TO ACCOMPANY PROPOSAL FOR ADDITION OF COURSE TO AN EXISTING UNST CLUSTER

Name of proposing faculty member: Bryan Johnson, Professor of Music
Title of proposed course: MUS 360 The Guitar: Its Music and History
From which department(s): Music
For which cluster: Popular Culture
Name of cluster coordinator: Grace L. Dillon

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COURSE APPROVED FOR CLUSTER INCLUSION BY

DEPARTMENT CHAIR(S): [Signature] Date: 9/23/99

CLUSTER COORDINATOR: [Signature] Date: 9/17/99

CHAIR, CLUSTER COORDINATORS: [Signature] Date: 9/25/99

CHAIR, UNST COMMITTEE: [Signature] Date: 2/6/00

Copies of completed document are to be filed with appropriate cluster coordinator(s) as well as sent to appropriate department chair(s), UNST Scheduling, and Chair, Cluster Coordinators.

University Studies: March, 1999
Faculty Member: Bryan Johanson, Professor of Music

Title: Mus 360 The Guitar: Its Music and History (4)

A. Course Description: This course examines the evolution of the guitar from its earliest origins to its present day’s use. Study begins with the guitar’s Sumarian origin and follows it into both its ethnic variants as well as its main-line development as a classical instrument up to its current dominance in popular music.

B. Course Development: The course is a revision of an existing one. (see c)

C. General Education Goals:
Inquiry and Critical Thinking: This course will enhance the students’ abilities at comparative analysis, critical reasoning, and ways of writing to express thinking. Students will be expected to write recording reviews, composer biographies, descriptions of compositions, musical styles and historical periods. These papers will be given as weekly assignments.

Communication: In addition to written reviews of material covered in class, students will be expected to work in small groups for the term, resulting in a final project presentation to the class on larger, more comprehensive topics (i.e., the role of tablature in the development of plucked string instruments, etc.)

Human Experience: Because the course examines the guitar and its ethnic relatives (Ud, Biwa, Bazouki, Pipa, etc.) students will have the opportunity to experience the classical art forms of many diverse cultures and periods. Students will also have the experience of examining the guitar as an instrument in western fine and performing arts through the past centuries up to current contemporary culture.

D. Course Outline: This course will track the development of the guitar from its early Sumarian origins. Initial lectures will discuss string instruments families (Lyre, Lute, Harp) and the physical properties that distinguish them. We will then examine the history of plucked instruments in world cultures. Asian, Balkan, European, African and Slavic pre-renaissance cultures will be studied for their plucked string histories and music. The guitar will then be traced from Roman ancestors into the Iberic Peninsula and its evolution into the Vihuela and Baroque guitar. We will also look at the Moorish invasion and the history of the lute in Renaissance and Baroque music. The guitar proper will then be studied from its Italian/Spanish heritage perspectives and its movement into the centuries of musical high art. The guitar will then be traced into the current century and its evolution, via America, into an electrically amplified instrument. We will then study the guitar in current world music, looking for traces of earlier plucked instruments in contemporary art and popular culture. Finally we will examine current guitar culture and influence of the guitar on a broader cultural spectrum.