

# Mus 121D • Classic Guitar I

Peter Kun Frary, El Maestro • Arts & Humanities Division • Leeward Community College • Fall 2009 Syllabus MWF

## Course Description

Introductory classroom instruction in the art of classic guitar playing: solo and ensemble performance, technique, music reading, interpretation, stage etiquette and music literature. No prerequisites. 2 credits/3 contact hours.

## El Maestro

Professor Peter Kun Frary • Office: FA-115 • Hours: MWF, 11:00AM-11:50; TTh: 12:00PM-12:50 • Phone: 455-0353 • E-mail: frary@hawaii.edu

## Guitar at LCC Website

<http://emedia.leeward.hawaii.edu/frary/>

## Textbook

Frary, Peter Kun. *Beginning to Play Classical Guitar*. Book 1. 3rd ed. Honolulu: FRM, 1988.

## General Information

This course is both a lecture and laboratory course. Lecture materials are reinforced with hands-on-experience in class. Thus, attendance and participation are essential in this course. If you're absent from class, you'll miss information, coaching and rehearsals with your ensemble partners. Missing class has a *negative* impact on your final grade (see "Attendance policy").

Be prepared for class: do the reading, practice your assigned pieces at least 30 minutes daily and bring your guitar to class. Assignment due dates are listed on the class schedule.

LCC abides by Section 504 of the Rehabilitation Act of 1973 and Americans with Disabilities Act of 1990, which stipulate no student shall be denied benefits of an education "solely by reason of a handicap." Students with documented disabilities who believe they need accommodations in this class are encouraged to contact the KAKO'O 'IKE (KI) Coordinator ASAP to ensure timely implementation of accommodations. The KI office is in L-208, across from the elevator in the library building. Call 455-0421 for information.

## Materials

A *classical guitar* (a wide-neck guitar with nylon strings) is required for this course. A guitar case, footstool, music stand, guitar tuner and metronome are recommended.



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## Course Objectives/SLO

- Demonstrate the ability to perform beginning solo and ensemble literature for a classroom audience.
- Demonstrate the ability to read & play music—single line, polyphonic textures and dynamics—in the first position (frets 1-4).
- Demonstrate knowledge of elementary level guitar technique: sitting position, hand and arm positions, mechanical movements, tone production, scales, block chords, arpeggios, musical balance and phrasing.
- Demonstrate knowledge of beginning guitar literature.
- Demonstrate knowledge and practice of basic stage etiquette.
- Demonstrate the expertise to continue guitar studies in Mus 122D, Classic Guitar II.

## Student Objectives

- Attend class regularly and participate in class activities and rehearsals.
- Be on time for class sessions. Late arrivals are disruptive to the class and instructor.
- Practice at least a half hour daily.
- Complete assignments by due dates.
- Be responsible and considerate towards your ensemble partners: show up to rehearsals with your part learned.
- Perform assigned pieces in class recitals.

## Performances

Classroom performances (recitals) of:

- One (1) student-teacher duet from Chapter 4, p. 20-23, and one (1) from Chapter 6, p. 29-38.
- One (1) solo from Chapter 7
- Two (2) solos from Chapter 8
- Two (2) ensembles from the Appendix

Performances are graded on a 0-100 point scale. Grading encompasses participation, progress, performance accuracy, quality of tone and interpretation. If you do not perform, a failing grade of "0" will be assigned. Due dates are listed on the class schedule. Assignments may be subject to change.

## Written Test

A written test is given to assess progress. Test materials consist of information and vocabulary from the textbook, handouts and lectures. Tests are graded on a 0-100 point scale. Test dates and materials are listed on the class schedule.

## Extra Credit

You may write a 1-2 page review of the LCC Guitars Concert near the end of the semester. Think about what you heard, make observations, form opinions and, lastly, express your ideas in a thoughtful manner on paper. Attach the concert program to your paper. A sample paper is posted on my website. *Handwritten papers are not accepted.*

## Grading

Your tests, performances and other grades are averaged together to form a preliminary score: 90–100 = A; 80–89 = B; 70–79 = C; 60–69 = D; 0–59 = F. For the course grade, your preliminary score is adjusted according to your attendance and participation (see “Attendance Policy”). Late assignments are accepted only if a special arrangement is made with the professor *prior* to the due date.

## Attendance Policy

This is a laboratory course and thus regular attendance and participation is mandatory. If you don't come to class, you can't participate. Your preliminary score will be adjusted according to your attendance and participation records:

- 1-4 absences: no change
- 5-7 absences: score lowered by 1 grade (A becomes B)
- 8-10 absences: score lowered by 2 grades (A becomes C)
- 11-13 absences: score lowered by 3 grades (A becomes D)
- 14 or more absences: failure

If you come to class without a guitar or refuse to play you're counted as absent.

## Guitars & Sheet music

*Frary Classical Guitar*. Pucks Alley, rm. 7 (2nd floor above Greek Corner & The Varsity). 944-8108 • [www.fraryguitar.com](http://www.fraryguitar.com)

## Selected Reading

Evans, Tom and Mary Anne. *Guitars: Music, History, Construction and Players from the Renaissance to Rock*. New York: Facts on File, 1977.  
Frary, Peter Kun. *Beginning to Play Classical Guitar*, Book 2. Honolulu: FRM Pub., 1987.  
Grunfeld, Frederic V. *The Arts and Times of the Guitar*. London: MacMillan, 1969.  
McKay, Marion and Neil. *Fundamentals of Western Music*. Belmont: Wadsworth, 1986.  
Wade, Graham. *Traditions of the Classical Guitar*. London: John Calder, 1980.

## Selected Recordings

*Christopher Parkening Celebrates Segovia*. Angel.  
*David Russell*. GHA CD 126.002.  
*Julian Bream, A Celebration of Andrés Segovia*. RCA.  
*Manuel Barrueco: Sonatas by Scarlatti, Cimarosa, Paganini, Giuliani*. Turnabout TV 34770.

*Music of Barrios*. David Russell. Telarc CD-80373.  
*Parkening Plays Bach*. Angel S-36041.  
*Ricardo Cobo: Tales for Guitar*. ESS.A.Y. CD1034.

## Class Schedule • MWF

### August

24 Intro • Ch 1, Preparing to Play  
26 Ch 2, Basic Technique  
28 Ch 3, Reading Music  
31 Ch 4, Treble Strings (1st str) p. 12-13

### September

2 Ch 4, Treble Strings (1st str) p. 12-13  
4 Ch 4, (1st str.), p. 14  
7 **Monday • Labor Day**  
9 Ch 4 (2nd str), p. 15-17  
11 Ch 4 (2nd str.), p. 18  
14 Ch 4 (3rd str.), p. 19-21  
16 Ch 4 (3rd str.), p. 22-23  
18 **Test: Ch 1-4 • Recital Review**  
21 **Recital 1:** student-teacher duet, p. 20-23  
23 Ch 5, Accidentals, p. 24-25  
25 Ch 5, Accidentals, p. 24-25  
28 Ch 5 (key signatures), p. 26  
30 Ch 6, Bass Strings (4th str.), p. 27-28

### October

2 Ch 6, Bass Strings (4th str.), p. 29  
5 Ch 6, Bass Strings (4th str.), p. 30  
7 Ch, Bass Strings (4th str.), p. 31  
9 Ch 6, Bass Strings (5th str.), p. 32-33  
12 Ch 6, Bass Strings (5th str.), p. 34  
14 Ch 6, Bass Strings (5th str.), p. 35  
16 Ch 6 (6th str), p. 36  
19 Ch 6 (6th str), p. 37  
21 Ch 6 (6th str), p. 38  
23 **Recital 2:** student-teacher duet, p. 29-38  
26 Ch 7, Solos, p. 39-45  
28 Ch 7, Solos, choose 1 solo: p. 40-45  
30 Solo coaching

### November

2 Solo coaching  
4 Solo coaching  
6 **Recital 3:** solo (p. 40-45)  
9 Ch 8, Playing Arpeggios, p. 46-47 • pick 1 solo from p. 47-49; pick 1 ensemble from p. 56-57  
11 **Veteran's Day**  
13 Ensemble rehearsal & solo coaching  
16 Ensemble rehearsal & solo coaching  
18 Ensemble rehearsal & solo coaching  
20 Ensemble rehearsal & solo coaching  
22 **LCC Guitars Concert • LCC Theater, 4:00 PM**  
23 **Recital 4:** 1 ensemble (p. 56-57) and 1 solo (p. 47-49)  
25 Pick 1 solo from p. 51-55; pick 1 ensemble from p. 58-62 • Ensemble rehearsal

### 26-29 Thanksgiving Break

30 Ensembles & solo coaching

### December

2 **Concert Report Due • Ensembles & solo coaching**  
4 Ensemble rehearsal & solo coaching  
7 Ensemble rehearsal & solo coaching  
9 **Recital 5:** 1 ensemble (p. 58-) & 1 solo (p. 51-55)