

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>1761</b>
<b>Course Title:</b>	<b>Studio Guitar</b>
<b>Units:</b>	<b>1</b>
<b>C/S Classification #:</b>	<b>25</b>
<b>Component:</b>	<b>Supervisory</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	Repeatable up to 6 units.
<b>Cross Listed Course:</b> (if offered with another department)	
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>3-18-15</b>
<b>Prepared by:</b>	<b>Peter Yates, Iris Levine</b>

**I. Catalog Description**

Weekly individual instructional lessons. Repertoire and technical studies determined by option selected as appropriate for guitar. Jury examination required. Enrollment limited to Bachelor of Music majors only. Repeatable up to 6 units.

**II. Required Coursework and Background**

Prerequisite: Bachelor of Music (BM) majors only. Minimum performance requirement posted in Music Department.

Permission to enroll by instructor only.

Co-requisite(s): MU 2700 and appropriate ensemble.

**III. Expected Outcomes**

The student will be able to play repertoire selected from the semester's work. Technical studies and performance of repertoire in Seminar and other events will develop the requisite skill. Specific individualized objectives are created at the beginning of each semester, in consultation with the student.

**Course Objectives:** Students will:

1. Develop individual skills through technical studies, exercises and etudes.

2. Select, learn, memorize, and perform repertoire that is representative of different countries and style periods (at least 2 contrasting pieces).
3. Research composers and literature for stylistic features and historical background of repertoire being studied.
4. Perform repertoire in Seminar (MU 2700) and at other events as directed in preparation for jury exams and public concerts.
5. Demonstrate understanding of musical structure (scales, arpeggios, phrasing) through the performance of repertoire, technical studies and, as appropriate, improvisation.
6. Demonstrate growth in expression, interpretation, and stylistic understanding
7. Improve reading skills through recognition of melodic and rhythmic patterns.

**Specific individualized objectives are created at the beginning of each semester in consultation with the student.**

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

1. Perform a variety of music with expression and musical accuracy.
3. Demonstrate musicianship skills (including those involving technology) and conceptual understandings.
4. Demonstrate and articulate personal growth as a musician and student of music in the world.

BM General:

1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.
2. **utilize** current/recent technologies appropriate to the musical endeavor.
3. **demonstrate** basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire.
4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.
5. **perform** a wide variety of solo and ensemble repertoire for varied audiences.
6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.
7. **demonstrate** healthy body mechanics and technique.
8. **promote** musical culture in the community.
9. **think, speak and write** clearly at the college level.

BM PreCredential Option:

3. **evaluate, select, prepare, and assess** music for performance.
8. **demonstrate** a deep understanding of performance through presentation of a recital or a lecture-recital.

#### **IV. Instructional Materials**

Texts are determined in consultation with each student. Students are expected to purchase one exercise book or repertoire selection each semester. There are many standard texts.

Noad, Frederick. *Solo Guitar Playing, Book I*, 4th edition. Music Sales America, 2008.  
Tennant, Scott. *Pumping Nylon*. Alfred, 2010.  
Royal College of Music. *Guitar Syllabus*. The Royal College, 2011.

## **V. Minimum Student Material**

The student will provide a suitable instrument, and materials related to its use and upkeep (strings, footstool, tuner, etc.)

## **VI. Minimum College Facilities**

Teaching studio or classroom.

## **VII. Course Outline**

Repertoire and technical studies are chosen in keeping with semesterly progress toward the following goal.

Information regarding moving to Upper Division: At the end of two semesters, the student is expected to be able to play at least one solo piece (accompanied or unaccompanied), and possibly a jazz (or other) transcription, as appropriate to the student's emphasis area. At a minimum, students should have memorized major scales in two or three octaves (according to range) from two flats to three sharps. At the end of four semesters, the student should be ready to audition for upper division studio, as detailed below. Scheduling of the audition is coordinated with instrumental faculty; during spring semester this is sometimes done in coordination with the jury. If this is undertaken during the spring semester it must be at a time other than the jury time. Students not passing the audition must take additional semesters of lower division. In such special circumstances, students may take up to 2 additional semesters of lower division studio, based on recommendation by the studio teacher. Any student who needs to enroll in more studio classes beyond the recommended number, for whatever reason, must enroll through Continuing Education.

Upper-division jury repertoire requirements are:

- a. At least 3 contrasting solo works (for example, a prelude of Villa-Lobos, or a movement of a Bach Suite or Partita, from memory)
- b. All major scales in two or three octaves (according to range).

Students will provide the jury panel with a complete list of all repertoire studied during their lower-division lessons, organized to show each category studied.

Student will prepare two contrasting pieces (solo works or one solo work and one excerpt/transcription) and the faculty panel will choose a sampling of scales to hear.

## **VIII. Instructional Methods**

Assignments: Students will be assigned scales and repertoire to learn on a regular basis. They are expected to perform assigned repertoire in Performance Seminar throughout the semester. Outside preparation is expected to total 4 - 5 hours weekly to earn a “satisfactory” evaluation (letter grade C); more time will generally yield greater results and higher grades.

The student will also keep a weekly journal of individual progress based on directions given in lessons.

## **IX. Evaluation of Outcomes**

Jury Exam: The student will perform for a faculty panel for evaluation. The instructor will specify which representative works shall be presented to the jury, often two pieces in contrasting styles. Appropriate technical scales and exercises may also be requested by the jury. A sample music department jury sheet will be examined during the quarter.

Grading:       30%   jury evaluation of individual achievements toward goals.  
                  60%   weekly improvement on assigned exercises and compositions  
                  10%   musicianship: mastery of assigned scales or other skills (arpeggios, intervals, rhythms, sight-reading)

Attendance: Absence from the weekly studio is a serious matter. Only extenuating circumstances will excuse the lost opportunity to work one-on-one with the studio teacher. Each unexcused absence will diminish the final grade by one degree (e.g., A – becomes B+, B+ becomes B, etc.).