Music 121 D Beginning Classical Guitar
02
TTH: 2:30 - 3:45 (61408)

INSTRUCTOR:  Ron Loo
OFFICE:  Palanakila 144
OFFICE HOURS:  MW:  11:00 - 12:00a.m.
TTH:  8:55 – 9:55a.m., 12:55 – 1:55p.m.
(Other times by mutual agreement)
TELEPHONE:  236-9144, rloo@hawaii.edu
EFFECTIVE DATE:  Spring 2016

Windward Community College Mission Statement
Windward Community College is committed to excellence in the liberal arts and career development; we support and challenge individuals to develop skills, fulfill their potential, enrich their lives, and become contributing, culturally aware members of our community.

CATALOGUE DESCRIPTION:
Basic principles of classical guitar performance; relevant problems in literature. Introductory course in ‘ukulele. Repeatable up to 2 credits, 2 credits applicable toward AA degree.

ACTIVITIES REQUIRED AT OTHER THAN REGULARLY SCHEDULED CLASS TIMES:

PUBLIC PERFORMANCE: Optional.

FIELD TRIP(S): Optional.

STUDENT LEARNING OUTCOMES:
At the completion of this course, you should be able to:

1. Identify and write the basic concepts of music notation.
2. Apply knowledge of basic concepts in accurate performances.
3. Demonstrate knowledge of the history of classical guitar development.
4. Perform in class with some confidence.
COURSE CONTENT:

Concepts or Topics

- History of Classical Guitar
- Basic Concepts In Music Theory
- Major Scale Applications
- Arpeggio Applications
- Tuning
- Notes on the 6 Strings (up to the 4th fret)
- Principles of Performance:
  - Accuracy of Performance,
  - Fluidness of Performance,
  - Timing, Tonal Quality, and Presence
- Tablature System of Notation
- Techniques in Classical Guitar Performance: Left and Right Hand Techniques, Strumming Techniques, Picking Techniques, Embellishments, Holding the Guitar
- Parts of the Classical Guitar

Skills

1. Identify and explain the significance of persons in the development of literature and construction of classical guitar.
2. Identify and write the basic concepts of music notation.
3. Apply knowledge of basic concepts of music in in-class and semester recitals.
4. Use a standard pitch or relative method to tune the guitar.
5. Use your understanding of the notes on the 6 strings to perform in-class and semester recitals.
6. Use the principles of performance in in-class and semester recitals.
7. Use techniques in classical guitar performance in in-class and semester recitals.
8. Identify the parts of the classical guitar on a diagram.
COURSE TASKS:

1. **In-class Performances:** Participate in bi-monthly in-class performances. This activity will require you to use basic concepts in music theory, observe principles of performance, play from notation, and/or demonstrate techniques in classical guitar performance.

2. **Classical Guitar Solo:** Perform one (1) simple classical guitar solo at the end of the course. This task will require you to use basic concepts in music theory, observe principles of performance, play from tablature notation, and/or demonstrate techniques in classical guitar performance.

3. **In-class Exam:** Complete an in-class exam without the aid of reference materials. The exam will require you to demonstrate your understanding of the history of classical guitar, basic concepts in music theory, reference method of tuning, parts of the classical guitar.

4. **Biography:** Write a biography (2 double-spaced pages in length with 1 inch margins) on one of the following topics.
   
   A. Classical guitarist who has a national and/or international reputation (examples: Andre Segovia, Sharon Isbin, Ferdinando Sor).
   
   B. Classical guitar builder who has a national or international reputation (examples: Humphrey, Ramirez).

This assignment is due at the end of the 11th week of the course. See the instructor for format of this report.

**MODE OF INSTRUCTION:**

The following learning modes are available to students in keeping with the philosophy of the college that alternative modes of learning be offered in recognition of the different learning styles of its students.

1. **Traditional mode:** consists of short lecture/demonstration sessions where classroom attendance is necessary for optimum results.
MODE OF INSTRUCTION:
2. Independent study: consists of a course of study which involves a contractual understanding between the student and the instructor where the material can be pursued more independently than in the traditional mode of learning. (NOTE: the student must inform the instructor during the first week of class about the mode of learning he/she will adopt.)

3. Specific strategies used by the instructor:
   a. Taped exercises and songs.
   b. Peer teaching techniques.
   c. Demonstration of techniques/musical concepts.
   d. Handouts (designed by the instructor).
   e. Assigned readings.
   f. Short lectures.

METHOD OF GRADING:
1. Letter grades will be assigned based on the number of points earned for the course.
   A: 395 - 460
   B: 329 - 394
   C: 263 - 328
   D: 197 - 262
   F: 131 - 196
   W: Official withdrawal from the course. (This option must be initiated by the student.)
METHOD OF GRADING:

2. Relative weight of tasks performed:

   Bi-monthly in-class performances  160  =  (8 x 20)
   Classical guitar solo             80   =  (1 x 80)
   In-class exam                     80   =  (1 x 80)
   Biography                        80   =  (1 x 80)
   Attendance                       60   =  (4 x 15)

   460

3. Criteria for evaluating in-class performances/solos:
   a. Accuracy of performance
   b. Fluidness of performance
   c. Timing
   d. Tonal Quality
   e. Presence

LEARNING RESOURCES AND MATERIALS:

1. Recommended texts:
   Brelinsky, P.  Mauro Giuliani’s 120 Studies for Right Hand Development
   Gluklikh, A.  The Essential Classical Guitar Collection
   Willard, J.    Fifty Easy Classical Guitar Pieces

2. Required texts:
   Snyder, J.    Classical For Guitar
   Waldron, J.    Progressive Classical Guitar: For Beginner To Intermediate Students
OTHER INFORMATION:

1. Type of course:
   This is a performance course. It will demand approximately five (5) hours of practice time per week outside of class meetings.

2. Attendance:
   Since “learning is by doing” in this course, students with erratic attendance rarely do well.

3. Bi-monthly in-class performances:
   These performances are scheduled for every other Thursday and require students to perform exercises and/or excerpts from simple solos. Missed bi-monthly in-class performances can be made up only for documented illnesses or for valid emergencies (accidents, military call-up).

4. Cell phones and/or pagers:
   Please set cell phones and/or pagers to “silent” to allow the class to focus on the lesson of the day.

5. Playing material unrelated to the course:
   Please refrain from working on/playing material unrelated to the course.

6. Choices for the classical guitar solo:
   Choices for the classical guitar solo include: Deck the Halls, Spanish Study (Albeniz), Andante (F. Sor), Greensleeves, Study In E Minor (F. Carulli), Andantino (M. Carcassi).

7. Extra Credit:
   Students can earn 30 points by participating in the Semester Recital.

8. Date of in-class Exam: May 12 (TH) 2:30 - 4:30

DISABILITIES ACCOMMODATION STATEMENT

If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448 HYPERLINK "mailto:lemke@hawaii.edu" lemke@hawaii.edu, or you may stop by Hale ‘Akoakoa 213 for more information. Revised May 10, 2007
Overview of Course

WEEKS 1-2: Pre-test
Overview of course
Music Theory: Staff, Treble Clef, Measure, Note Values, Time Signature.
Sight Reading: Notes on the 1st and 2nd Strings
Right Hand Technique: Rest stroke

WEEKS 3-4: Music Theory: Dotted Notes, Rests, Ledger Lines, Eighth Notes
Sight Reading: Notes on the 3rd String
Left Hand Technique: Left Hand Position
Sitting Position
Tuning the Guitar

WEEKS 5-6: Music Theory: Major Scale, Intervals, Accidentals, Chromatic Scale, Tied Notes
Sight Reading: Notes on the 4th String
Right Hand Technique: Right Hand Position
Sitting Position
Tuning the Guitar

WEEKS 7-8: Music Theory: Key Signature, Intervals, Half Steps, Whole Steps
Sight Reading: Notes on the 5th String
Music In Two Parts
Left Hand Technique: The Glissando
Right Hand Technique: Free Stroke

WEEKS 9-10: Music Theory: Dynamics, Tempo, Repeat Signs
Sight Reading: Notes on the 6th String
Music In Two Parts
Principles of Performance
Practice Solo
Reading Tablature

WEEKS 11-12: Music Theory: Arpeggio, Pick-up Notes, Ending Signs, Primary Triad
Sight Reading: Notes on the 6 Strings
Left Hand Technique: Ascending and Descending Slurs
Principles of Performance
Practice Solo
Reading Tablature
Overview of Course

WEEKS 13-14:  
Music Theory: Primary Triad  
Sight Reading: Notes on the 6 Strings  
Left Hand Technique: The Vibrato  
Principles of Performance  
Practice Solo

WEEK 15:  
Review for Exam  
Practice Solo  
In-class Exam: May 12 (TH) 2:30 – 4:30  
In-class Recital: Perform Solo
Schedule of Bi-monthly Performances

Week 2: Jan. 21 (TH)
   A) Demonstrate the rest stroke for notes on the 1st string
   B) Play 1st 2 staves of Frolic

Week 4: Feb. 04 (TH)
   A) Play Aura Lee
   B) Play Old French Air

Week 6: Feb. 18 (TH)
   A) Play Amazing Grace
   B) Play Village Waltz

Week 8: Mar. 03 (TH)
   A) Play Exercise 28 (Progressive Classical Guitar, p. 46)
   B) Play 1st 3 staves of Spanish Study (Progressive Classical Guitar, p. 59)

Week 10: Mar. 17 (TH)
   A) Play 4th, 5th, 6th staves of Spanish Study
   B) Play Hitting On All Six

Week 12: Apr. 07 (TH)
   A) Play Morning Has Broken (Trio)
   B) Play 1st 3 staves of Andante (F. Sor)

Week 14: Apr. 21 (TH)
   A) Play 4th, 5th, 6th staves of Andante (F. Sor)
   B) Play Exercise 34 (Progressive Classical Guitar, p. 60)

Week 16: May 05 (TH)
   A) Play 1st 3 staves of Andantino (M. Carcassi)
   B) Play 1st 5 staves of your Solo.