

1051QCM

Guitar Skills

Semester 2 2009

Academic Organisation:	Queensland Conservatorium
Faculty:	Queensland Conservatorium
Credit point value:	5
Student Contribution Band:	Band 1
Course level:	Undergraduate
Campus/Location/Learning Mode:	South Bank / On Campus / In Person
Convenor/s:	Mr Julian Byzantine (South Bank)
Enrolment Restrictions:	Restricted: Approval from Head of School
This document was last updated:	18 June 2009

BRIEF COURSE DESCRIPTION

This course aims at providing guitarists with a range of practical skills including: comprehension and realisation of tablature/ornamentation; accuracy in interpreting rhythmic patterns; reading notation in varying fingerboard positions; simple transposition; comprehension and realisation of simple fingerboard harmony/chord symbols.

Incompatible: ADVANCED GUITAR SKILLS

Advised Corequisite: MAJOR IN GUITAR

SECTION A – TEACHING, LEARNING AND ASSESSMENT

COURSE AIMS

This course aims at providing guitarists with a range of practical skills including: comprehension and realisation of tablature/ornamentation symbols; accuracy in interpreting rhythmic patterns; reading notation in varying fingerboard positions; simple transposition; comprehension and realisation of simple fingerboard harmony/chord symbols.

LEARNING OUTCOMES

- Comprehension/realisation of the various forms of lute/guitar tablature and ornamentation symbols between the 16th – 18th centuries.
- Comprehension and realisation of chord symbols/harmony in varying fingerboard positions.
- Skills for reading notation more freely in higher fingerboard positions.

CONTENT, ORGANISATION AND TEACHING STRATEGIES

Julian Byzantine:

- History and development :of the guitar and lute.
- Comprehension and realisation of tablature/ornamentation symbols.
- Comprehension of the evolvement of guitar technique from the 16th through to the 19th century.
- Development of sight-reading skills.

James Sherlock:

- Comprehension and application of chord symbols.
- Knowledge of the role of the guitar and other instruments in contemporary/popular groups - ranges, registers
- Inversions of all chords and principles of voice leading.
- Recognition of important/common chord progressions - ability to transpose and play in different fingerboard positions.
- Basics of the use of modes/scales and their relationship to chord symbols.
- Accuracy in interpreting rhythmic patterns.

CONTENT SUMMARY

One semester, 1.5 hour weekly - the lesson time to be shared equally between the two lecturers involved in this course. Weekly attendance is mandatory. A central aspect of this subject is for the students to demonstrate practically an understanding of the information and techniques presented.

The content of this course is centred on the comprehension/application of Renaissance and Baroque guitar/lute tablature/ornamentation, the development of guitar technique, sight-reading, and comprehension/application of fingerboard harmony. Weeks 1-9 will contain: historical development of plucked instruments, tablature, simple sight-reading in varying fingerboard

positions, simple harmonization/voice leadings. Weeks 10 –13 will contain: development of guitar/lute technique, more advanced sight-reading, realisation of chord symbols in varying fingerboard positions, application of scales to harmony, use of added notes to harmony in varying fingerboard positions.

ASSESSMENT

Item	Assessment Task	Length	Weighting	Total Marks	Relevant Learning Outcomes	Due Day and Time
1.	Attendance	weekly	N/A	N/A	N/A	Mondays at 5pm and Tuesdays at 11.30 am
2.	Assignment 1	3000 words	10	10	5	Tuesday Week 9, by 5pm
3.	Assignment 2	N/A	10	10	6	Monday Week 9, by 5pm
4.	Written 1	1 hour	20	20	1	End of semester examination period
5.	Written 2	1 hour	20	20	2	End of semester examination period
6.	Viva Voce 1	15 mins	20	20	3	End of semester examination period
7.	Viva Voce 2	15 mins	20	20	4	End of semester examination period

As this course is intrinsically a practically based subject, the criteria for assessment will be founded on the student's ability to demonstrate progress and understanding for each member of the teaching team through two mid-semester assignments, and two written examinations and two viva voce at the end of the semester. Mid-semester assignments: (Item 2) will require students to demonstrate their knowledge of the history and development of the guitar and comprehension of the various types of tablature and ornamentation. (Item 3) will require students to demonstrate their ability to apply simple harmony with appropriate voice leadings to melody, . Written examinations: (Item 4) – realisation of the various forms of tablature and ornamentation symbols into notation; questions concerning historical development of the guitar and lute and the evolution of guitar technique. (Item 5) – knowledge and application of added notes to basic harmony in varying fingerboard positions; application of appropriate scales to harmony. Viva Voce examinations: (Item 6) – practical demonstration of ability to read from simple tablature and realise ornamentation symbols; demonstration of ability to transpose simple notation from lower to higher fingerboard positions. (Item 7): practical application of harmony from chord symbols at varying fingerboard positions, and practical application of appropriate scales over harmonic progressions.

Assessment Procedures and Guidelines

- All assessment undertaken must follow the guidelines as set out by the university.
- These guidelines appear on the World Wide Web at:
http://www.gu.edu.au/ua/aa/ppm/tal/content/aad_asspol_fs.html
- Written assessment must have standard referencing as prescribed by the university.
- Written assessment must be completed and submitted in order to pass this course

GRADUATE SKILLS

Graduate Skills	Taught	Practised	Assessed
Effective communication (written)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Effective communication (oral)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Effective communication (interpersonal)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Information literacy	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Problem solving	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Critical evaluation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Work autonomously	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Work in teams	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creativity and innovation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ethical behaviour in social / professional / work environments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Responsible, effective citizenship	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

TEACHING TEAM

Teaching Team James Sherlock
Phone 0412 309500
Email: james@jamesherlock.com

Convenor Details	South Bank
Campus Convenor	Julian Byzantine
Email	j.byzantine@griffith.edu.au
Office Location	2.22
Phone	3735 6236
Fax	
Consultation times	By arrangement with Convenor/Teaching Team via contact details

COURSE COMMUNICATIONS

Should students require to communicate with the Course Convenor/Teaching Team they should do so via the contact details provided

TEXTS AND SUPPORTING MATERIALS

Guitar Skills text book (available from Co op bookshop)

Texts available from QCGU Library:

The Early Guitar – James Tyler

The Rules of Musical Interpretation in the Baroque Era – Jean-Claude Veilhan

Approche de la Musique Ancienne a la Guitare – Fernandez- Lavie

The Guitar from the Renaissance to the present day – Harvey Turnbull

The Illustrated History of the Guitar – Alexander Bellow

The Art and Times of the Guitar – Frederic Gunfeld

The Interpretation of Music of the 17th and 18th Centuries – Arnold Dolmetsch

Ornamentation in Baroque and Post-Baroque Music – Frederick Neumann

An Introduction to Lute Playing – Diana Poulton

The Jazz Theory Book – Mark Levine

Additional supporting material will be provided by the lecturers in this subject.

SECTION B – ADDITIONAL COURSE INFORMATION

Students should refer to the Learning@Griffith website for further information about this course.

Important Health and Safety Information

As a music student you are involved in an industry that is dependent upon a healthy body and good hearing. It is easy to take these things for granted, especially if you have never experienced problems before. However, many musicians experience performance-related health concerns at one time or other during their career, and studies have shown that first year music students are particularly at risk. It is important that you are aware of how to deal with any issues that arise.

There are some simple things you can do to limit the risk of performance-related injury. Take regular breaks while practising. Always be alert to physical discomfort, and don't play or sing through pain. Try to learn as much as you can about how your body works in relation to your music-making. Concise advice on musicians' health is available on the "My Courses and Organisations" page of Learning@Griffith. The website of PAMA (Performing Arts Medicine Association), www.artsmed.org, includes some useful links. One very readable guide to musicians' health and well-being is *The Musician's Body: A maintenance manual for peak performance* by Rosset i Llobet & Odam (2007). There are several copies in the Queensland Conservatorium library, and the book is also available through the Co-Op Bookshop.

Hearing is also a risk area for musicians. Tests have indicated that if you are rehearsing, recording, performing, listening to recorded music (especially through portable equipment) and/or attending gigs, concerts and nightclubs, it is very likely that you are experiencing daily sound levels well above those recommended for good aural health. Be aware that damage to your hearing is not reversible. Avoid noisy environments as much as possible. Wear earplugs for your protection. Disposable earplugs are available from the Co-Op Bookshop, or you can see an audiologist to have specialised hearing protection devices designed specifically for you. The Queensland Government website www.deir.qld.gov.au/workplace/subjects/noise/industry/music/ contains information about noise in the music entertainment industry, and is a very valuable tool.

Talk to your principal study teacher or course convenor about any concerns you have in relation to your health and well-being as a musician, especially if you have discomfort or pain. Your course convenor has details of the avenues of support available to you, both inside and outside the institution.

Further information on Health and Safety issues can be found on the Griffith Website at http://www.gu.edu.au/hrm/health_and_safety/home.html and from your Workplace Health and Safety Officer (Room 2.65).

SECTION C – KEY UNIVERSITY INFORMATION

ACADEMIC MISCONDUCT

Students must conduct their studies at the University honestly, ethically and in accordance with accepted standards of academic conduct. Any form of academic conduct that is contrary to these standards is academic misconduct and is unacceptable.

Some students engage deliberately in academic misconduct, with intent to deceive. This conscious, pre-mediated form of cheating is one of the worst forms of fraudulent academic behaviour, for which the University has zero tolerance and for which penalties, including exclusion from the University, will be applied.

However the University recognises many students commit academic misconduct without intent to deceive. These students may be required to undertake additional educational activities to remediate their behaviour.

Specifically it is academic misconduct for a student to:

- **Cheat in examinations and tests** by communicating, or attempting to communicate, with a fellow individual who is neither an invigilator or member of staff; by copying, or attempting to copy from a fellow candidate; attempting to introduce or consult during the examination, any unauthorised printed or written material, or electronic calculating or information storage device; or mobile phones or other communication device, or impersonates another.
- **Fabricate results** by claiming to have carried out tests, experiments or observations that have not taken place or by presenting results not supported by the evidence with the object of obtaining an unfair advantage.
- **Misrepresent themselves** by presenting an untrue statement or not disclosing where there is a duty to disclose in order to create a false appearance or identity.
- **Plagiarise** by representing the work of another as their own original work, without appropriate acknowledgement of the author or the source. This category of cheating includes the following:
 1. collusion, where a piece of work prepared by a group is represented as if it were the student's own;
 2. acquiring or commissioning a piece of work, which is not his/her own and representing it as if it were, by
 - purchasing a paper from a commercial service, including internet sites, whether pre-written or specially prepared for the student concerned
 - submitting a paper written by another person, either by a fellow student or a person who is not a member of the University;
 3. duplication of the same or almost identical work for more than one assessment item;
 4. copying ideas, concepts, research data, images, sounds or text;
 5. paraphrasing a paper from a source text, whether in manuscript, printed or electronic form, without appropriate acknowledgement;
 6. cutting or pasting statements from multiple sources or piecing together work of others and representing them as original work;
 7. submitting, as one own work, all or part of another student's work, even with the student's knowledge or consent.

A student who willingly assists another student to plagiarise (for example by willingly giving them their own work to copy from) is also breaching academic integrity, and may be subject to disciplinary action.

Visit the following web sites for further details:

[Institutional Framework for Promoting Academic Integrity among Students](#)
[Academic integrity for students](#)

PLAGIARISM DETECTION SOFTWARE

The University uses plagiarism detection software. Students should be aware that your Course Convenor may use this software to check submitted assignments. If this is the case your Course Convenor will provide more detailed information about how the detection software will be used for individual assessment items.

HEALTH AND SAFETY

Griffith University is committed to providing a safe work and study environment, however all students, staff and visitors have an obligation to ensure the safety of themselves and those whose safety may be affected by their actions. Staff in control of learning activities will ensure as far as reasonably practical, that those activities are safe and that all safety obligations are being met. Students are required to comply with all safety instructions and are requested to report safety concerns to the University.

General health and safety information can be obtained from http://www.griffith.edu.au/hrm/health_and_safety/

Information about Laboratory safety can be obtained from http://www.griffith.edu.au/ots/secure/health/content_labsafety.html

KEY STUDENT-RELATED POLICIES

All University policy documents are accessible to students via the University's Policy Library website at: www.griffith.edu.au/policylibrary. Links to key policy documents are included below for easy reference:

[*Academic Calendar*](#)

[*Academic Standing, Progression and Exclusion Policy*](#)

[*Assessment Policy*](#)

[*Examinations Timetabling Policy and Procedures*](#)

[*Guideline on Student E-Mail*](#)

[*Health and Safety Policy*](#)

[*Institutional Framework for Promoting Academic Integrity Among Students*](#)

[*Policy on Student Grievances and Appeals*](#)

[*Student Administration Policy*](#)

[*Student Charter*](#)

UNIVERSITY SUPPORT RESOURCES

The University provides many facilities and support services to assist students in their studies. Links to information about University support resources available to students are included below for easy reference:

[*Learning Centres*](#) - the University provides access to common use computing facilities for educational purposes. For details visit www.griffith.edu.au/cuse

[*Learning@Griffith*](#) - there is a dedicated website for this course via the Learning@Griffith student portal.

[*Student Services*](#) facilitate student access to and success at their academic studies. Student Services includes: Careers and Employment Service; Chaplaincy; Counselling Service; Health Service; Student Equity Services (incorporating the Disabilities Service); and the Welfare Office.

[*Learning Services*](#) within the Division of Information Services provides learning support in three skill areas: computing skills; library skills; and academic skills. The study skills resources on the website include self-help tasks focusing on critical thinking, exam skills, note taking, preparing presentations, referencing, writing, proof reading, and time management.