Washington State University  
**MAJOR CURRICULAR CHANGE FORM -- COURSE**  
(Submit original signed form and ten copies to the Registrar's Office, zip 1035.)

**Future Effective Date:** 08/19/2013  
☐ New course  ☐ Temporary course  ☐ Drop service course  
☐ There is a course fee associated with this course (see instructions)

.choice input
- Variable credit 2 + 4
- Repeat credit (cumulative maximum _____ hours)
- Increase credit (former credit ______)
- Lecture-lab ratio (former ratio _____________)
- Number (former number ______)  
- Prefix (former prefix ______)  
- Crosslisting (between WSU departments)  
- Cooperative listing (UI prefix and number ______)  
- Conjoint listing (400/500)  
- S, F grading  
- Request to meet Writing in the Major [M] requirement (Must have All-University Writing Committee Approval)
- Request to meet GER in _______ (Must have GenEd Committee Approval)  
- Fulfills GER lab (L) requirement  
- Professional course (Pharmacy & Vet Med only)  
- Graduate credit (professional programs only)  
- Other (please list request) ________________________________

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<thead>
<tr>
<th>MUS</th>
<th>520</th>
<th>Commercial Guitar</th>
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**Description (20 words or less)**  
Broad study of American guitar styles, including jazz, rock, finger style, blues, funk, Brazilian, R&B, etc.

**Instructor:** Richard Kriehn  
**Phone number:** 335-3239  
**Email:** richardkriehn@wsu.edu

**Contact:** Karl McCarthy  
**Phone number:** 335-7966  
**Email:** kmccarthy@wsu.edu

**Campus Zip Code:** 5300

- Please attach rationale for your request, a current and complete syllabus, and explain how this impacts other units in Fullman and other branches (if applicable).
- Secure all required signatures and provide 10 copies to the Registrar's Office.

**Chair/date**  
**Dean/date**  
**General Education Com/date**

**Chair (if crosslisted/interdisciplinary)**  
**Dean (if crosslisted/interdisciplinary)**  
**Graduate Studies Com/date**

**All-University Writing Com/date**  
**Academic Affairs Com/date**  
**Senate/date**

*If the proposed change impacts or involves collaboration with other units, use the additional signature lines provided for each impacted unit and college.
Syllabus
MUS 220, 320, 420, 520
Applied lessons in Contemporary Commercial Guitar
Richard Kriehn
Kimbrough 141, phone: 335-3239
richardkriehn@wsu.edu

Brief Course Description:
Contemporary-Commercial guitar lessons will focus on a broad range of American guitar styles, such as jazz, rock, finger style, blues, funk, Brazilian, folk, bluegrass, country, old-time, and yes, even some European art music. These applied lessons are designed to help you attain the skills needed to cover a wide array of musical styles. Central to the lessons are developing reading skills, wide ranging chord, scale and arpeggio vocabulary and skills specific to the above-mentioned styles. Other elements that will be explored are transcriptions, altered-tunings and composition.

Expectations:
• Weekly lesson times arranged individually
• Students who take applied lessons are required to attend Music Program Convocation. Convocation is held every Tuesday from 11a-11:50a.
• Students are also expected to attend 10 recitals/concerts that are to be approved by the studio teacher.
• Students are expected to perform in ensembles. Guitarist may audition for Jazz Band 1, Jazz Band 2, Vo-Jazz or sign up for Jazz Combos (MUS 440) or Chamber Music (MUS 435)
• Please refer to the SOM Handbook, Section III for details about above requirements.

Learning Goals:
2008 Standards for General Music - Endorsement Competencies as approved by the Professional Education Standards Board (PESB) on December 15, 2007 that are covered in this class include the following:
• 1.2 Understand the common elements of music (beat, rhythm, pitch, melody, harmony, texture, timbre/tone, color, form, and expression (dynamics, style, tempo, phrasing) and their interaction: theory, form and analysis, performance.
• 1.7 Concentration in a major applied area (instrument or voice) with experience in solo performances.
• 2.2 Understand the performing process as a soloist (and member of small and large ensembles.)
• 3.1 Understand that music can be used to express ideas and feelings.
• 3.2 Understand that music can communicate for a specific purpose.
• 4.4 Understands and identifies careers related to music.
• 6.2 Demonstrate performance techniques to facilitate growth in students: tone production, extended range, intonation, improvisation, and musicality.
• 6.14 Explains the use of creating, performing and responding processes.
• 6.15 Selects repertoire that utilizes a variety of expressive ideas and feelings.
• 6.16 Creates lessons and performance opportunities in which music is selected for a specific purpose (senior recital).
Grading:

- Your progress is assessed weekly by your professor at lessons. The final exam (jury) is held during Finals Week. Each exam is 10 minutes in length (Graduate students sign up for two 10 minute slots). You will perform part or all of your prepared pieces for the string faculty in attendance. Each member of the jury will provide written comments and a grade. You will be assessed by the faculty at juries in accordance with the rubric established by the string faculty for these exams. The rubric is located in the 2011 Student Handbook in part X. Areas of assessment include: tone, intonation and accuracy, rhythm, technique, articulation, interpretation and musicianship, information literacy, and other factors. Your composite jury grade will be a significant factor in the determination in the final semester grade. The determining factors of that composite grade being raised or lowered are: Daily/Weekly practice; lesson preparedness; attendance of the 10 concerts/recitals, lessons and convocations. The student will turn in Convocation Card (proof of Con attendance) and Ten (10) Recital/Concert Programs at the jury. Lesson attendance/preparedness/practice regimen will be noted each week, at the student’s individual lesson time.

- Grading Scale:

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<tr>
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<td>A</td>
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<tr>
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- Percentage Breakdown:
  - Jury Performance=60%
  - Lesson attendance/preparedness/practice regimen=15%
  - Attendance at Ten Required Recitals/Concerts=10%
  - Convocation Attendance= 15%

MUS 220 Applied C.C. Guitar-Instructor Richard Kriehn

Focus:

- Sound guitar technique. Left/right hand position. Pick technique.
- Major scales: C, G, D, A, E, B, F, Bb, Eb
- Minor Scales: a, e, b, f#, c#, g#, d, g, c
- Major and Minor Arpeggios (same as above).
- Chord Types: Major, minor, Dom. 7th, minor 7th
- Reading notation: Exercises from Leavitt Book, and other chosen by instructor. Primarily First Position.
- Transcriptions: Note for note transcriptions of selected solos.
- Chart Writing: Using conventional notation as well as Nashville Number Charts.
- Composing: Creating music with the guitar.
- Begin introducing improvisation(starting with blues)
By the end of MUS 220, the student should be able to demonstrate proper playing technique, accompany a melody using Major, minor, V7 and m7th chords and use several different rhythmic patterns. They should also be able to play the above mentioned major/minor scales (3-4 patterns) and arpeggios using single 16th notes at quarter note equals 80 beats per minute. The student should also be able to write a simple chord chart and solo notation (in first position).

MUS 320 Applied C.C. Guitar-Instructor Richard Kriehn
Focus:
- Continue exploring guitar technique and adding to our bag of tricks.
- Major Scales: Ab, C#/Db, F#/Gb
- Minor Scales: eb, bb, f
- Major and Minor Arpeggios
- Add to Chord types: 7b5, 7#5, Maj7, Maj6, min6
- Explore non-familiar harmonic chord progressions
- Continue to improve reading skills: up the neck, different fingerings
- Transcriptions: Tougher solos, double-stops,
- Chart Writing: Add more detail to charts such as dynamics, syncopation, etc.
- Composing: Creating music with the guitar.
- Continue working on improvisation skills in other styles (folk, acoustic, jazz).
- Prepare for SQE (Senior Qualifying Exam). Student must pass SQE in order to continue to 400-level lessons.

By the end of MUS 320, the student should show continued growth in technical facility, have larger scale and chord vocabulary as well as be able to accompany and solo over more difficult pieces. Scale speed should be up between 90-100 beats per minute using 16th notes. Composition is also focused on more, during the second year. Once the SQE is passed, the student will be eligible for MUS 420. For the student seeking a BA in Music, the SQE is an exit exam.

MUS 420 and 520 Applied C.C. Guitar-Instructor Richard Kriehn
Focus:
- All Major Scales-add different rhythmic patterns
- All Minor Scales- add different rhythmic patterns
- All Major and Minor Arpeggios- add different rhythmic patterns
- Add to Chord types: diminished and augmented, 9th (#5, b5), Ma 9th, 11th, 13th and 6/9 chords
- Explore different chord voicings and substitutions.
- Continue to improve reading skills: multi-voice pieces, chord/melody solos
- Transcriptions and chart writing: developing one’s own style.
- Composing: Creating music with the guitar.
- Continue to develop improvisation skills in other styles (Brazilian, funk, bluegrass, old-time)
- Prepare for Full Recital (BM Performance Emphasis in Jazz)
By the end of the MUS 420/520, the student should know and be able to execute all technique needed to be a well-rounded, fully functioning musician. They should be able to make musical decisions, informed by their technique, creativeness and will be limited only by their imagination. Like many disciplines, music is constantly changing and growing. With the proper skills, talent and drive, the student should be able to make his or her way through the music industry...and maybe even get a gig!

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**Academic Dishonesty:**
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The College of Education contributes to the theory and practice of the broad field of education, and dedicates itself to understanding and respecting learners in diverse cultural contexts. We facilitate engaged learning and ethical leadership in schools and clinical settings. We seek collaboration with diverse constituencies, recognizing our local and global responsibilities to communities, environments, and future generations.
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