

CATALOG INFORMATION

Dept and Nbr: MUSCP 19.1B Title: CLASSICAL GUITAR 2
Full Title: Classical Guitar 2
Last Reviewed: 2/27/2023

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	2.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	2.00	Lab Scheduled	1.00	5	Lab Scheduled	17.50
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 122.50

Title 5 Category: AA Degree Applicable
Grading: Grade or P/NP
Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP
Also Listed As:
Formerly: MUSCP19.1B

Catalog Description:
This course continues the development of classical guitar technique and music reading skills through exercises, studies, solos, and ensemble playing (duets, trios, and quartets). Students will explore diverse literature from different style periods in a variety of keys.

Prerequisites/Corequisites:
Course Completion of MUSCP 19.1A or by audition

Recommended Preparation:

Limits on Enrollment:

Schedule of Classes Information:
Description: This course continues the development of classical guitar technique and music reading skills through exercises, studies, solos, and ensemble playing (duets, trios, and quartets). Students will explore diverse literature from different style periods in a variety of keys. (Grade or P/NP)
Prerequisites/Corequisites: Course Completion of MUSCP 19.1A or by audition
Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area			Effective:	Inactive:
CSU GE:	Transfer Area			Effective:	Inactive:
IGETC:	Transfer Area			Effective:	Inactive:
CSU Transfer:	Transferable	Effective:	Fall 2013	Inactive:	
UC Transfer:	Transferable	Effective:	Fall 2013	Inactive:	

CID:

Certificate/Major Applicable:

Major Applicable Course

COURSE CONTENT

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Utilize fundamental concepts of music and apply them to the performance of intermediate-level classical guitar literature.

Objectives:

At the conclusion of this course, the student should be able to:

1. Demonstrate proper intermediate-level right- and left-hand classical guitar technique.
2. Read and interpret music notation for the guitar in the first position and up the fretboard.
3. Demonstrate and utilize two- and three-octave scales across the guitar fretboard.
4. Perform intermediate-level solos, duets, and trios for classical guitar.
5. Sight read classical guitar repertoire at an intermediate level.
6. Demonstrate the ability to play chords and their inversions as they appear in the repertoire.
7. Perform with stylistically appropriate dynamics and tone coloration.

Repeating students will be able to:

1. Demonstrate greater technical achievement on the guitar.
2. Articulate musical phrases with greater clarity.
3. Demonstrate a more sophisticated comprehension of dynamics, phrasing, musical expression, and nuance.
4. Demonstrate greater skill in sight-reading.
5. Perform a more extensive repertoire.

Topics and Scope:

I. Notation and Sight Reading

- A. Review of the first position
- B. Notes from the first to the twelfth fret
- C. Advanced rhythmic skills including sixteenth-notes and triplets
- D. Sight reading in the first position and higher positions

II. Scales

- A. Basic position forms
- B. Two- and three-octave forms ("Segovia Scales")
- C. The circle of fifths

III. Chords

- A. I, IV, and V7 chords
- B. Inversions
- C. Barre chords - half and full barre (movable chord forms)

IV. Technical Skills

- A. Extending the range and control of dynamics
- B. Tone quality (tasto/ponticello, etc.)
- C. Vibrato
- D. Ascending and descending slurs (ligado technique)
- E. Ornaments and grace notes
- F. Harmonics
 - 1. Natural harmonics and their notation
 - 2. "Artificial" harmonics

V. Literature (Solos, Duets, Trios, and Quartets)

- A. The Renaissance (Dowland, Narvaez, et al.)
- B. Baroque Lute Music (Weiss, et al.)
- C. The Classical Era (Sor, Carcassi, Giuliani, et al.)
- D. The Romantic Era (Tarrega, et al.)
- E. The Modern Era (Torroba, Brouwer, et al.)
- F. Flamenco and other Latin styles
- G. The impact of Andres Segovia

VI. Demonstration of styles and music periods through recorded music and/or video of performances.

VII. Student Performances

VIII. Guest Artist Performances (when possible)

All topics are covered in the lecture and lab portions of the course.

Repeating students will perform new literature each semester, building on both their skill level and knowledge of the repertoire.

Assignment:

Lecture/Lab-Related Assignments - In-Class Assignments:

- 1. Weekly demonstration of performance skills
- 2. Preparation of repertoire and exercises as assigned
- 3. Quizzes on course material (1-3)
- 4. Performance of pieces studied
- 5. Final performance exam

Lecture-Related Assignments - Outside-of-Class Assignments:

- 1. Regular practice of all course material and repertoire (ungraded)
- 2. Listening assignments and/or concert attendance may be required

Repeating students will be held to higher standards of performance with each repetition.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because skill demonstrations are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Performance skills

Skill Demonstrations
30 - 45%

Exams: All forms of formal testing, other than skill performance exams.

Quizzes

Exams
10 - 30%

Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation; listening assignments and/or concert attendance (may be required)

Other Category
30 - 45%

Representative Textbooks and Materials:

Solo Guitar Playing, Volume 1. 4th ed. Noad, Frederick. Music Sales America. 2008 (classic).

Solo Guitar Playing, Volume 2. Noad, Frederick. Music Sales America. 1999 (classic).

Classic Guitar Technique, Volume 1. 3rd ed. Shearer, Aaron and Kikta, Thomas. Alfred Music. 2016 (classic).

Classic Guitar Technique, Volume 2. Shearer, Aaron. Alfred Music. 1984 (classic).

Instructor prepared materials.