



Benedictine College

Handbook for Guitar Studies

Including requirements for guitar majors, non-majors and guitar as a secondary instrument.

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Adjunct Instructor of Guitar

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Mission Statement

http://bcravenmusic.weebly.com/uploads/1/3/5/3/13537741/benedictinecollegemusichandbook_2013.pdf

OVERVIEW OF THE MUSIC DEPARTMENT HANDBOOK

The Handbook contains important information for students regarding the policies and curricula of the music department. Students should use the Handbook as a resource for planning for the major.

MISSION STATEMENT

The mission of the Benedictine College Music Department complements the mission of the college as presented in the catalog, and is accepted by the music faculty and all constituents of Benedictine College:

The Benedictine College Music Department strives to present opportunities for students that meet the artistic, creative, and scholarly demands of those who intend to pursue teaching, performance or other careers in music. The Department enhances the cultural activities of the college and serves the student body with offerings in applied music and with vocal and instrumental ensembles.

ACCREDITATION

Benedictine College is accredited as a degree-granting institution of higher education by: North Central Association of Colleges and Schools; National Association of Schools of Music; and the National Council for Accreditation of Teacher Education.

GOALS

1. The Music Department aims to provide for students in the liberal arts degree programs (Bachelor of Arts degree with a major in Music, Bachelor of Arts with a major in Music with Emphasis in Music Composition,) educational opportunities, performance experiences, and expectation of standards on a national level to prepare them for entrance into study on the graduate level and/or preparation for a professional career in music.
2. The Music Department aims to provide professional training for those students desiring to teach PreK-12 general music through the Bachelor of Music Education degree program.
3. The Music Department aims to successfully meet standards required by the appropriate accrediting agencies: National Association of Schools of Music (NASM), Kansas State Department of Education (KSDE), National Council for the Accreditation of Teacher Education (NCATE).
4. The Music Department aims to provide to all students the opportunity to perform in ensembles, participate in music courses and applied music, and to attend musical events for their cultural development.
5. The Music Department aims to provide an atmosphere that fosters scholarship and independent research to reflect the character of Benedictine College as America's Discovery College.

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General Information

Non-music Majors and music majors with guitar as a secondary instrument will complete all repertoire through the 200 (Sophomore) level. Guitar majors will complete all levels.

Repertoire

Most repertoire is available from your instructor, in local music stores or online.

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Entrance Requirements

If a student does not have the proficiency to begin with the freshman level repertoire, one semester will be allowed to complete a guitar method to arrive at that level.

Practice Time

All students are required to practice (1) hour everyday per credit hour. The practice time should reflect the general structure outlined below:

Practice Routine

- 1) 10 min.: Warm-up
- 2) 10 min.: Scales
- 3) 10 min.: Chords
- 4) 10 min.: Sight-reading
- 5) 20 min.: General Practice - (pieces, target trouble areas, memorization, polish, etc.)

N.B. You CANNOT make up a day of lost practice by practicing twice as much the next day. Once you've missed it, it is lost forever. Prepare for this by practicing only on the days when you sleep and eat.

Lessons

If you come to a lesson unprepared, you will be sent home and the lesson will be counted as uncaused. Prepared is defined as:

- 1) You have all your materials with you (guitar, extra set of strings, music, pencil, assignment sheet, practice log).
- 2) You have practiced and are prepared for the assigned materials
- 3) You are on time.

Obviously difficult situations periodically arise that complicated this ideal and I am very understanding to this. A good measure of communication is the best solution to work out these issues. Take to me about problems or concerns in regards to your lessons.

Performance Emphasis - Classical Guitar

Content - Introduction and study of available traditional western music eras including medieval/Renaissance, Baroque, Classical/Romantic and Contemporary. Students prepare repertoire for solo and ensemble performance using idiomatic techniques on nylon string acoustic instruments. Emphasis will be placed on developing the skills necessary to work as a profession guitarist including but not limited to sight reading, technique, history, repertoire and stylistic interpretation.

Ensemble - Guitarists will be required to preform in the following settings: solo, guitar duo, larger ensemble and as an accompanist to a soloist.

Evaluations - Semester grades and evaluations will be based on student attendance, assignment completions including required studies and repertoire, written papers, written musical arrangements and performances/recitals.

Required Books - *Method books. (*To be chosen at the discretion of the teacher.)

Required Studies - Specified warm-up's (right and left hands, picking), specialized techniques, history and applied theory.

Written Paper - (1) page single-spaced paper discussing key guitarist or appropriate subject.

Performance - (2) required performances per semester including appropriate repertoire. (1) performance adjudication per semester.

Technical Requirements - Students all demonstrate specific level appropriate techniques including scales and chords.

Academic and Musical Expectations - The student will be able to apply dynamic, timbre, articulation, phrasing and interpretive techniques appropriate to the period and style of the composer/composition in relation to the level of the student. the student will have a basic understanding of the composer, composition, biographical information, formal structure and style elements at a level sufficient to write program notes and a recital and/or explain them to a student.

Freshman Interview - Recommendation for Entrance into the Music Department as a Major at the end of the freshman year.

Sophomore Barrier - Recommendation for Continuation of Study at the end of the sophomore year.

Portfolio - Benedictine College Music Department will require the collection of artifacts for portfolio assessment for music majors. All students from the beginning of their tenure at Benedictine College would begin gathering hardcopy information. The portfolios can be creative and contain information of interest to the students but must contain all official documents.

Exit Requirements - Satisfactory completion of all levels, senior recital (on-campus) and student promotional portfolio presented for Jury and/or committee including: Resume, recordings of works composed and/or performed, photo, biography, press release(s), listing of professional work (off-campus gig) booked and promoted, dedicated web page. All program work completed with approved G.P.A. (3.0).

Freshman Year - 1600 LEVEL GUITAR

Required Repertoire:

Medieval/Renaissance—Greensleeves (Anon.), My Lord Willoughby's Welcome Home (Dowland, J.), Lesson for Two Lutes (Anon.)

Baroque—Minuet, Jesu Joy of Man's Desiring (Bach, J.S.)

Classic/Romantic—Andante in G, Andante in Am (Carulli, F), Etudes ((2) Carcassi, F. and Giuliani, M.

Contemporary— Etudes ((2) Villa-Lobos, H.) or Prelude ((1) Ponce, M.), Etude ((1) Brower, L.)

Ensemble: Participation in Guitar ensemble. One multi-movement guitar duo.

Written Paper: (Required): (1) one page single-spaced paper discussing key guitarist or appropriate subject.

Technical Requirements:

Scales— M.M. 1/4=112

#1 Major, Melodic and Harmonic minor. Played with quarter notes, one 8va, ascending & descending, and using i,m in all keys.

Chords— 15 basic 1st position chords. E,A,D,G,C, F, Em, Am, Dm, E7, A7, D7, G7, C7, B7

Reading— To play a short simple melody in 4/4 time in the key of C major and accompaniment using above voicing.

Required Studies: Specified warm-ups and studies (Giuliani, Carcassi, Sor, etc.).

Practice Log: Satisfactory completion.

Sophomore Year - 2600 LEVEL GUITAR

Required Repertoire:

Medieval/Renaissance—Six Lute Pieces of the Renaissance (Chilisotti, O. ed.), PAVANES ((2) Milan, L.)

Baroque— Bouree in Em or Prelude in Dm (Bach, J.S.), Suite, free choice ((1) deVisee, R.)

Classic/Romantic—Canarios (Sanz, G.) Etudes ((2) Sor, F.) Bagatelles ((2) Giuliani, M.)
Preludes
(2) (Tárrega, F.)

Contemporary— Etudes ((2) Villa-Lobos, H. or Brower, L.) Preludes ((2), Villa-Lobos)

Ensemble: Participation in Guitar ensemble. Instrumental duo or ensemble (not with other guitar).

Written Paper: (Required) (1) one page single-spaced paper discussing key guitarist or appropriate subject.

Technical Requirements:

Scales— M.M. 1/4=52

#2 Major, Melodic and Harmonic minor.

Played with triplet 1/8th notes, One 8va, ascending & descending, and using i,m in all keys.

Chords—Major, Minor and Dominant 7th Bar chords with roots on the 6th and 5th strings in all keys.

Reading— To play a short simple melody in 4/4 time in the key of D,F,G and A major and accompaniment using above voicing.

Required Studies: Specified warm-ups and studies (Giuliani, Carcassi, Sor, etc.).

Practice Log: Satisfactory completion.

Junior Year - 3600 LEVEL GUITAR

Required Repertoire:

Medieval/Renaissance—Free Choice ((1) Dowland, J.)

Baroque—Variations on Guardame las Vacas (de Narvaez, L.) or Capriccio in D minor (Weiss, S.L.)

Classic/Romantic—Adelita/Mazurka (Tarrega, F.) and Sonata Op. 15 (Guiliani, M. or Sonata in C or A (Diabelli, A.)

Contemporary-Sunburst, Lullaby (York, A.) or Valse (Ponce, M.), Sonatina (Torroba, F.)

Ensemble: Participation in Guitar ensemble. Free choice: With vocalist.

Written Paper: (Required) (1) one page single-spaced paper discussing key guitarist or appropriate subject.

Technical Requirements:

Scales— M.M. 1/4=66

Major, Melodic and Harmonic minor, Chromatic. Played with triplet 1/8th and 1/16th notes, two 8va's, ascending & descending, using im , ma, and ia in all keys.

Chords—Three 4-note voicings for Maj7, Dom.7, Min7, 1/2Dim. and diminished in all keys.

Reading— To play a short simple melody in a major and minor key equal in difficulty to this level repertoire.

Required Studies: Specified warm-ups and studies (Guiliani)

Practice Log: Satisfactory completion

Senior Year - 4600 LEVEL GUITAR

Required Repertoire:

Medieval/Renaissance—Fantasia (Mudarra, A.), Free choice.

Baroque—Lute Suite or Prelude, Fugue and Allegro (Bach, J.S.)

Classic/Romantic—Capriccio Arabe or Recuerdos de Alhambra (Tárrega, F.) and Sonata or Variations on a theme by Mozart (Sor, F.)

Contemporary—Valse Venezolano ((2) Lauro, A.), Leyenda (Albeniz, I.) or Folias (Takemitsu, T.) or Vortex for Prepared Guitar (Yates, S.)

Ensemble: Participation in Guitar ensemble. Free choice: Solo Concerto

Written Paper: (Required) (1) one page single-spaced paper discussing key guitarist or appropriate subject.

Technical Requirements:

Scales— M.M. 1/4=96

Major, Melodic and Harmonic minor, Chromatic and Diminished.

Played with triplet 1/8th notes, two 8va's (three where possible), ascending and descending, using im, ma, and ia in all keys.

Chords—Triad inversions for Maj, Dom.7, Aug., Min, 1/2Dim. and Diminished in all keys.

Reading— To play a short simple melody in a major and minor key equal in difficulty to this level repertoire

Required Studies: Specified warm-ups and studies (Guiliani, Carcassi, Sor,)

Practice Log: Satisfactory completion

Classical Guitar Repertoire and Materials

Students must be prepared to play pieces from each style.
Not limited to recommended artists.

Medieval/Renaissance - Luis Milan, John Dowland, Francis Cutting, Thomas Campion, Alonso de Mudarra, Francis Pilkington, Robert Johnson

Baroque - J.S. Bach, S.L. Weiss, Luis de Navarraz, Robert de Visée, Domenico Scarlatti, Gaspar Sanz

Classical/Romantic - Ferdinando Carulli, Matteo Carcassi, Dionisio Aguado, Mauro Giuliani, Fernando Sor, Francisco Tárrega, Anton Diabetti, Nicoli Paganini, Napoleon Coste

Contemporary - Manuel Ponce, Leo Brouwer, Heitor Villa-Lobos, Gabriele Faure, Federico Torroba, Isaac Albeniz, Joachim Rodrigo, E. Granados, Manuel De Falla, M. Castelnuovo-Tedesco, M. Lloret, J. Sagreras, Antonio Lauro, Stanley Yates, Toru Takemitsu, Jorge Morel Anthony Glise, Andrew York

All repertoire will be used to compile the student's performance book which will be played from in performance adjudication.

Students will study the compositions and historical importance of key composer/guitarists/lutenists in each genre including but not limited to:

John Dowland J.S. Bach, Fernando Sor, Matteo Carcassi, Dionisio Aguado, Mauro Giuliani, Francisco Tarrega

Recording Artists - Andres Segovia, Alirio Diaz, Julian Bream, John Williams, Los Romeros, Christopher Parkening, The L.A. Guitar Quartet, The Assads, Elliot Fisk, Sharon Isbin, Liona Boyd, Anthony Glise, Abel Carlevaro, Manuel Barrueco, Jeffrey Van, Scott Tenant, William Kannengeiser, Paul Odette (lute), Hopkinson Smith (lute)

Benedictine College

Course Syllabus

Instructor: Jason Riley

Division: Fine Arts - Department: Music

I. Course Title, Number and Catalogue Description

Classical Guitar, Catalogue Number MUSC-1621 -Section A1 or A2 (1 = 1 credit hour, 2 = 2 credit hours). Also MUSC1631, 2621, 2631, 3621, 3631, 4621, 4631. Individual instruction in guitar. Emphasis is placed on developing technique, basic research, repertoire and performance skills commensurate with the student's educational goals. Upon completion of the semester, students should be able to effectively perform assigned repertoire and technical studies in an appropriate performance setting.

II. Course Objectives

To advance the student's ability in guitar performance through the study of selected compositions, technical studies, basic music history, equipment, performance practice of different styles and periods as well as a basic understanding of anatomy relative to guitar performance.

III. Course Outline

Topics are presenting in a non-lecture formant including practice techniques, interpretation, memorization and technical development, Written projects (including arrangements) are to be handed in prior to the end of the semester. Alternate written projects are acceptable upon approval by the professor. (2) Studio Classes will be scheduled during the semester. Attendance and performance is required.

IV. Lesson Attendance

Attendance is required. If a student must miss a lesson, they can find another student to trade lesson times with or a minimum of (3) hours must be given by calling the music office and instructor. Otherwise a weekly grade of "0" will be given for that week. An attempt will be made to make up lessons missed by the instructor.

V. Evaluation and Grading

- a) Jury. At the end of the semester, the student will perform (2) pieces prepared from the repertoire studied that semester (1/4 of final grade).
- b) Weekly Grade. Given for each lesson (1/4 of the final grade).
- c) Recital credit. A minimum of (5) performances attended and credited by giving programs/program notes to the instructor (1/4 of final grade).
- d) Written assignment. See above (1/4 of final grade).
- e) Practice Log. Satisfactory completion that includes (10) hours per week for majors and (5) hours per week for non-majors and secondary instrument.

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2631
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