

MUS 14C: ADVANCED CLASSICAL GUITAR

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2024
Units:	2
Hours:	2 lecture, 1 laboratory per week (36 total per quarter)
Advisory:	MUS 14B; this course is included in the Guitar Class Applied Performance family of activity courses.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- Successful students will be able to identify notes and play in the first position at an advanced level.
- Successful students will be able to use right and left hand techniques to demonstrate their comprehension of rest strokes, free strokes, scales, and advanced melodies.

Description

Continuation of MUS 14B. Covers more advanced techniques for the right and left hands. Includes reading standard notation up to the 9th position. Includes more complex solo ensemble literature. Additional class time is spent with lectures, demonstrations and performances. No public performances are required.

Course Objectives

The student will be able to:

- play a greater variety of pieces from the standard guitar repertoire.
- read notation in the 7th and 9th positions.
- produce both natural and artificial harmonics.
- play notes in a variety of tone colors.
- demonstrate tremolo technique.
- recognize the contributions made in the guitar repertoire from people of diverse backgrounds and cultures.

Course Content

- Reading up to the 9th position
 - Aspects of left and right hand fingering
- Tone production development - techniques for varying timbre
- Etudes for technical development
 - Matteo Carcassi
 - Fernando Sor
 - Leo Brouwer
 - Heitor Villa-Lobos
 - Mauro Giuliani
- Diversity in repertoire

- European
- Hispanic - South American
- World musics
- American
- Ensemble playing
 - Duets
 - Trios
 - Quartets
- Exposure to performance in this art form
 - Live performance
 - Media: film, video, and audiotape
- Evaluation
 - Comprehensive written exams
 - Comprehensive playing exams in private with instructor

Lab Content

Supervised in-class guitar practice.

Special Facilities and/or Equipment

- Classroom with staff-lined board.
- Music stands.
- CD player and AV equipment.
- Classical guitar or acoustic guitar.
- Music staff paper.
- When taught via Foothill Global Access:
 - On-going access to computer with email software and capabilities.
 - Email address.
 - JavaScript-enabled internet browsing software.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

- One written midterm examination
- One written final examination
- Two performance examinations consisting of four parts: scales, arpeggios, sight-reading, and solo performance

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

- Lecture
- Discussion
- Electronic discussions/chat
- Demonstration

Representative Text(s) and Other Materials

Shearer, Aaron. The Shearer Method; Classical Guitar Foundations. CA: Alfred Music, 2012.

Although this text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

A. If the student chooses not to do a presentation, they must submit an eight page research paper with notes and bibliography. Subjects include anything related to the classical guitar from the players and composers to the physics of tone production.

B. A one to two page concert review is a required writing assignment. Details on the performer(s), repertory, and location are essential; however, more value is placed on the student's critical narrative of the event.

Assignment details:

1. The review should deal with aspects of the concert that are considered most important or striking. Be sure - always - to concentrate on musical matters, although brief discussions of other aspects of the concert may be included. In the process, talk about the works performed, how they were presented, how well the performers presented the music, and what made the performances effective or ineffective.
2. Compose your review on scrap paper. Feel free to take notes during the performance. The final version should be done on a computer or typewriter. When writing about events that occurred at the concert, use the past tense. (Example: "Although the guitarist was quite good, I thought that she was far too loud to blend well with the flute player.") But when writing about a particular musical composition or work of art, use the present tense. (Example: "In Villa Lobos Choro no. 1 , the third section in E Major seems to serve as a triumphal conclusion to the struggle of the preceding three sections in E Minor.")
3. Finally, be objective! Comparisons of pieces and performers should be avoided unless it is to make an argument regarding music history or analysis. Reviews are most effective when they are honest and show that you seriously engaged the music and performance.

Discipline(s)

Music