



MUS-127: GUITAR II

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

MUS - Music

Course Number

127

Course Title

Guitar II

Short Title

Guitar II

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lab Units**

1.00

Total Units

1.00

Hours**Lab Contact Hours**

48-54

Out of Class Hours Lab

0.00

Total Contact Hours

48 - 54

Total Out of Class Hours

0 - 0

Total Student Learning Hours

48 - 54

Is this an existing Extensive Lab?

No

Do you want to propose this for Extensive Lab?

No

Distance Education

No

Catalog Description

This course builds on beginning guitar technique. Students develop skills to the intermediate level and learn music from a variety of genres that reinforces various techniques and left hand positions.



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

MUS-125 (with a grade of C or better).

Other Enrollment Criteria

Other Enrollment Criteria

The student must provide and maintain a classical or acoustic guitar for their own use for the duration of this course.

Codes

TOP Code (CB 03)

1004.00 - Music

CIP Code

50.0903 - Music Performance, General.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Commercial Music	Or
Music (Masters Required)	End

Learning Objectives

Learning Objectives

Learning Objective

1. Determine techniques necessary to play melodies that use all six strings of the guitar.
2. Demonstrate musically expressive and diverse accompaniment patterns that use a variety of chord types.
3. Relate knowledge of music theory and notation to performance of intermediate-level guitar repertoire.
4. Design a practice routine that will result in a musical performance that is both technically accurate and aesthetically sensitive.
5. Perform solo and ensemble guitar literature of an intermediate level in front of an audience.
6. Critique performances based on execution of guitar techniques and musicianship.
7. Evaluate performances based on sensitivity to diverse historical and cultural guitar performance practices.
8. Examine and incorporate into one's own performance the diversity of cultures that contributed to the history of guitar performance practices.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will perform intermediate guitar music in front of an audience with accurate pitches.
2. Students will demonstrate advanced fingerpicking patterns correctly.
3. Students will demonstrate bar chords correctly.

Content

Course Lab Content

1. Review of beginning guitar concepts
 - a. Anatomy of the guitar
 - b. Posture, hand position, and technique
 - c. Tablature and music notation
2. Technique
 - a. arpeggios
 - b. scales: major and minor, chromatic, pentatonic, and blues
 - c. fingerpicking styles
 - d. changing timbre by altering the angle of attack and right hand placement
 - e. bar chords
 - f. tune the guitar to itself, using various methods
3. Music fundamentals and theory
 - a. review of beginning music fundamentals and theory
 - b. more advanced rhythms in simple and compound meter, including syncopated rhythms
 - c. notating and identifying intervals
 - d. recognizing and building major and minor triads
 - e. notating scales
 - f. major and minor key signatures
4. Performance
 - a. read and strum simple and syncopated rhythms in a variety of meters
 - b. sight-reading syncopated melodies that use all six strings
 - c. practice music with ascending and descending slurring techniques
 - d. playing melodies expressively with others, matching articulation and dynamics
 - e. perform polyphonic music with two voices
 - f. practice music in a group with two or three parts
 - g. perform at an intermediate level in various styles including folk, blues, pop, rock, and classical
5. Effective Practice Techniques and Strategies
 - a. Repetition at performable tempos
 - b. Blocked practice vs interleaved practice
 - c. Avoiding injury
 - d. Finding and learning from academic and pedagogical literature
6. Performance modeling
 - a. Copying instructor technique and musicality
 - b. Learning from and discussing audio and video recordings of significant performers and musical repertoire in a variety of styles
 - c. Peer and self evaluation
7. Review of guitar history and further investigation of guitar as a vehicle for inclusion, accessibility and advocacy
 - a. Incorporating historical, geographical and cultural perspectives into one's own successful guitar performance
 - b. Producing a guitar performance that authentically represents the guitar as a symbol of inclusion, accessibility and advocacy
 - i. Authenticity in African-American styles of guitar music, including blues, folk, and rhythm & blues
 - ii. Cultural and historical contexts for protest music that advocated for racial and gender equity, progressive social change, etc.
 - iii. Globalization and balancing multiculturalism with authenticity and uniqueness of voices

Methods of Instruction

Method

Lecture

Integration

Lecture is used to convey the principles of guitar technique and the multicultural history of guitar. Topics may include, but are not limited to: avoiding injury when utilizing more advanced techniques, how history and culture is incorporated into an authentic performance, note-reading/theory, etc.

Method

In-class Exercises

Integration

Large group, small group and solo performances, exercises, and etudes of intermediate-level guitar music are used to further the development of student guitar performance skills. The instructor gives individualized critique and advisement within a group class setting. Compared to the first-semester guitar class, students in this course are expected to provide more peer and self evaluation.

Method

Discussion

Integration

Discussion is used to assist students in making connections between contemporary guitar performance and extra-musical historical and cultural influences. Students explore their understanding of the roots of guitar music in a group setting, learning from others' perspectives and experiences, and integrating them with an understanding of guitar history. Discussion may be augmented with study of written sources, such as articles on technique or music history.

Method

Observation and Demonstration

Integration

The instructor, as an expert in guitar performance and pedagogy, demonstrates performance technique to the class in a masterclass format. Demonstrations by the instructor will be enhanced with accessible audio and visual example, guest performers and students themselves, as appropriate to the topic.

Methods of Evaluation**Method**

Class Performance

Integration

Students regularly prepare and perform pieces, exercises and etudes of intermediate-level guitar music to be evaluated by the instructor. In most cases, feedback and a plan for improvement can be given immediately.

Method

Final Performance

Integration

Students prepare a solo or small group performance of assigned or approved intermediate-level pieces. Preparation should include writing of a brief program note for their piece, that connects their piece to the diverse, multicultural history of guitar music. The instructor provides a written evaluation that objectively measures student skill development over the course of the semester.

Method

Self-Evaluation

Integration

Students maintain a practice journal throughout the semester to record progress and class performance feedback. Students also regularly provide peer evaluations, both to add to and encourage learning of the other students in the class, and as a self-evaluation of a student's own ability to measure musical performance and identify strategies for improvement, with an additional focus on the history of the pieces being practiced and how those pieces fit into the diverse multicultural tapestry of guitar performance.

Method

Quizzes

Integration

Quizzes can be graded or ungraded assessments for students to check their understanding of beginning-intermediate music theory/fundamentals concepts, such as correctly engraving rhythms given a particular time signature and identifying major and minor key signatures.

Assignments**Assignment Type**

Writing

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Keep a practice journal that records the pieces and exercises assigned by the instructor. Once a week, make an entry in the journal that reflects on your progress on these pieces and exercises, feedback from the instructor, and records your goals for the coming week. Once a month, research the history of your pieces and record your research notes in your journal. Your instructor will regularly check your practice journals for consistent, regular entries.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

With help from your instructor, research historical and modern technologies and techniques used to make guitar more accessible for musicians with disabilities. Write a one-page report on how one such technology is used to make guitar playing more inclusive, using one of the pieces you're working on as an example.

Assignment Type

Reading

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Use the college's journal article database to find the article cited below:

Bosi, Bráulio. Building an Effective Right-Hand Guitar Technique Around Injury Prevention Methods

Revista Música Hódie, Goiânia, V.17 - n.2, 2017, p. 121-133

Read the article and prepare for a class discussion on what you can do to ensure that you are able to continue playing guitar for many years to come. Students will be invited to share (but not required to share) any experiences with pain from guitar playing and/or aging, and what strategies they are following to maximize their continued enjoyment and access to guitar playing.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Together with the instructor, decide on a piece to prepare and perform in front of the class. Your performance should be well-prepared and representative of your current technical ability on guitar. In addition, write a brief program note for your piece that connects it to the diverse, multicultural history of guitar music. You will be evaluated using a rubric that measures accuracy of rhythm, pitch, dynamics, tempo and other musical characteristics.

Course Materials**Textbooks**

Jonathan Leathwood, Richard Wright, Guitar (Kahn & Averill 2024), ISBN: 978-0995757493

Class Size Information**Class Size**

32

Class Size Category

G - Large lab 32

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

As a performing arts technique course, topics of diversity are infused into lessons on technique and applying history, cultural sensitivity and aesthetic awareness directly to performance. As in the first-semester guitar course, the diverse history of guitar playing, including the use of guitar music as an advocate for social justice, equity, advocacy and inclusion has been added to the course content and instructors blend that history into the music that they use for examples and assign to students. Additionally, as this is a second-semester course, the Learning Objectives support students diving further into how exploration of the multicultural history of guitar can be integrated into their own playing.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Guitar is an intensely physical instrument that presents barriers for accessibility and inclusion. However, there is also a long history of musicians with disabilities celebrated as some of the most significant contributors to guitar technique and culture, which is celebrated in this course, through examples and the literature chosen by the instructor for students. Additionally, accessibility is addressed through a focus in the course content and objectives on healthy technique, which is as valuable for younger students without disabilities as it is for students that are older or with disabilities - a prime example of "accessibility is necessary for some, but valuable to all." This is highlighted with an example assignment that features a reading and discussion of an article on injury prevention.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students will observe each other's guitar performances and make constructive critiques, learning from each other's perspectives and experiences. Students will engage in group discussion on various topics. Students will play guitar pieces, exercises and etudes together as a whole class and in small groups. Compared to the first-semester guitar class, this course demands a higher level of peer and self evaluation, both in terms of technique and musicality, as well as a deeper understanding of nuances in music that is forged by open discussion and experimentation with peers.

Explain how the course will incorporate instructor-to-student interaction.

The instructor will engage with students through lecture, demonstration, and leading various group guitar exercises and playing activities in class, as well as leading discussions and answering questions on various lecture topics. The instructor will also give individual feedback on in-class performances, both verbally and in writing, and will give feedback on peer and self evaluations.

Explain how the course will incorporate student-to-content interaction.

Students engage with the content through lectures, demonstrations, accessible audio/video examples, academic and pedagogical literature, and in-class discussions. Students will view/listen to various guitar performances from a variety of cultures, styles, geographies, and historical periods in order to evaluate and analyze the techniques used and develop their aesthetic and cultural awareness. Understanding of the content is reinforced with discussion with peers and the instructor.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Students will maintain a practice journal throughout the semester to record progress and class performance feedback. The practice journal also includes notes on the history of the pieces being practiced and how those pieces fit into the diverse multicultural tapestry of guitar performance. Students also regularly provide peer evaluations, both to add to and encourage learning of the other students in the class, and as a self-evaluation of a student's own ability to measure musical performance and identify strategies for improvement.