

Syllabus for
MUS 031 – Applied Music (Guitar)
2 credit hours
Spring 2024

I. COURSE DESCRIPTION

This course is designed to help the student develop a basic understanding of classical guitar and its performance, as well as build an understanding of other styles. One 50-minute applied private lesson per week.

Prerequisites: Department/Instructor Approval

Applied Lesson Fee- \$500.00 for non-music majors

II. STUDENT LEARNING OUTCOMES FOR THIS COURSE

A. Objectives

Upon successful completion of the course, the student will be able to demonstrate the following in performance:

1. Correct guitar technique with ease and freedom.
2. Clear tone quality and dynamic range.
3. Phrasing.
4. Accurate rhythm, notes, tempi, dynamics, etc.
5. Reading music.
6. Varied styles and performance practices.

B. Objectives for Students in Teacher Preparation Programs

The teacher candidate will know how to develop a high standard of performance on the instrument.

The Teacher Candidate will be able to do the following:

1. Play the basic songs as prescribed by the proficiency test using basic strum patterns.
2. Play the C major and minor scales.
3. Play the basic major E-form and A-form major and minor bar chords

The Teacher Preparation Program meets the "competency-based" requirements established by the Oklahoma Commission on Teacher Preparation. This course meets Subject Competency # 5 Instrumental/General.

Subject Competency:

#5. Has mastery of the guitar including appropriate techniques of hand position, string vibrato, and positional playing.

Other courses where this competency is being met:

- a. Instrumental Ensembles uses group instrumental techniques.
- b. Orchestration, where arranging is done for instrumental and choral groups.
- c. Music Seminar provides a means by which many skills taught in other music courses are displayed through the recreative process of practical performances.

All of these objectives are assessed by teachers in the weekly applied lesson. Evaluation is

made and suggestions given for correction and improvement. Often written critiques are given to students covering specific assignments. Students (teacher candidates) make constant self-evaluation during regular practice sessions. Further evaluation is made by teachers and students alike in performances, of which at least one is required each semester. Evaluation in the form of Instrumental Juries are required of all instrumental primaries. Instrumental Faculty sit as a panel to assess student progress for the semester. More extensive evaluation is available for students who qualify and who select to perform a Music Education Recital.

III. ASSOCIATED PROGRAMS

This course meets degree completion requirements for the following program: General Music Outcomes

- A. To develop techniques for mature evaluation of musical standards.
- B. To stimulate an appreciation and love for music through the study of its various disciplines.
- C. To provide opportunities for students to develop their music capabilities and interests through the use of music as a socializing force, as an aid to compassionate understanding of themselves and their environment and as an avenue of self-expression.
- D. To give an adequate background for further study in graduate school
- E. To cultivate tools for teaching in public and private schools, teaching in private studios, performing in professional organizations and working in related musical fields including various ministries and worship.

IV. UNIVERSITY OUTCOMES

This course aligns with the following University Outcomes as indicated on the last page

- A. Spiritual Integrity
- B. Personal Reliance
- C. Intellectual Pursuit
- D. Global Engagement
- E. Bold Vision

V. TEXTBOOKS AND OTHER LEARNING RESOURCES

- A. Required Materials
 - 1. Textbooks
 - The Library of Guitar Classics I & II. New York, NY: Amsco Publications, 2000.
ISBN I-0825614759 II-0825616204
 - Mel bay Rhythm Chord Guitar System. Pacific, MO: Mel Bay Publications, 1973.
ISBN 0786635339
 - Noad, Frederick. Solo Guitar Playing 1. New York, NY: Schirmer Books, 1994.
ISBN 002870763X
 - Segovia, Andres. Diatonic Major and Minor Scales. Bryn Maur, PA: Columbia Music Company 1980. ISBN 1598060597
 - 2. Other
 - Students will be required to periodically purchase music, method books, and

literature through local retail outlets, mail order, or online.

All jury applied students are required to have a functional nylon string classical guitar. Performance majors or students playing a recital must have at least a student performance level classical guitar similar to the ones produced by the Ramirez or Cordoba manufacturers. Consult the instructor for direction and advice in this area. The recital student should try to acquire a quality instrument before the junior recital.

- B. Other Materials
 - 1. Textbooks None
 - 2. Other None

VI. POLICIES AND PROCEDURES

- A. University Policies and Procedures
 - 1. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
 - 2. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, electronic, video, multimedia, or computer software. Plagiarism and other forms of cheating involve both lying and stealing and are violations of ORU's Honor Code: "I will not cheat or plagiarize; I will do my own academic work and will not inappropriately collaborate with other students on assignments." Plagiarism is usually defined as copying someone else's ideas, words, or sentence structure and submitting them as one's own. Other forms of academic dishonesty include (but are not limited to) the following:
 - a. Submitting another's work as one's own or colluding with someone else and submitting that work as though it were his or hers;
 - b. Failing to meet group assignment or project requirements while claiming to have done so;
 - c. Failing to cite sources used in a paper;
 - d. Creating results for experiments, observations, interviews, or projects that were not done;
 - e. Receiving or giving unauthorized help on assignments.By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means. Penalties for any of the above infractions may result in disciplinary action including failing the assignment or failing the course or expulsion from the University, as determined by department and University guidelines.
 - 3. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
 - 4. Students are to be in compliance with university, school, and departmental policies regarding Whole Person Assessment requirements. Students should consult the WPA handbooks for requirements regarding general education and the students' majors.
 - a. The penalty for not submitting electronically or for incorrectly submitting an artifact is a zero for that assignment.
 - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.
- B. Department Policies and Procedures—See the Music Handbook.
- C. Course Policies and Procedures
 - 1. Evaluation Procedures

- a. For a grade of A:
 - (1) all jury pieces must be memorized.
 - (2) one public performance must be given (either in Music Seminar or Guitar ensemble.)
 - (3) Significant progress must be made in technical abilities.
 - b. All jury pieces must be memorized. Each one not memorized will lower the total grade by one full letter. Student will be graded according to attendance, technical progress, attitude, and memorization of work.
 - c. Guitar juries are held a week before final exams. A jury must be taken to receive a passing grade. Make up juries must be pre-arranged.
2. Whole Person Assessment Requirements
Required/Recommended WPA artifact(s) will include:
- a. Copies of Instrumental Jury Evaluation Sheets, providing repertoire studied and the progress shown for each semester.
 - b. Selected recordings of performances (audio and/or video tapes, or CD's).
3. Other Policies and/or Procedures
- a. Literature Requirements for grading are as follows:
 - (1) **First and second semester freshmen** will learn various pieces and studies from the Noad book as well as the Segovian scales. Freshmen should expect to have about 10 minutes of jury material ready to receive an A.
 - (2) **First and second semester sophomores** will play works from the Noad Anthologies. Sample pieces include *Pavan* by Louis Milan, *Sonatine* by Mauro Giuliani, and *Bouree* by JS Bach. These students should begin to show increased competencies in arpeggios, scales and legato techniques. They also should be competent in the free and rest stroke. Students expecting to play a junior recital should have 4-6 pieces memorized. Students should have 10 minutes of memorized music prepared for jury. **Required studies** - Before the end of the first semester of the student's sophomore year each student should learn and master: *Study in Ligados* (p. 86, Noad), *Exercises 102-109* (pp. 90-91, Noad), *Etude in Bm* by Fernando Sor (pp. 152-153, Noad), and *Etude in A* by Matteo Carcassi (pp. 172-173, Noad). From the *Diatonic Major and Minor Scales* by Andres Segovia the student should learn and master the C and G major scales and the A and E melodic minor scales. **Suggested Studies** – These are studies particularly for the performance major or student who will be performing a junior and senior recital. It is advisable that the performance major at least have a working knowledge of these pieces particularly in preparation for graduate studies: *Etude No. 7* by Matteo Carcassi, *Sonatine (Maestoso-First Movement) Op. 71* by Mauro Giuliani, any of the applicable Fernando Sor studies, *Etude No. 1 in E minor* by Heitor Villa-Lobos (as well as any other of the Villa-Lobos studies) and *Recuerdos de la Alhambra*. While all of these studies are valuable and produce good results, they are prescribed at the discretion of the instructor with the understanding that the student is studying at a liberal arts institution and not a conservatory and therefore may not have the same amount of practice time.
 - (3) **First and second semester juniors** will be able to play more advanced multi-movement pieces. Sample pieces would be *Variations on a Theme of La Folia* and *Minuet* by Fernando Sor and *Sonata in C Major* by Giuliani. Additionally, he or she should be able to play selected Villa-Lobos and Ponce literature. If the student is playing a junior recital, he or

she must have at least half of the recital memorized the semester prior to the performance. Efforts during the junior year will most likely be contributing to a junior or senior recital. For juries the student should expect to have ten minutes of material prepared.

- (4) **First and second semester seniors** will play pieces which demonstrate increased technical ability. Sample pieces would include *Study #1* by Villa-Lobos, *Go From My Window* from the Noad Anthology, or any of the more advanced Fernando Sor Studies. The senior should be able to play a complete Bach or similar Baroque suite as well as some of the more advanced pieces by composers such as Torroba or Turina. The senior who is playing a recital must have half of the recital memorized the semester prior to the recital. Most of the work will be in preparation for the recital. The student playing a jury should expect to have ten minutes of material memorized.
- (5) The difficulty of the literature may be varied at the discretion of instructor depending on the student's ability or degree plan.
- b. Each student will meet with the instructor at the beginning of each semester to develop goals for the next 14 weeks.
- c. If an incomplete is taken for a semester grade, the student may be charged the hourly per-lesson rate for extra lessons taken during the next semester in preparation for the final jury. A late examination fee may also be charged.
- d. Suggested Practice Schedule:
 - (1) A student should practice at least an hour a day per credit hour.
 - (2) A quarter of the allotted time should be used for technique advancement.
 - (3) The student should treat practice time like an actual class. It should be part of the schedule.
 - (4) A half or three quarters of the time should be spent on new music or perfecting already learned music.
 - (5) The remainder should be spent on improvisational techniques and modern guitar styles.
 - (6) In preparation for a recital, the student may need to practice longer than one hour per day per credit hour.

V. COURSE CALENDAR

Weekly lesson time arranged according to the student's class schedule

Program Outcome Alignment: MUSIC UNIT/MUSIC ARTS

This program contributes to the University outcomes as indicated below:

Significant Contribution – Addresses the outcome directly and includes targeted assessment.

Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.

Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.

No Contribution – Does not address the outcome.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
Spiritual Integrity					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshipping, and analyzing a variety of styles of music.		X		
Personal Resilience					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.	X			
Intellectual Pursuit					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.	X			
Outcome 4 NASM 8.B.1.c	Students will develop ability to ready at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.	X			
Outcome 5 NASM 8.B.2.a	Students will develop aural skills to identify intervals, melodic structures, chord qualities, and harmonic progressions.	X			
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.	X			
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.		X		
Global Engagement					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).		X		
Bold Vision					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry in performance through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.	X			