

## MUSI - 247 - Intermediate Guitar

### COURSE OUTLINE OF RECORD

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#### VIII. General Course Information

**Subject:\***

MUSI

**Course Number:\*** 247

**Descriptive Title:\*** Intermediate Guitar

**Course Disciplines:\***

Music

**Division:**

Fine Arts

**Department:\***

Music

**Catalog Description:\***

This course is designed to explore guitar playing with a more focused approach. This course aims to provide the student with enough tools to continue study at a more stylistically-focused level upon completion. Students will be introduced to more advanced melody reading, moveable chord and scale types, advanced rhythm and strumming patterns, songwriting techniques, and improvisation.

#### **Conditions of Enrollment:**

**Prerequisite:**

Music 147A with a minimum grade of C or equivalent

**Co-requisite:**

**Recommended  
Preparation:**

Enrollment  
Limitation:

Course Length:  Full Term

Hours Lecture (per  
week): 2

Hours Laboratory (per  
week): 1

Outside Study Hours:\* 4

Total Hours:\* 54

Course Units:\* 2

Grading Method:

Letter Grade only

Credit Status:

Credit, degree applicable

Transfer CSU:  Yes  
 No

Effective Date: Prior to July 1992

Transfer UC:  Yes  
 No

Effective Date: Prior to July 1992

General Education  
ECC:

Term:

Other:

CSU GE:

Term:

Other:

IGETC:

Term:

Other:

**IX. Outcomes and Objectives**

**A. Student Learning Outcomes SLOs** (The course student learning outcomes are listed below.)

**Student Learning Outcomes:**

**SLO #1 Notational systems**

Students will be able to read notational systems, in concert with intermediate level, taught in class.

**SLO #2 Chords and Melodies**

Students will be able to play chords and melodies, in concert with intermediate level, taught in class.

**SLO #3 Compose original musical product**

Students will be able to compose an original musical product at an intermediate level.

**B. Course Objectives** (The major learning objectives for this course are listed below.)

**Course Objectives:**

1. Identify and define more advanced elements of standard music notation.
2. Demonstrate elements of musicianship including pitch accuracy, rhythmic accuracy, phrasing, dynamics, and tempi.
3. Demonstrate performance principles of moveable chords (barre chords) in a contemporary piece.
4. Identify and demonstrate correct principles and characteristics of playing techniques, including holding the instrument, left hand and right hand techniques, fingering, dynamics, and tone quality.
5. Demonstrate performance principles and techniques appropriate to the demands of solo and ensemble music.
6. Identify and differentiate historical and contemporary styles of performance and select the effective interpretative style appropriate to the literature performed.
7. Identify and demonstrate the minor pentatonic scale.

**X. Outline of Subject Matter**

(Topics should be detailed enough to enable an instructor to determine the major areas that should be covered to ensure consistency from instructor to instructor and semester to semester.)

Example:

**I. Main Topic (3 hours, lecture)**

**A. Sub topics**

**B. Sub topics**

1. Super sub topic
2. Super sub topic

**Major Topics:****I. Introduction and Review (4 hours, lecture)**

1. Review elements of basic musicianship and first position techniques
2. Introduction to syncopated rhythm reading
3. Introduction to Power Chords

**II. Movable Forms Introduction (4 hours, lecture)**

1. Moving Power Chords in chord progressions
2. Advanced syncopation rhythm elements in songs
3. Introduction to Type I major scale positions

**III. Movable forms in Second Position (4 hours, lecture)**

1. Introduction to reading in the second position
2. Power chords
3. Introduction of Major Scale fingering Type II

**IV. Movable forms in Third Position (4 hours, lecture)**

1. Review of the technical exercises for the right hand and left hand.
2. Introduction to Major Scale Type III. Level Two
3. Intermediate syncopation exercises. Reading keys up to (3) sharps in second position
4. The third position: scales and exercises in the third position

**V. Intermediate Meter and Interpretations (4 hours, lecture)**

1. Introduction of compound meters and exercises having eighth notes.
2. using movable Power Chords, syncopations, and form marking symbols.
3. Introduction to Advanced syncopation rhythm elements in songs

**VI. Movable Forms in 4<sup>th</sup> and 5<sup>th</sup> Positions (4 hours, lecture)**

1. Introduction to Major Scale Type V
2. Introduction of Major Scale Type IV
3. The fourth and fifth positions: scales and exercises in the fourth and fifth positions

**VII. Advanced Harmony in Compositions (4 hours, lecture)**

1. Chromatic style literature: scales, exercises and short pieces written in this style
2. Introduction to notating seventh chords (maj7, min7, dom7, m7b5)
3. Reading pieces including key signatures containing (4) sharps

**VIII. Advanced Rhythm and Interpretations (5 hours, lecture)**

1. Introduction of the dotted-notes: half, quarter, and eighth notes.

**IX. Advanced Interpretation and Performance (3 hours, lecture)**

1. Performing advanced song transcriptions.
2. Utilizing full moveable chords (maj, min, dom7, maj7, min7).

**X. Practice (2 hours, lab)**

1. Practice elements of basic musicianship and first position techniques; syncopated rhythm example exercises using count/clap technique.
2. Practice scales having more than one sharp or flat.

**XI. Practice (2 hours, lab)**

1. Practice movable power chords; basic rhythm charts using movable chords;
2. Practice popular music techniques, i.e., chords, strumming and picking patterns.

**XII. Practice (2 hours, lab)**

1. Practice second position reading excerpts. Practice correct transition from the first to the second position.
2. Practice major scales and pentatonic scales using quarter notes and slow eighth note speeds with alternate picking.

**XIII. Practice (2 hours, lab)**

1. Practice technical exercises for the right hand and left hand.
2. Practice advanced intermediate level scales and arpeggios. Sample full transcriptions using full movable barre chords ("Jenny", "Sunshine of your Love", "Don't Stop Believing") with actual recording.

**XIV. Practice (2 hours, lab)**

1. Practice third position: scales and exercises in the third position.
2. Practice exercises using subdivision of compound meters and exercises having eighth notes.

**XV. Practice (2 hours, lab)**

1. Practice ensemble music: literature written for guitar ensembles. Multiple mixed position exercises using types I - V.

**XVI. Practice (2 hours, lab)**

1. Practice chromatic style intermediate literature: scales, exercises and short pieces written in this style.
2. Advanced sixteenth note funk rhythms.

**XVII. Practice (4 hours, lab)**

1. Practice fourth and fifth positions: scales and exercises in the fourth and fifth positions.
2. Stylistic unit focus on Jazz-based literature.
3. Focus on form-conceptions and accompanying in duo setting.
4. Basic improvisation using scales.

Total Lecture Hours: 36

Total Laboratory Hours: 18

Total Hours: 54

**XI. Primary Method of Evaluation and Sample Assignments**

**A. Primary Method of Evaluation (choose one):**

Primary Method of Evaluation

**B. Typical Assignment Using Primary Method of Evaluation**

Typical Assignment Using Primary Method of Evaluation: Analyze, practice and perform a guitar duet demonstrating appropriate rhythm, meter, tempi and dynamics.

**C. College-level Critical Thinking Assignments**

Critical Thinking Assignment 1: Given a specific piece of music, analyze and then perform the work utilizing correct fingerboard positions (first through fifth).

Critical Thinking Assignment 2: Given several key signatures, identify the keys and then perform scales and arpeggios appropriate to the keys

**D. Other Typical Assessment and Evaluation Methods**

Other Evaluation Methods:

If Other:

**XII. Instructional Methods**

*Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.*

Instructional Methods:

**If other:** Concerts, master classes for the guitar, Written reports may be assigned by the instructor for each event attended

**XIII. Work Outside of Class**

Work Outside of Class

Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting)

Skill practice

Study

If Other:

**XIV. Texts and Materials**

**A. Up-to-date Representative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)**

**Up-To-Date Representative Textbooks:** Will Schmid/Greg Koch. Hal Leonard Complete Guitar Method. 2nd ed. Hal Leonard (Discipline standard), 2002.

**B. Alternative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)**

**Alternative Textbooks:**

**C. Required Supplementary Readings**

**Required Supplementary Readings:**

**D. Other Required Materials**

**Other Required Materials:** Instrument: Classical guitar, Steel String or Electric Guitar (w/battery powered amp)  
Metronome

**XV. Conditions of Enrollment**

**A. Requisites (Course Prerequisites and Corequisites) Skills needed without which a student would be highly unlikely to succeed.**

Requisite

Prerequisite

Category

sequential

**Requisite course:** Music-147A

**Requisite and Matching skill(s):**  
**Bold the requisite skill. List the corresponding course objective under each skill(s).**

**Ability to identify and define basic elements of music notation including note values, note names, key signatures, meter signatures and clefs.**

MUSI 147A - Identify the clefs, note names, note values, time and key signatures.

**Ability to correctly hold and tune the guitar, identify and use free and rest strokes, and use correct right hand fingering patterns.**

MUSI 147A - Demonstrate the proper holding position of the guitar, tuning, and right hand pick technique or Classical free and rest stroke technique.

**Ability to play simple melodies, chords, and accompaniment patterns with appropriate musical performance standards including accurate intonation, phrasing, expression, and response to musical terminology.**

MUSI 147A - Play scales, chords, and arpeggios in C, G, D, and F major and a minor.

MUSI 147A - Identify and correctly perform dynamics, tempo, phrasing and miscellaneous musical symbols in a beginning level piece for the guitar.

MUSI 147A - Prepare and perform a single-line simple melody in the first position.

MUSI 147A - Demonstrate a standard strumming accompaniment technique, using open position chords, utilized in a basic song.

**B. Requisite: (Non-Course Prerequisite and Corequisites) Skills needed without which a student would be highly unlikely to succeed.**

**Requisite:**

**Requisite and Matching skill(s):**  
**Bold the requisite skill. List the corresponding course objective under each skill(s). if applicable**

**C. Recommended Preparations (Course) (Skills with which a student's ability to succeed will be strongly enhanced.)**

**Requisite course:**

**Requisite and Matching skill(s):**  
**Bold the requisite skill. List the corresponding course objective under each skill(s).**

**D. Recommended Preparation (Non-Course) (Skills with which a student's ability to succeed will be strongly enhanced.)**

**Requisite:**



**Requisite:**

**Requisite and Matching skill(s):**  
**Bold the requisite skill. List the corresponding course objective under each skill(s). if applicable**

**E. Enrollment Limitations**

**Enrollment Limitations and Category:**

**Enrollment Limitations Impact:**

**Course Created by:** Nicholas Chirinos

**Date:** 04/01/1988

**Board Approval Date:**

**Last Board Approval Date:**

**Last Reviewed and/or Revised by:** Jon Minei

**Date:** 03/09/2020