SYLLABUS

MUSIC 1192: CLASS GUITAR I (5009035126) 2-1
Prerequisite: None
Purpose: Class instruction in beginning guitar.
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.


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 identify the parts and the strings of the guitar.
3. 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 5th, and 7th fret tuning with open strings, and harmonic tuning.
4. Without the aid of supportive materials, the student should be able to restrung the guitar.
5. Without the aid of supportive materials, the student should be able to list guidelines for making a guitar purchase.
6. Given a series of fretboard patterns, the student should be able to demonstrate his ability to correctly execute the rest stroke on all six strings alternating right fingers (ima) and/or demonstrating pick technique.
7. The should be able to demonstrate his ability to perform a chromatic scale on all open strings to the 12th fret using the rest stroke and alternating the right fingers (ima) and/or demonstrating pick technique.
8. The student should be able to demonstrate his ability to perform a chromatic scale which uses closed positions crossing all six strings encompassing one octave using the rest stroke and/or demonstrating pick technique.
9. The student should be able to demonstrate his ability to perform a major scale and its respective arpeggio using the moveable scale fingering.
10. Without the aid of supportive materials, the student should be able to correctly for the I, IV, & V chords in the keys of G, C, D, A, E, a, e, d.
11. Given a series of chord frames, the student should be able to visually recognize the chords: Major: A,C,D,E,F,G,Amaj7,B7,Emaj7,Gmaj7, Dmaj7, Cmaj7, G maj7, A maj7, A7sus, D7sus, E’sus, Minor: a,b,d,e,f,#,am7, dm7, em7
   Diminished: c dim7, d dim7, e dim7
   Augmented: C+, F+
12. Given a series of chord frames, the student should be able to visually recognize the notes as represented on the individual strings in first position and on open strings.
13. 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, IV, V.

14. 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.

15. 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 chord by string and fret number and by letter names.

16. Given a series of songs from the class repertoire, the student should be able to incorporate bass and alternate bass runs into the accompaniment patterns.

17. Given an assigned song from the class repertoire, the student should be able to incorporate simple bass runs into the accompaniment pattern.

18. Given a series of tablature notations, the student should demonstrate his ability to perform the music represented.

19. Given a series of chord progressions, the student should demonstrate his ability to construct simple moveable chords: diminished forms, small barr forms, full barr forms in the I, II, and III frets.

20. Without the aid of supportive materials, the student should demonstrate the ability to transpose a song by sight using the capo and/or using transposition symbols.

21. Given a number of assigned songs from the class repertoire, the student should be able to correctly perform the following strums keeping a constant tempo:

22. Given an assigned song from the class repertoire, the student should be able to perform the following arpeggio patterns using the free stroke:

   pima, pimami, pimpimima, pipi, pimiai, pimpim, pimp

23. Given an assigned song from the class repertoire, the student should be able to demonstrate the ability to vary dynamic levels on the guitar while performing the song:

   p, pp, mf, f, < >.

24. Without the aid of supportive materials, the student should be able to demonstrate his ability to perform traditional blues progressions in the keys of E, A, C, G, and D majors.

25. Without the aid of supportive materials, the student should be able to identify musical vocabulary and symbols as studied in class.

26. 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.

27. Given a series of musical examples, the student should be able to demonstrate his ability to categorize the basic meters as being duple, triple or quadruple and as being simple or compound.

28. Given an assigned song from the class repertoire, the student should be able to correctly perform and incorporate the following techniques within the song: hammering on, pulling off, slidin’ into E, and suspensions.

29. Without the aid of supportive materials, the student should be able to perform 10 melodies through note reading from the class repertoire.

30. Given a series of assigned guitar listening examples, the student should complete the listening critiques describing the style, strumming and/or arpeggios techniques used by the performer.

31. Participate as a member of the class in the Guitar Extravaganza Performance.

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
7. Participation in the Guitar Extravaganza Performance

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. The Guitar and Pertinent Information
   a. Types of guitars, strings, and parts
   b. Guidelines to purchase guitar
   c. Basic care and maintenance
   d. Restringing
   e. Playing Positions
   f. Right and left hand positions
   g. Tuning the guitar
      1) Absolute tuning with melody instruments & tuner
      2) Relative tuning by matched open and fretted strings: 5th and 7th frets
2. The Rest Stroke
   a. Thumb and finger fingerboard drills
   b. Chromatic exercises
3. Chord Strumming
   a. Chord formations: Major Keys
      (G= G,C, D7)
      (D= D,G,A7)
      (A= A,D,E7)
      (E= E,A,B7)
      (C=C,F,G7)
      Minor Keys
      (e= e,a,B7)
      (a= a,d,E7)
      (d= d,g,A7)
   b. Strumming Patterns
      1) Notation
      2) Bass note strum
3) Brush Strum
4) thumb-brush strum
5) Down stroke strum
6) Down-up strum
7) Bass and alternate bass strums

- Pick Techniques
- Time Signatures and strum patterns
- Ear training
- Creating strum patterns and syncopated patterns

4. Transposition
   - The capo and simple fretboard theory
   - Transposition symbols: Primary chords in each key:
     I-V-I; I-IV-V-I; i-v-i; I-iv-V-I,

5. The Free Stroke: Arpeggios-Fingerpicking
   - Preparation: Bow & Arrow Release or Pince (p-i)
   - PIMA and Tablature
   - Arpeggios
   - Triplet arpeggios
   - Alternate bass and Index finger pattern: P-I-P-I

6. More Technique
   - Hammering on
   - Pulling off
   - Slidin’ into E
   - Suspensions
   - Blues
   - Vibrato and bends

7. Bass Runs

8. More Transposition
   - I-ii-V-I or I-II-V-I
   - I-vi-IV-V-I
   - I-vi-ii-V-I
   - I-VI-II-V-I
   - Simple modulation: I-V-I-IV (New I)

9. More Chords
   - Sevenths, suspensions
   - Moveable Chords: Diminished, major, minor, sevenths
   - Barr Chords

10. Note reading
    - Musical Rudiments and Notation
    - Melodic Playing

11. Bass Solos with Chordal accompaniment

12. Music Theory: Chromatics and Scales

13. Harmonics

**Cellular and Electronic Devices in Class:**

Students are advised NOT to bring cellular and electronic devices, such as cell phones, blackberry, bluetooth headset, I POD, mp3 players, etc. to class. *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.

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  lss