

MUS A272: STUDIO GUITAR 4

Item	Value
Curriculum Committee Approval Date	02/26/2025
Top Code	100400 - Music
Units	1.5 Total Units
Hours	45 Total Hours (Lecture Hours 18; Lab Hours 27)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)

Course Description

Continuation of Studio Guitar 1, 2 and 3. Emphasis on intermediate and advanced picking techniques, analysis of styles, history and appreciation, improvisation, arranging and performance of chordal solos for the guitar. ADVISORY: MUS A271 or successful audition. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Perform at a public performance for at least ten minutes with a small ensemble, reading from a lead sheet and utilizing the following techniques: melodic soloing, improvising, and comping.
2. Evaluate recorded musical performances based upon the artist, style of music, and ensemble clarity.
3. Arrange and perform a "chord-melody solo."

Course Objectives

- 1. Improvise to chord changes from a lead sheet using a variety of modes and scales.
- 2. Recognize stylistic differences between improvising performers.
- 3. Develop an individual style of improvisation.
- 4. Arrange and perform solos on the guitar.

Lecture Content

1. Scales a. Introduction to modes b. Dorian c. Phrygian d. Lydian e. Mixolidian f. Minor g. Minor with raised 6th h. Locrian 2. Chord Symbols (movable) a. Altered major harmonies b. Dominant versus tonic c. I7+11 d. Imaj9 e. I6 f. Iadd9 g. Isus h. Doubly inflected chords i. Power chords j. Common tone diminished chords 3. Guitar History and Appreciation a. Effects of technology b. Stylistic history c. Musical examples d. Notable performers 4. Musical Theory chord a. Pre-dominant harmony b. Tri-tone dominant substitution c. The altered dominant and pre-dominant applications d. Dissonant V chords e. V9 versus vb9 f. V7 versus V+7 g. ii-V-I progressions using the altered dominant, embellished harmony and chord substitutions 5. Musical Rhythms a. Mixed meter b. 5/4 time c. Jazz waltz d. Swinging the beat 6. The chord-melody solo 7. Arranging for solo guitar a. Find the melody b. Add bass line c. Add important notes of the harmony d. Fill in the spaces (comping or soloing) 8. Solo and

Ensemble Performances a. Melody b. Comping using chord substitutions c. Soloing over chord substitutions

Lab Content

1. Practicing techniques a. Warm up b. Sight reading c. Dexterity skills d. Relaxation e. Tone improvement techniques f. Chord voicing g. Comping rhythm 2. Ensemble skills a. Following a conductor b. Listening to the ensemble c. Melodic soloing d. improvisation 3. Problem-solving techniques a. Locating difficult passages b. Creating solutions for difficult passages 4. Performance techniques a. Performing alone b. Performing in front of a group c. Performing with an ensemble

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Lecture, group rehearsal and performance, solo rehearsal and performance

Reading Assignments

Students will spend approximately 2 hours per week reading music literature.

Writing Assignments

Students must demonstrate proficiency in performing studio guitar techniques to the instructor's satisfaction to complete the course

Out-of-class Assignments

Students will spend a minimum of 90 minutes of practice outside of class of assigned music.

Demonstration of Critical Thinking

Written (music) and performance tests, public performance of basic studio guitar music by memory Attendance and class participation

Required Writing, Problem Solving, Skills Demonstration

Students must demonstrate proficiency in performing studio guitar techniques to the instructor's satisfaction to complete the course

Eligible Disciplines

Music: Master's degree in music OR bachelor's degree in music AND master's degree in humanities OR the equivalent. Master's degree required.

Textbooks Resources

1. Required Leavitt, W.. Modern Method for Guitar, Book Two, latest ed. Cincinnati: Berklee Press, 1995 Rationale: . 2. Required Salvador, S.. Sal Salvador's Single String Studies for Guitar, latest ed. Chicago: Alfred Publishing Company, 1993 Rationale: . 3. Required Sight Reading. Howard Roberts Manual, latest ed. Chicago: Playback, 1971 Rationale: .