

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>2310</b>
<b>Course Title:</b>	<b>Intermediate Guitar Class</b>
<b>Units:</b>	<b>1</b>
<b>C/S Classification #:</b>	<b>04</b>
<b>Component:</b>	<b>Lecture</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)	<b>Repeatable up to 2 units</b>
<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/Service course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>1-4-15</b>
<b>Prepared by:</b>	<b>Peter Yates</b>

**I. Catalog Description**

Intermediate instruction in playing the guitar. Development of right- and left-hand finger coordination, strumming and finger-picking techniques; note- and chord-reading skills.

One lecture. May be repeated for a total of 2 units. Prerequisite: MU 1310 or equivalent.

**II. Required Coursework and Background**

Prerequisite: MU 1310 or equivalent.

**III. Expected Outcomes**

Upon completion of this course, students will be able to:

- use E- and A-form bar chords to play the I, IV, and V chords in any major or minor key.
- read staff notation in the first position of the instrument.
- read six-line guitar tablature.
- play a memorized, transposable diatonic and pentatonic scale form.
- present all or part of repertoire examples in three of the following styles: fingerpicking (tabulature), Classical (staff notation), Carter Family bass-melody, chord comping with mixed open- and bar-chord forms, introductory-level Flamenco works.

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.

BA General:

2. **Perform** a variety of music with expression and musical accuracy.
4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.
5. **Demonstrate and articulate** artistic 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.
5. **perform** a wide variety of solo and ensemble repertoire for varied audiences.
7. **demonstrate** healthy body mechanics and technique.
8. **promote** musical culture in the community.

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

There are many methods and collections of repertoire pertaining to the styles mentioned above, examples of which are given below. As part of the class, students are also required to purchase books individually, in consultation with the instructor, according to their specialized repertoire interests, in order to apply general class concepts to specific materials.

Edwards, Bill. *Fretboard Logic*, Bill Edwards Publishing, 1998 ISBN-0962477060

Grossman, Stefan. *Contemporary Ragtime Guitar*. New York: Oak Publications, 1972

Hanson, Mark. *The Art of Contemporary Travis Picking*. Accent on Music, 1986 ISBN-0936799005

Hemmo, Philip. *Beginning Classroom Guitar*, with CD. Belmont, CA: Thomson/Schirmer, 2004 ISBN-0-534-17432-9

Noad, Frederick. *Solo Guitar Playing, Book 1*. New York: Macmillan, 1968

Norman, Theodore. *Music for the Young Guitarist*. New York: G. Schirmer, 1966

#### **V. Minimum Student Material**

One six-string guitar (nylon-string is ideal, steel-string or electric are workable), paper, pencil, tuning reference (tuning fork, scope tuner, or pitch pipe).

#### **VI. Minimum College Facilities**

Classroom with black or white board, sound system, chairs without arms, music stands.

## **VII. Course Outline**

- introduction to the several styles to be covered in the class, and review of required knowledge.
- Using E- and A-form bar chords and their transpositions (Wild Thing, Johnny B. Goode)
- Carter Family Bass-Melody style (Windy and Warm, Wildwood Flower)
- Improvising using transposable diatonic and pentatonic scale forms (12-bar Blues)
- Fingerpicking patterns (Travis picking, Dust in the Wind)
- Staff reading in the first position (Mazurka, by Daniel Fortea; Soleares)
- chord spelling: 7<sup>th</sup>- 9<sup>th</sup>- 13<sup>th</sup> chords

## **VIII. Instructional Methods**

A variety of methods will be used to help students achieve the course objectives. Among these are:

- Instructor demonstrations
- Instructor-led play-throughs of excerpted repertoire
- Individual student performances of repertoire excerpts, followed by critique.
- Simultaneous individual practice as instructor moves through the classroom, giving individual help in response to raised hands.
- Guest performances

## **IX. Evaluation of Outcomes**

- Brief written exams covering tabulature- and note-reading, and fingerboard theory.
- In-class individual performances of repertoire excerpts.
- Final individual presentations of repertoire and theoretical fingerboard concepts.