

Mus 203G • Guitar Ensemble II

Peter Kun Frary, El Maestro • Arts & Humanities Division • Leeward Community College • Fall '09 Syllabus

Course Description

Performance of advanced literature for guitar ensembles: duets, trios, quartets and larger groups. Course will culminate with a public performance of major works. This course may be repeated for additional credits. Two credits: three contact hours of instruction. Prerequisite: Mus 103.

El Maestro

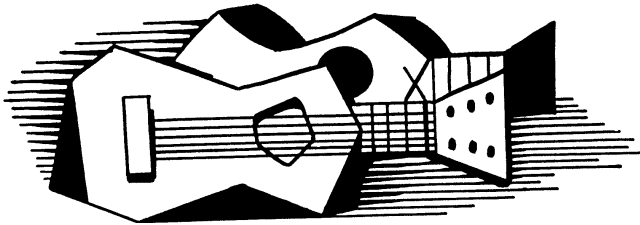
Professor Peter Kun Frary • Office: FA-115 • Hours: MWF, 11:00AM-11:50; TTh: 12:00PM-12:50 • Phone: 455-0353 • E-mail: frary@hawaii.edu

Guitar at LCC Website

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

Textbook

Handouts as needed.



General Information

Guitar Ensemble is a performance course. Class sessions consist of chamber music rehearsals. These rehearsals culminate in one or more public performance near the end of the semester. These performances are the main course goal and are in essence your final examination. Students absent from performances will receive a failing grade. I may assign additional performances as opportunities arise.

Chamber music is a team effort and thus requires each member be present to support and balance the ensemble. Therefore, attendance in all class sessions is mandatory. If you're not in class, you'll miss information and coaching, and your ensemble partners will suffer. Missing class has a *negative* impact on your final grade (see "Evaluation").

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 for 455-0421 for information.

Materials

A *classical guitar* (a wide-neck guitar with nylon strings)

is required for this course. A guitar case or gig bag, footstool, music stand, electronic guitar tuner and metronome are recommended.

Course Objectives

The ability to perform advanced level guitar ensembles in a public concert.

An advanced working knowledge of ensemble skills: following a conductor, giving and receiving cues, listening and responding musically to the ensemble, and rehearsal techniques.

Sight reading skills to accommodate advanced literature.

Advanced level technical prowess.

Confidence and poise on stage.

A knowledge of advanced ensemble literature for the guitar

The ability to participate in the musical community as an ensemble player.

Student Objectives (SLO)

To realize the course goals you must:

Participate in assigned ensembles.

Attend all scheduled rehearsals and performances.

Learn your parts prior to rehearsals.

Practice sight-reading, technique and assigned pieces at least one hour daily.

Define and realize musical terms found in literature studied.

Follow instructions carefully and concentrate while rehearsing.

Grading

Participation, preparation and improvement in rehearsals, performances and class attendance form the primary grading criteria. You will be graded on an A through F basis (no N grades). Here are the things you must do to earn an A, B, C, D or F grade:

A: participation in assigned ensembles, participation in scheduled performances and no more than 4 absences.

B: participation in assigned ensembles, participation in scheduled performances and no more than 6 absences.

C: participation in assigned ensembles, participation in scheduled performances and no more than 8 absences.

D: participation in assigned ensembles, participation in

scheduled performances and no more than 9 absences.

F: 10 or more absences and/or absence from performance.

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

Main Concert Dates

Sunday, November 22, 4:00 pm, LCC Theater.

Dress Rehearsal Date

Sunday, November 22, 2:00 pm, LCC Theater.

Course Schedule

Week 1: Course introduction; interview and audition of students; assessment of student ability and selection of appropriate repertoire.

Weeks 2-12: Assessment of student ability and selection of appropriate repertoire; rehearsal and coaching of ensembles.

Weeks 13-16: Rehearsal and coaching of ensembles; performance(s) at selected venue(s).

Selected Reading

Evans, Tom and Mary Anne. *Guitars: Music, History, Construction and Players from the Renaissance to Rock*. New York: Facts on File, 1977.

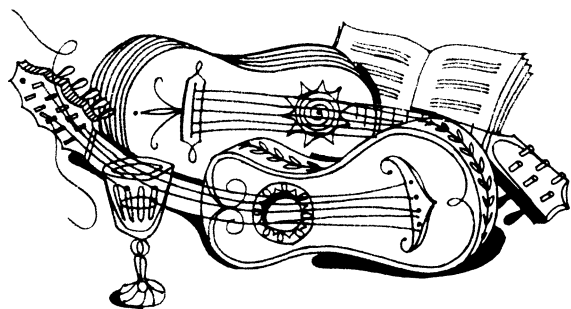
Frary, Peter Kun. *Beginning to Play Classical Guitar*, Book 2. Honolulu: FRM Pub., 1987.

Grunfeld, Frederic V. *The Arts and Times of the Guitar*. London: MacMillan, 1969.

McKay, Marion and Neil. *Fundamentals of Western Music*. Belmont: Wadsworth, 1986.

New Harvard Dictionary of Music. D. M. Randel, ed. Cambridge: Belknap Press of Harvard U. Press, 1986.

Wade, Graham. *Traditions of the Classical Guitar*. London: John Calder, 1980.



Selected Recordings

Carlos Bonell Plays Britten, Walton, Falla, Ginastera. EMI CDC 7 49512 2.

David Russell. GHA CD 126.002.

Eduardo Fernández: Legnani • Giuliani • Sor • Diabelli • Paganini. London 414 160-2.

Julian Bream, *A Celebration of Andrés Segovia*. RCA ARC1-5306.

Latin Guitar: Classical Favorites Performed by Marcelo Kayath. MCA MCAD-25963.

Manuel Barrueco: *Sonatas by Scarlatti, Cimarosa, Paganini, Giuliani*. Turnabout TV 34770.

Parkening Plays Bach. Angel S-36041.

Ricardo Cobo: *Tales for Guitar*. ESS.A.Y. CD1034.

Segovia: *Music for the Guitar*. MCA-2526.

Sheet music collections

Noad, F., ed. *The Baroque Guitar*. New York: Ariel.

Noad, F., ed. *The Classical Guitar*. New York: Ariel.

Noad, F., ed. *The Renaissance Guitar*. New York: Ariel.

Noad, F., ed. *The Romantic Guitar*. New York: Ariel.

The Classical Guitar Collection. Vols. 1-3. New York: Amsco.

Villa-Lobos. *Collected Works for Solo Guitar*. New York: Amsco, 1990.

Vinson, H., ed. *World's Favorite Solos for Classical Guitar*. New York: Ashley, 1966.

Technique Books

Carlevaro, Abel. *Serie Didactica para Guitarra*. 4 vols. Buenos Aires: Barry, 1966.

Pujol, Emilio. *Escuela Razonada de la Guitarra*. 4 vols. Buenos Aires: Ricordi, 1954.

Giuliani, Mauro. *120 Studies for Right Hand Development*. P. Brelinsky, ed. Hialeah: Columbia Pictures Pub., 1983.

Segovia, A. *Diatonic Major and Minor Scales*. Washington D.C.: Columbia Music, 1953.

Shearer, Aaron. *Classical Guitar Technique: Supplement 1, Slur, Ornament & Reach-Development*. Rockville: Belwin Mills, 1969.

Shearer, Aaron. *Classical Guitar Technique: Supplement 3, Scale Pattern Studies*. Rockville: Belwin Mills, 1969.

Études

Brouwer, Leo. *Etudes Simples* (4 sets). Paris: Editions Max Eschig, 1972-.

Carcassi, Matteo. *25 Studies for Guitar*. T. Zoltán, ed. Budapest: Editio Musica Budapest, 1982.

Hand, Frederic. *Five Studies for Solo Guitar*. New York: Schirmer, 1979.

Lawry, Walt. *Mel Bay's Rhythm Studies for Classical Guitar*. Pacific: Mel Bay, 1981.

Legnani, Luigi. *36 Capricci op. 20*. M. Gangi & C. Carfagna, eds. Ancona: Berben, 1980.c

Mertz, Johann Kasper. *Didactic & Easy Pieces* (Guitar Works, v. 5). S. Wynberg, ed. Heidelberg: Chanterelle.

Ponce, Manuel M. *Twenty-Four Préludes for Guitar*. London: Tecla, 1981.

Sor, Fernando. *24 Progressive Lessons Op. 31 for Guitar*. M. Dell'Ara, ed. Milano: Ricordi, 1976.

Sor, Fernando. *Studies for the Guitar by Fernando Sor*. A. Segovia, ed. New York: Edward Marks Music, 1945.

Villa-Lobos. *Douze Études*. Paris: Éditions Max Eschig, 1953.

Guitars & Sheet Music

Frary Classical Guitar. 1019 University Ave. #7 (Pucks Alley, 2nd floor above Greek Corner & next to Pipeline). 944-8108. www.fraryguitar.com