#### **SYLLABUS**

MUSIC 1193: CLASS GUITAR II (5009035126) 2-1

Prerequisite: Music 1192 and instructor approval

Purpose: Continuation of Class Guitar I. For people who want to learn more advanced

techniques.

Class is open to any college student and interested

person in community. A minimum of three additional hours

of practice outside of class per week will be required.

TEXTS: Schmid, Will and Koch, Greg. <u>Hal Leonard Guitar Method Complete</u>

w/ 3 cd's. 2<sup>nd</sup>. Edition. (ISBN: 0634047019)

Hal Leonard Publishing.

<u>Incredible Chord Finder.</u> 2<sup>nd</sup> Edition. (ISBN: 0881885940) Hal Leonard Publishing.

## **OBJECTIVES:**

1. Without the aid of supportive materials, the student should be able to demonstrate the correct carriage and posture in playing the guitar.

- 2. Without the aid of supportive materials, the student should be able to demonstrate his ability to correctly tune the guitar: (1) with piano or pitch pipe; (2) with tuner; (3) without reference to a melodic instrument using relative tuning procedures studied in class such as 5<sup>th</sup>, and 7<sup>th</sup> fret tuning with open strings, and harmonic tuning.
- 3. Without the aid of supporttive materials, the student should be able to correctly form natural and artificial harmonics.
- 4. Given a series of songs and without the aid of the supportive materials, the student should be able to transpose the song by sight using a Capo and transposition symbols.
- 5. Without the aid of supportive materials, the student should be able to supply chord changes by ear to a representative number of songs from the class repertoire and from songs from American folk literature.
- 6. Given a series of chord progressions, the student should be able to add bass runs to connect the chords within the accompaniment patterns.
- 7. Given a series of chord frames, the student should be able to visually recognize the chords: Bb, Ab, Eb, F, F#, B, C#, Bb7, Ab7, Eb7, F7, F#7. C#7, bm, b-flat m, a-flat m, e-flat m, f#m, c#m, gm, c dim., b dim., c# dim.
- 8. Without the aid of supportive materials, the student should be able to perform all major and minor scales (all 3 forms) and their respective arpeggios using the closed movable scale forms.
- 9. Given a series of chords, the student must be able to locate on the guitar and to list on paper: the bass and alternate bass notes for each string identified by fret numbers and by letter names.
- 10. Given a series of staves, the student should be able to demonstrate his ability to rapidly recognize the lines and spaces of the treble clef.
- 11. Given a series of random chords, the student should be able to demonstrate his ability to visually recognize the notes as represented on the individual strings in second, third, fifth, and seventh positions.
- 12. Given a series of random chords, the student should be able to perform each in succession supplying the strum pattern of his choice as studied in class with one consistent tempo without stopping.

- 13. Given a number of assigned songs from class repertoire, the student should be able to incorporate the hammering on and pulling off techniques into the songs.
- 14. Without the aid of supportive materials, the student should be able to identify musical vocabulary and symbols as used in textbook and presented in class.
- 15. Given a series of assigned songs from the class repertoire, the student should be able to vary dynamic levels on the guitar while performing the songs: p, pp, mf, f, ff, < >.
- 16. Without the aid of supportive materials, the student should be able to perform 15 melodies and exercises through note reading from the class repertoire.
- 17. Given a series of songs from the class repertoire, the student should be able to perform the following arpeggio patterns using the free stroke:

a a

pima, pimami, pimamima, pipi, pimiai, pimpim, p imp

- 18. Given a series of chord progressions, the student should demonstrate the ability to construct simple movable chords: diminished forms, small barr forms, full barr forms on the fretboard through the seventh fret.
- 19. Without the aid of supportive materials, the student should demonstrate the ability to supply chord changes by EAR in a familiar composition using only Primary Chords for the key: I, ii7, IV, V, vi, I, iv, II7, V7
- 20. Without the aid of supportive materials, the student should be able to perform a composition notated in tablature.
- 21. Given a series of assigned guitar listening examples, the student should complete the listening critiques describing the style, strumming, and/or arpeggio techniques used by the performer.
- 22. Given a series of songs from the class repertoire, the student should be able to supply a strumming pattern of his choice from the class repertoire without stopping and keeping one constant tempo.

### **TEACHING METHODS:**

- 1. Class lecture and instructor demonstration
  - a. Class demonstration
  - b. Individual demonstration and participation
- 2. Textbook and handout assignments
- 3. Extra individual practice outside of class
- 4. Ensemble practice
- 5. Computer Assisted Instruction Drills
  - a. Tuning
  - b. Note reading
  - c. Musical terminology
  - d. Technique

### **EVALUATION METHODS:**

- 1. Objective written exams
- 2. Skill performance exams
  - a. Individual tuning grades
  - b. Individual performance of assignments
  - c. Individual Ear Training assignments
  - d. Ensemble performances of assignments
- 3. Oral exams
- 4. Class Participation
- 5. Recording/Performance Critiques

6. Mid-Term and Final Examinations

### **ATTENDANCE:**

- 1. Day Classes: no more than 3 unexcused absences.
- 2. Night Classes: no more than 1 unexcused absence.

# Subsequent absences will lower total cumulative grade by 10 points for each absence incurred.

#### **COURSE OUTLINE:**

- 1. Review of Foundational Skills
  - a. Tuning Procedures: Harmonic tuning
  - b. Chord Formations
  - c. Strumming Patterns
  - d. Transposition
  - e. Alternate Bass and Bass Techniques for all chords
  - f. Fingerstyle: Free stroke and arpeggios
  - g. Rest Stroke
  - h. Note reading on all open strings through first position
- 2. Movable Chord Types: Diminished, Major, Minor, Sevenths, Suspensions
- 3. Barr Chords
- 4. Music Theory
  - a. All Major Scales
  - b. All 3 Forms of Minor Scales
  - c. More Chromatic Scale Forms
- 5. More Arpeggio Patterns
- 6. Introduction of Classical Guitar Techniques
- 7. Fifth and Seventh Positions
- 8. Harmonics
- 9. Bass Solos with Chordal Accompaniment
- 10. Simple Modulation
- 11. Legato Techniques: Hammering on and Pulling off
- 12. Improvisational Techniques
- 13. More Ear Training
- 14. More Transposition
- 15. More Note Reading in Positions

# **Cellular and Electronic Devices in Class:**

Students are <u>advised NOT</u> to bring cellular and electronic devices, such as cell phones, blackberry, bluetooth headset, I POD, mp3 players, etc. to class. <u>Any such device which is visible and/or audible to the instructor will warrant the issue of an UNEXCUSED ABSENCE/S to the student/s possessing and/or using the devices during the class period.</u>

Thank you for your cooperation in this matter.

# **Special Note:**

In accordance with the law, we ask if you have a disability or think you have a disability, please contact the Counseling Center.

Coastal Bend College does not discriminate on the basis of race, creed, color, national origin, gender, age, or disability.
Revised: April, 2012 1ss