



SCHOOL OF
Music

MUS 341 042
Guitar Literature I
Course Syllabus: Spring 2026

Instructor Information

Instructor:	Dr. Andrew Daniel
Classroom Location:	Music Bldg. 211
Office Location:	Music Bldg. 211
Office Hours:	Mondays 1:00-2:00 or by appointment
Office Phone:	903-886-5303
University E-mail:	andrew.daniel@etamu.edu
Preferred Form of Communication:	email
Communication Response Time:	24 hours

Course Information

Course Description

Through lectures, reading and listening assignments as well as analysis and performance projects, this course is an in-depth study of solo guitar literature from the baroque and classical periods. Special emphasis is placed on exploring the development of guitar instruments, musical styles, repertoire, and performance practice.

Student Learning Outcomes

In this course, students will:

1. Examine the style of representative works by the composers studied in class.
2. Analyze and describe the salient features of guitar music from the pre-baroque era to the end of the classical period.
3. Identify representative works and/or composers of each period of music by examining scores and listening to recordings.
4. Identify works suitable for performance and teaching from the pre-baroque era to the end of the classical period.

Required Textbook

All course material will be delivered via D2L

Recommended Course Materials

Glise, Anthony, and Ævia Productions. *The Guitar in History and Performance Practice from 1400 to the 21st Century*. St. Joseph, Mo: Ævia Production, 2016.

Tyler, James, and Proquest Firm. *A Guide to Playing the Baroque Guitar*. Bloomington: Indiana University Press, 2011.

Tyler, James, and Paul Sparks. *The Guitar and Its Music from the Renaissance to the Classical Era*. Oxford; New York: Oxford University Press, 2002.

Wade, Graham. *A Concise History of the Classic Guitar*. Fenton, MO: Mel Bay Publications, 2010.

Magazine Subscription to *Classical Guitar Magazine*. Group subscription rates will be offered to class during first two weeks.

Membership to GFA. Student rates are available. Benefits include the journal, *Sound Board Magazine*

Course Requirements

Instructional Methods

Through a series of lectures and directed listening (in and out of class), the student will become familiar with the stated goals of the course.

Assessments

Daily assignments & quizzes	15%	SLO 2, 4
Listening exam 1	15%	SLO 1, 2, 3, 4
Written exam 1	15%	SLO 2, 4
Listening exam 2	15%	SLO 1, 2, 3, 4
Written exam 2	15%	SLO 2, 4
Research paper and presentation	25%	SLO 1, 2, 3, 4

Grading

Final grades in this course will be based on the following scale:

A=90%-100%

B=80%-89%

C=70%-79%

D=60%-69%

F=59% or Below

Course and University Procedures / Policies

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance

Attendance Policy

Attendance is expected. No more than one unexcused absence will be allowed.

Late Assignments or Work

Late work is not accepted.

Musician Health and Safety

As an Institutional Member of the National Association of Schools of Music, East Texas State A&M University supports the Association's commitment to student health and wellness. The following web address provides links to information for resources related to physical and mental well-being, as well as assists in offering preventative measures that students can take to avoid serious and/or chronic conditions: [Musician Health and Safety - East Texas A&M University](#)

Texas Education Code Standards

This course content is aligned with the standards established by the Texas Education Code, covering areas such as Music, the Commissioner's Rules, Pedagogy and Professional Responsibilities, Technology, and English Language Proficiency. To review these standards, please visit the Music Education Program D2L Shell and select "Standards and Objectives."

Academic Integrity

Students at East Texas A&M University are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures: [Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

Students with Disabilities-- ADA Statement

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 have a disability requiring an accommodation, contact the Office of Student Disability Services at 903-886-5150, 903-886—5835; email studentdisabilityservices@etamu.edu;

online at [Office of Student Disability Resources and Services](#); or in-person in Room 162 of the Velma K. Waters Library.

Tenets of Common Behavior

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See current Student Guidebook);

Campus Concealed Carry Statement

Campus Concealed Carry - Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and East Texas A&M Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to <http://www.etamu.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedure/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all East Texas A&M campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Course Calendar

GUITAR LITERATURE II	
Module	Topic
1	Interpretation in the 19 th -century 1. Performance Practice 2. Execution of Chords 3. Articulations and Ornamentations 4. Timbre Changes and Effects 5. Phrasing
2	Improvisation in the 19 th -century 1. Early 19 th -century Improvisations and Ornamentations 2. Thematic and Non-thematic Improvisations 3. Improvisational Forms 4. Cadenzas

3	<p>The Romantic Guitar</p> <ol style="list-style-type: none"> 1. Mid to Late 19th-century Technical Developments 2. The 7-String Russian Guitar 3. The Fado Guitar
4	<p>In Depth – The Music of 19th- 20th-century Spanish Guitar (and Transcriptions)</p> <ol style="list-style-type: none"> 1. Tarrega, Torroba, Tedesco 2. Albeniz, Granados 3. Manuel De Falla 4. Rodrigo 5. Andres Segovia 6. Turina
5	<p>The Guitar in South America</p> <ol style="list-style-type: none"> 1. Early Origins and Development 2. Isolation, Influence, and Independence from Europe 3. First Generation European Guitarists in South America 4. Native South American Guitarists and Compositions 5. Performance Practice
6	<p>The Guitar in the United States – The BMG Era</p> <ol style="list-style-type: none"> 1. BMG and Beyond 2. The Banjo, Mandolin and Guitar in the BMG World 3. BMG Era Personalities 4. Women in the BMG Era 5. Interpretation of the BMG Era Guitar Solos
7	<p>Rebirth and Expansion of the Modern Guitar</p> <ol style="list-style-type: none"> 1. The Pre-Tarrega Generation

	<ol style="list-style-type: none"> 2. The 1st-4th Post-Tarrega Generations 3. The North American School 4. The Modern Guitar in Chamber Music Settings 5. The Guitar Musicologist 6. Luthiers
8	<p>The Flamenco Guitar</p> <ol style="list-style-type: none"> 1. Origins 2. Flamenco Puro 3. Flamenco Song and Dance 4. The Golden Age of Flamenco 5. The Flamenco Guitar, Performance and Forms 6. Flamenco Nuevo
9	<p>The New Guitar – Current Trends</p> <ol style="list-style-type: none"> 1. Defining a Historical Period 2. Aspects of the “New Guitar” 3. Pitched and Un-Pitched Compositions 4. Notation 5. Altered Tunings 6. Additional Effects
10	<p>In Depth – The Music of 20th-century Guitarist-Composers</p> <ol style="list-style-type: none"> 1. Leo Brouwer 2. Sergio Asaad 3. Heitor Villa-Lobos 4. Manuel Ponce 5. Andrew York

