Course Syllabus

Guitar Heroes:
Musical Trends and Personalities of the Guitar through the History of Western Art Music.
Classroom: HECC 100
MUSC 200 – 532: Tues/Thurs. 3:55 – 5:10PM
MUSC 200 – 533: Tues/Thurs. 11:10 – 12:25PM

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Catalog Description:
Survey of social, cultural, and aesthetic transformations of music history centered on important classical guitarists; exploration of their performance and compositional/musical styles; analysis of how their contributions gave rise to and revived the guitar's popularity as a concert-level instrument in both the classical and folk idioms.

Prerequisites: None.

Introduction:
The breadth and depth of Western Art Music is expansive. While this course focuses on the social, cultural and aesthetic transformations that determine musical developments through each era, a special emphasis is placed on the most important classical guitar personalities within the history of music. “Guitar Heroes” pays tribute to the importance of these characters as we explore their roles through a historical exploration of performance, compositional/musical styles, and analyze how their contributions gave rise and, in some cases, revived the guitar’s popularity as a concert-level instrument in both the classical and folk idioms.

Learning outcomes:
1. Identify and discuss music(s) from different social, historical and cultural backgrounds through the guitar.
2. Objectively discuss musical works through the development of musically appropriate communication skills and language.
3. Apply oral, auditory and musical skills needed to recognize and understand key musical concepts through both presentations and engaged/creative listening and writing exercises.
4. Apply critical thinking skills in order to identify the links between musical aesthetics and styles and how they develop from social, cultural and historical influences.
5. Identify different musical styles and music from different historical periods.
6. Work in teams to explain a common musical concept
7. Analyze social situations (concert attendance) and make ethical decisions based on appropriate concert etiquette standards thus increasing competency of social skills and personal responsibility.
Requirements:

**Exams:** There will be two total exams: a midterm and final. Each exam will consist of two parts: A listening portion and a multiple-choice portion. All exams will be taken using the 8½ x 11 Grey Scantron sheets. It is your responsibility to have a Scantron sheet with you at all times. I will test you on terms, dates, personalities (composers/performers), musical compositions, historical significance, and listening proficiency and competence. The final exam will be cumulative and will consist of all material covered through the semester with special emphasis with the information discussed after the midterm. Test Reviews will be posted on e-learning.

**Group/Learning Activities:**
Group and listening activities will reinforce the information learned in lectures. The object of these assignments is to prepare you for the listening portions of quizzes/exams; promote teamwork within a musical context; and gauge your individual auditory abilities. There will be a total of 10 listening activities plus 1 group project. Instructions for these activities will be posted on e-learning.

**In-class Listening and Participation:** In-class listening exercises are an integral part of the course. It will be from these sessions that you will learn the most about the music studied during class. Prior to lectures, you will be given a composition(s) that you must familiarize yourselves with in order to discuss it in class. Participation during lectures is part of your grade and not contributing to in-class discussions will be detrimental to how well you do in the class and to your absorption of the material. A minimum number of participatory entries are required from all students (see "grading" below). All listening examples will be put on reserve at: http://mediamatrix.tamu and/or via YouTube. A list will also be available on e-learning. Daily and frequent listening is strongly encouraged. Please remember that most of the music, if not all, will be unfamiliar to you. Thus, listening portions during exams/quizzes can be extremely challenging when it comes to recognizing and/or making intelligent observations during tests. Please make music-listening a part of your routine and do not try to cram listening sessions before an exam—it will not work.

**Blog Participation:** In addition to in-class participation, students will also be required to engage in online discussions via e-learning. Online participation will be graded and a minimum number of entries will be required from all students (see "grading" below). Blog contributions will be led by questions that can be either a continuation of class discussion(s) or pre-lecture issues. Blog entries must demonstrate understanding of the material; questions must illustrate critical inquiry and also show critical thinking. Developing the necessary language skills to effectively communicate musical concepts and ideas is a fundamental goal of this course.

**Concert Reports:**
All students are required to attend two live classical guitar performances outside of class and write a concert report of their experience. The report will address the following issues: social setting of the event, surroundings, objective descriptions of the event, music and performers, formal/harmonic/rhythmic recognition of any relevant concepts studied in the course. Lastly, you will give a subjective narrative of your concert experience. Concert etiquette and report guidelines are posted on e-learning.

**Attendance:**
Attendance is required in order to do well in the course. Due to the large number of students, the class will be conducted in a lecture-style format but will include interactive discussions. You can assume that all of the information given in class will be on the exams. Therefore, attendance is an essential part of the course if you want to receive a good grade. The student rules state: Excused absences—The student is responsible for providing evidence to the instructor to substantiate the reason for absence consistent with TAMU Student Rule 7 (http://student-rules.tamu.edu/rule7.htm).
It is not my responsibility to provide you with lecture notes if you are absent or to let you know what you missed in class. If you miss the concerts provided and do not have proper documentation to excuse your absence, it is your responsibility to find suitable performances that fit the criteria and scope of the class. It is your responsibility to obtain this information and present the instructor with possible substitutions for approval. For more information as to what constitutes an excused absence please see the following website: http://student-rules.tamu.edu/rule7.htm

Grading:
10 listening activities @ 10pts each 100pts
20 Blog Discussions 60pts
(Blog entries must be responses to questions)
10 In-class Participation 40pts
Group activity 30pts
2 Concert Reports 70pts
Midterm
75pts
Final 125pts

Total points: 500pts

Grading Scale:
450 - 500 = A (90%+)
400 - 449 = B (80% - 89.8%)
350 - 399 = C (70% - 79.8%)
300 - 349 = D (60% - 69.8%)
299 - Below = Failing

Common Courtesy: Turn cell phones off and please refrain from your addiction to text messaging during lectures. Coming to class and leaving before lecture is over is unacceptable. If you need to leave, please e-mail and/or talk to me before class. If you arrive more than minutes after class has started, you will be asked to leave. Talking during lectures and/or while the musical examples are being played, is not only disrespectful to the Professor but also inconsiderate to your fellow students. Sleeping in class is unacceptable. Students engaging in any of the above-mentioned behaviors will be asked to leave the classroom and a letter grade will be deducted for each occurrence. Discussion during class will deal with other cultures, religious, artistic and aesthetic points of view. I welcome and encourage intelligent rhetoric on these subjects but will not tolerate under any circumstances demeaning and/or derogatory statements of any kind towards me or another student. For more information about University policies on classroom behavior please refer to TAMU rule 21.
Classroom Behavior: http://student-rules.tamu.edu/rule21

Students with Disabilities:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Counseling Office, Northern Student Center, or call (409)740-4587.

Academic Integrity Statements
AGGIE HONOR CODE
"An Aggie does not lie, cheat, or steal or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System.
For additional information please visit: http://www.tamu.edu/aggiehonor/
### Course Schedule FALL 201X

**This is a tentative outline and is subject to change**

| Week 1: | Course Introductions, Syllabus and music basics.  
| Music Basics – Development of a musical language and awareness |

| Week 2: | Music Basics (cont’d) – **Listening Assignment 1 DUE** |

| Week 3: | - Renaissance and the Spanish *Vihuelistas* – **Listening Assignment 2 DUE**  
| - Historical perspectives – *Vihuela* vs. Lute – Vihuela as symbol of Spanish Renaissance identity  
| - *Vihuela* Playing Techniques of Luis Milán, Alonso Mudarra and Luyz de Narváez  
| - Renaissance Dances: *Pavanas, Gallardas and Diferencias.*  
| - Renaissance *Fantasía* – Historical background – compositional freedom. |

| Week 4: | - *Baroque* – **Listening assignment 3 DUE**  
| - Historical Perspectives – Five Course Guitar – playing techniques and style  
| - Spanish Baroque Suite vs. European Baroque Suite – Rhythmic differences and Nationalistic styles  
| - Baroque masters: Vivaldi, Bach and Scarlatti |

| Week 5: | - Classical Period (Golden Age of the Guitar) – **Listening Assignment 4 DUE**  
| - Historical Perspective – The rise of the 6-string guitar  
| - Role transformations through the music of Carulli, Giuliani Sor and Aguado.  
| - Italian, Spanish and French playing styles.  
| - Study of form and Style through the music of Mozart and Beethoven |

| Week 6: | - 19th Century and Romantic Guitar – **Listening Assignment 5 DUE**  
| - Historical Perspectives – 19th Century romanticism in the music of Mertz, Legnani and Regondi  
| - Nationalism and the Guitar in the music of Albeniz, Granados and Tárrega – (1900's)  
| - Revival of the guitar at the turn of the 20th Century |

| Week 7: | - **Listening Assignment 6 DUE**  
| - Agustin Barrios the "Paganini of the Guitar from the Jungles of Paraguay" (1885-1944)  
| - Study of Religious, Nationalistic and Imitative aspects in Barrios’ music.  
| - Segovia and his Legacy! |

| Week 8: | MID-TERM REVIEW SESSION  
| MIDTERM EXAM |
**Week 9:**
- 20th Century – Historical Perspectives
- Andrés Segovia (1893-1987) and his legacy – **Listening Assignment 7 DUE**
- Segovia and his role in the transformation and rise of the guitar to a concert-level instrument.
- Nationalism and neo-classical tendencies in the new repertoire of the 20th century.

**Week 10:**
- Post-Segovia Guitarists (Bream, Williams, Barrueco) – **Listening Assignment 8 DUE**
- Analysis of playing styles, aesthetics and repertoire after Segovia through today.

**Week 11:**
- Flamenco music and the guitar – **Listening Assignment 9 DUE**
- Cultural and Historical background – Study of Arabic, Gypsy, Spanish and Latin American Influences
- Role reversal of the *Toque* and *Cante* in Flamenco tradition through the efforts of Ricardo Montoya, Niño Ricardo, Sabicas and Paco de Lucia

**Week 12:**
- Paco de Lucia (b. 1944) – **Listening Assignment 10 DUE**
- Compositional periods
- Flamenco Fusion of Jazz and other world musics!
- Transformation and revolution of playing styles!

**Week 13:**
- Group Presentations

**Week 14:**
- Group Presentations

**Finals week:**
- **FINAL EXAM**