

MUS 0057B - BEGINNING GUITAR

Catalog Description

Prerequisite: Completion of MUS 57A with grade of "C" or better or equivalent with permission of instructor

Hours: 36 (18 lecture, 18 activity)

Description: Further study of guitar fundamentals, including advanced finger picking and strumming techniques; two and three part note reading; and expanded notation and rhythmic development. Students required to supply own instruments. (CSU, UC)

Course Student Learning Outcomes

- CSLO #1: Successfully demonstrate the ability to play music with others.
- CSLO #2: Perform successfully in front of an audience.
- CSLO #3: Identify and understand various numeric chords in reading lead sheets.

Effective Term

Spring 2021

Course Type

Credit - Degree-applicable

Contact Hours

36

Outside of Class Hours

36

Total Student Learning Hours

72

Course Objectives

Lecture Objectives:

1. Demonstrate left hand techniques (hammer-on, pull-off, vibrato, and slide in different styles).
2. Identify various chords (Suspended 2 and 4, major 7th, the dominant 7th, minor 7th and chords in the extended scale. (The 9th, the add 9 and the major 9) in reading lead sheets.
3. Distinguish the difference between slide and vibrato.
4. Identify various strokes with the right hand including rest and palm mute.
5. Identify three forms of scales: The minor pentatonic scale, the major pentatonic scale, and the major scale.
6. Critique a guitar performance and the stylistic choices of the performer.

Laboratory Objectives:

1. Perform the slide appropriately in various styles.
2. Play pentatonic and major scales ascending and descending with ease.
3. Demonstrate appropriate harmonization of melodies.

4. Play standard chord progressions in all relevant major and minor keys from lead sheet notation.
5. Prepare and perform solo and ensemble repertoire at the intermediate level.
6. Demonstrate ease in ensemble playing and well as solo performance.

General Education Information

- Approved College Associate Degree GE Applicability
 - AA/AS - Fine Arts
- CSU GE Applicability (Recommended-requires CSU approval)
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)

Articulation Information

Methods of Evaluation

- Objective Examinations
 - Example: 1. Identify and construct on staff paper suspended 2, suspended 4, 5 chords, 6 chords, maj 7th, dominant 7th, 9th, add 9 maj 9 in all keys. 2. Distinguish between correct and incorrect harmonization of a melody.
- Projects
 - Example: 1. Present to the class three different performances of notable guitarists of the same composition, discussing similarities and differences of playing styles. 2. Present to the class an overview of the evolution of the guitar from the Renaissance to the present.
- Skill Demonstrations
 - Example: 1. Perform a two-three minute composition as part of the final exam, demonstrating steady, accurate rhythm and notes, use of dynamics and understanding of the style of the work. 2. Successfully perform all major, minor and pentatonic scales. 3. Recognize and construct suspended 2, suspended 4, 5 chords, 6 chords, maj 7th, dominant 7th, 9th, add 9 maj 9 in all keys.

Repeatable

No

Methods of Instruction

- Activity
- Lecture/Discussion
- Distance Learning

Activity:

1. Demonstrate various chord extensions in the context of various standard compositions and have students identify by ear which chord extensions are being used.

Lecture:

1. Lecture and discuss the left hand technique of vibrato in second position and have each student insert vibrato in the composition they are learning. Lead a class discussion in the relative difficulties in incorporating vibrato.

Typical Out of Class Assignments

Reading Assignments

1. Read an article about the guitar traditions of South America and present findings in class. 2. Read a biography about Chet Atkins and report on three of his contributions to the guitar.

Writing, Problem Solving or Performance

1. Write a three-page paper about the differences in playing styles in standard tuning vs. alternate tunings. 2. Compare and contrast the playing styles of D'jango Rinehardt and Carlos Santana.

Other (Term projects, research papers, portfolios, etc.)

1. Write a research paper comparing and contrasting two notable jazz guitarists. 2. Compare and contrast a transcription for guitar and its original source, using the musical score and recordings; for example a classical piece for harpsichord by J.S. Bach.

Required Materials

- Berklee Practice Method GUITAR Get Your Band Together
 - Author: Barry Baione and the Berklee Faculty
 - Publisher: Berklee Press
 - Publication Date: 2016
 - Text Edition: 1st
 - Classic Textbook?: No
 - OER Link:
 - OER:
- Guitar Method Complete Edition
 - Author: Will Schmid and Greg Koch
 - Publisher: Hal Leonard
 - Publication Date: 2016
 - Text Edition: 1st
 - Classic Textbook?: No
 - OER Link:
 - OER:
- Standard Guitar method books 7-9
 - Author: Michael Mueller and Jeff Schroedl
 - Publisher: Hal Leonard
 - Publication Date: 2010
 - Text Edition: 1st
 - Classic Textbook?: No
 - OER Link:
 - OER:

Other materials and-or supplies required of students that contribute to the cost of the course.