I. **OVERVIEW**
   
   The following information will appear in the 2011 - 2012 catalog

   **MUSA 145  Applied Classical Guitar**  
   1 Unit
   
   **Formerly listed as:** MUSIC - 166: Applied Classical Guitar  
   **Corequisite:** Concurrent enrollment in or satisfactory completion of MUSA 144.

   Designed for performance majors intending to transfer to four-year institutions. The curricula will cover materials necessary to provide the appropriate skill level for upper division coursework at most universities. Students must perform a forty-five minute recital as a completion requirement for the course. A fifteen-minute jury may substitute for the recital requirement.

   Four Maximum completions.  
   Field trips might be required.  
   (A-F or P/NP - Student choice) Lecture  
   **Transfer:** (CSU, UC) **General Education:** (MJC-GE: Activities )

II. **LEARNING CONTEXT**
   
   Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

   A. **COURSE CONTENT**

   1. **Required Content:**

      a. Intermediate / advanced repertoire

      b. Technical development etudes  
         i. Major and minor scales  
         ii. Position shift and phrasing etudes  
         iii. 120 Right Hand Exercises  
         iv. Sor Etudes  
         v. Carcassi Etudes  
         vi. Brouwer Etudes  

      c. Elements in guitar pedagogy*

      d. Ensemble Performance skills  
         i. Interdisciplinary ensemble works*  
         ii. When collaborating with Singers  
         iii. When collaborating with wind players  
         iv. When collaborating with keyboard players  
         v. When collaborating with bowed-string players  

   * Indicates content areas that are required for the major.
e. Reading Skills
   i. Sight reading in all positions
   ii. Continuo
   iii. Bass Clef
   iv. Fretboard Harmony
   v. Chart-reading

f. Early and contemporary performance practices*

g. Second repeat
   i. First 24 diatonic scales performance
   ii. Major chamber work performance
   iii. Two major solo Renaissance works performance

h. Third Repeat
   i. Technical dexterity left and right hand independence studies
   ii. Etude and agogic interpretation of learned works
   iii. Two major solo Baroque Works performance

i. Fourth Repeat
   i. Five Villa-Lobos Etude performance
   ii. Memorized performance of prior works
   iii. A major Sonata from the Classical Period
   iv. A solo 20th or 21st Century composition memorized work

2. **Recommended Content:**
   a. Solo performance of the Violin or Lute Suites by JS Bach (at least one).
   b. Any concerto from Giuliani, Tedesco, Ponce or Rodrigo.
   c. Audition preparation

B. **ENROLLMENT RESTRICTIONS**

1. **Co-requisites**
   Concurrent enrollment in or satisfactory completion of MUSA 144.

2. **Requisite Skills**
Before entering the course, the student will be able to:

a. Perform intermediate level works from the Renaissance, Baroque Classical and Contemporary periods.*

b. Analyze chord structures throughout the fretboard.

c. Play all diatonic major and minor scales on the guitar.

d. Demonstrate knowledge of five selected Sor Etudes.

e. Demonstrate sight-reading ability in all positions.

f. Demonstrate bass clef reading ability in the first five positions.

g. Perform the 120 Giuliani Arpeggio exercises.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Drill on-stage presence and performance

2. Master-class situation and forum discussion with peers

3. One-on-one lessons

4. Lectures and demonstration in performance practice

5. Prepared student demonstrations and performances

6. Oral performance critiques

7. Discovery through experimentation

8. Assignments requiring independent practice of designated repertoire to achieve performance goals

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

   Time spent on coursework in addition to hours of instruction (lecture hours)

   a. The assignments are given out in a weekly basis during either a solo or group lesson. To properly satisfy the rigor of the assignments, it is recommended that students devote at least three hours of work every day.

   b. Technically there are three aspects of the assignment: Exercises, Scales and Etudes. There are 24 set scales with different finger permutations. The average time it takes a student to play through scales is 45 minutes.

   c. There are two textbooks that feature a myriad of technical exercises that help keep the hands fit to execute the difficult materials demanded of the course. Exercises are assigned according to the technical needs of the individual student: Pumping Nylon and Kitharologos.
d. Four Villa-Lobos Etudes (1, 2, 3 and 7) are required to satisfy most entrance examinations to schools of music throughout the country, Europe and Latin America. Preparing one of these pieces takes an approximate of 500 hours of practice (4-5 months). It is expected that students enroll in the course four times to be able to satisfy this universal requirement.

e. The solo repertoire assigned to students varies according to their own choice (as approved by the instructor). The set requirement is that they include a Bach Suite (a collection of dances from the Baroque era). Learning a Cello suite can take an approximate 1000 hours of practice. The remainder of the 45 minutes of solo and chamber music repertoire is a free choice for the student as long as it holds the level of advanced (equivalent to book 8 of the Royal Conservatory Series).

f. As a part of their program, students are required to perform one chamber (more than one player) work in their recital program.

g. Group sessions will prepare our students to become future teachers. They are each assigned a student from the beginning classes and asked to teach a lesson in a controlled environment.

2. **EVIDENCE OF CRITICAL THINKING**

   *Assignments require the appropriate level of critical thinking*

   a. Hold regular rehearsals and performances with your chamber partner(s). Remember to follow each other and stylistically interpret harmony and tempi according to style appropriate parameters. You are not only responsible for your part, but also for the fusion of both of your parts. You should be very mindful of the characteristics of your partner's instrument while rehearsing and playing.

   b. There are several learning styles. Given what you have studied in the semester, assess the student assigned to you and teach a lesson providing encouragement and positive feedback, while honestly portraying the work this student should do in order to overcome any technical deficiencies. Be sure to be energetic and reassuring while maintaining the role of a non-invasive teacher.

F. **TEXTS AND OTHER READINGS (TYPICAL)**


   6. Other: Additional work to enhance quality of skills.

III. **DESIRED LEARNING**

   A. **COURSE GOAL**

   *As a result of satisfactory completion of this course, the student should be prepared to:*

   perform a 45 minute solo and chamber recital. The works performed will include an extended work by JS Bach as well as two of the student's choice from Villa-Lobos Studies I, II, III VII or an equivalent work. On the chamber music side, the work should be a multi-movement sonata-like piece from the advanced repertoire.
B. **STUDENT LEARNING GOALS**
Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. **Required Learning Goals**
   Upon satisfactory completion of this course, the student will be able to:
   a. Perform a thirty-minute (ensemble works allowed) recital or a fifteen-minute jury.*
   b. Demonstrate teaching skills.*
   c. Demonstrate practical knowledge or repertoire required for entrance examinations at universities and conservatories.
   d. Identify early music notation for lute and guitar.*
   e. Demonstrate knowledge of three selected Villa-Lobos Etudes.
   f. Identify advanced strum and right hand techniques from the Classical, Jazz and Flamenco schools.*
   g. Evaluate live musical performances.*
   h. Demonstrate sight-reading ability at the sophomore conservatory level.
   i. Compare and contrast literature from both a technical and historical basis.*
   j. Perform selected advanced exercises from required texts.
   k. Evaluate peer performances.

IV. **METHODS OF ASSESSMENT (TYPICAL)**

A. **FORMATIVE ASSESSMENT**
   1. Lessons held in a one-on-one setting. The instructor critiques technique.
   2. Lessons held in a one-on-one setting. The instructor critiques Structural integrity of the work
   3. Lessons held in a one-on-one setting. The instructor critiques Agogics and interpretation in terms of stylistic performance practices
   4. Lessons held in a one-on-one setting. The instructor critiques harmonic interpretation in order to dictate tempo and appropriate harmonic rhythm
   5. Lessons held in a class-setting as the student teaches under supervision.

B. **SUMMATIVE ASSESSMENT**
   1. Assessment of musical skills based on performance
   2. Assessment of tone production and technique
   3. Assessment of student realization of assigned solos
   4. Satisfactory completion of assignments
   5. Jury of instrumental Music Department faculty members