate to this level) with expressiveness and musicality may benefit judgements for less, as well as more experienced players. To gain Merit, guitarists will perform confidently and consistently. The pieces will be well rehearsed, played with precision (highly accurate) and demonstrate interpretive understanding of different genres or within a genre. For example, there will be a clear demarcation between a performance of a Carlos Santana solo and an

<p>Musicality As students gain confidence in the technical aspects above, their ability to communicate interpretive understandings appropriate to genre will also increase. Expressivity at Achievement is present and developing in delivery and control; at Merit is controlled effectively enabling communication of sensitivity of the music and composer's intentions; at Excellence the musicality convincingly demonstrates regularly rehearsed and integrated expressive technical control.</p>		<p>unknown street rag/blues troubadour, compared to a performance of a massive pop hit. Learning and playing different genres will allow students to communicate each composer's intentions through breadth of experience. Those students gaining Excellence will do this with imagination, musical expression and a sense of 'ownership' of the music [in their clear intentions description prior to the performance].</p> <p>Musicality In a fifth year of lessons, guitar students could be expected to have gained a level of technical proficiency which affords a degree of confidence for self-expression and contemporary relevance. Musicality will be evident in the astute use of dynamics, phrasing and any equipment along with pre-signalled interpretative aspects. Ability to capture the style/mood/delivery of the guitar music and communicate this to an audience will create an effective (M) and then a convincing (E) performance.</p>
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Further considerations:

- The location and orientation of the performer and guitar is important so individuals' hands can be seen, in order that the assessment process for all levels is robust. Students should be given ample opportunity to practice on the, preferably, recently turned and adequately maintained guitar they will be using for their assessed performances.
- Occasionally you will encounter a left-handed guitarist that plays a guitar stung right-handed. "Lefties" can often get quite good at this when they have no access to a left-handed strung guitar. It is however preferable to have available a left-handed strung guitar for lefties.