

## Term Information

Effective Term Autumn 2025

## General Information

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 4502.35  
Course Title Applied Lessons - Guitar  
Transcript Abbreviation Applied Guitar  
Course Description Applied one-on-one instruction in classical guitar. Students receive weekly lessons and participate in studio instruction.  
Semester Credit Hours/Units Fixed: 4

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable Yes  
Allow Multiple Enrollments in Term Yes  
Max Credit Hours/Units Allowed 12  
Max Completions Allowed 3  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites Music major  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0901  
Subsidy Level Baccalaureate Course  
Intended Rank Junior

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

### Course goals or learning objectives/outcomes

- Demonstrate mastery of the fundamentals and pedagogy of guitar playing including positioning and movement, technical development, and musicianship.
- Experience playing nylon string and steel string acoustic and electric guitars.
- An understanding of standard classical guitar repertoire.
- A knowledge of guitar history, the music and the instrument, including primary sources related to our literature.
- A knowledge of pedagogy texts through discussion/discourse.
- Demonstrate an understanding of professionalism including stage etiquette; ensemble techniques and networking.
- Articulate knowledge of how the guitar is used in various stylistic contexts.
- Performance experiences in chamber music.

### Content Topic List Sought Concurrence

- Literature appropriate to the student will be selected.  
No

## Attachments

- Copy of BM Orchestral Instruments curriculum map for Guitar course 03 20 24.xlsx: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- Music 4502.35 Applied Lessons Guitar Third Year BM Performance Syllabus revised 1 22 25.docx: Proposed revised syllabus  
*(Syllabus. Owner: Banks, Eva-Marie)*

## Comments

- For Tom Dugdale to review *(by Banks, Eva-Marie on 01/03/2025 03:23 PM)*
- Please see Subcommittee feedback email sent 11/7/24. *(by Neff, Jennifer on 11/07/2024 09:14 AM)*
- revise syllabus *(by Hedgecoth, David McKinley on 09/27/2024 08:26 AM)*

**COURSE REQUEST**  
4502.35 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
01/28/2025

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	09/19/2024 11:14 AM	Submitted for Approval
Revision Requested	Hedgecoth, David McKinley	09/27/2024 08:26 AM	Unit Approval
Submitted	Banks, Eva-Marie	09/27/2024 09:57 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	10/18/2024 09:30 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/24/2024 12:28 PM	College Approval
Revision Requested	Neff, Jennifer	11/07/2024 09:14 AM	ASCCAO Approval
Submitted	Banks, Eva-Marie	01/03/2025 03:23 PM	Submitted for Approval
Approved	Hedgecoth, David McKinley	01/07/2025 03:27 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/08/2025 09:25 PM	College Approval
Revision Requested	Neff, Jennifer	01/22/2025 01:45 PM	ASCCAO Approval
Submitted	Banks, Eva-Marie	01/22/2025 02:30 PM	Submitted for Approval
Approved	Hedgecoth, David McKinley	01/23/2025 02:29 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/28/2025 11:16 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	01/28/2025 11:16 AM	ASCCAO Approval

The Ohio State University  
**Music 4502.35 Applied Lessons – Third Year Guitar BM Performance - Syllabus**  
**Studio Policies and Requirements**  
**4 Credit Hours**

Professor Karl Wohlwend  
N583 Timashev Family Music Building, 1900 N. College Road  
614-405-2300

[Wohlwend.10@osu.edu](mailto:Wohlwend.10@osu.edu)  
Office Hours by Appointment

Applied one-on-one instruction in guitar.

The Guitar Studio at The Ohio State University School of Music is a group of pre-professional musicians working together to support one another in pursuit of individual musical and personal growth. We strive to engage our various communities through the arts, while learning how to be the best artist-citizens we can be. The studio serves the needs of music majors with guitar as primary instrument, those with guitar as secondary instrument, as well as non-majors. All students receive a weekly 55-minute private lesson, and attend studio classes as assigned.

**Course/Studio Goals:**

Demonstrate mastery of the fundamentals and pedagogy of guitar playing including positioning and movement, technical development, and musicianship;

Experience playing nylon string and steel string acoustic and electric guitars;

An understanding of standard classical guitar repertoire;

A knowledge of guitar history, the music and the instrument, including primary sources related to our literature;

A knowledge of pedagogy texts through discussion/discourse;

Demonstrate an understanding of professionalism including stage etiquette; ensemble techniques and networking;

Articulate knowledge of how the guitar is used in various stylistic contexts;

Performance experiences in chamber music;

Develop experiences in entrepreneurial issues and programming.

NOTE: The combination of the above experiences synthesize to a broad learning outcome of this course: independent performance.

**Literature appropriate to each student will be chosen. Students are expected to acquire legal copies of materials as directed.**

**Required materials:**

Well-maintained nylon string guitar with a solid wood top  
Footstool or other appropriate seating device  
Plucking hand fingernails in usable condition, natural or artificial  
*The Royal Conservatory of Music Guitar Technique* ISBN 978-1-55440-861-0  
Metronome

**Suggested Materials:**

It is also suggested that all students have professional quality acoustic and electric steel string guitars, as well as amplification appropriate to various styles. Other materials as directed

the Details of how to obtain the above materials are available in the bulletin board in guitar studio.

**Texts:**

*Royal Conservatory of Music Guitar Technique* (ISBN 978-1-55440-861-0)  
*Complete Sor Studies for Guitar* ed. David Grimes (ISBN 978-1562229474)  
*Leo Brouwer Guitar Works* (ISBN 9790045045029)  
*Primary Studies for Guitar* Karl Wohlgend (ISBN 978-1500673024)  
*Classical Guitar Technique from Foundation to Virtuosity (Part 1): Foundation*  
Stanley Yates (ISBN 978-1539697671)  
*Practicing Music By Design* Christopher Berg (ISBN 978-0367190071)

All texts are available new or used on Amazon.com

**Grading:**

Each weekly in-person lesson will be evaluated as satisfactory or unsatisfactory, based on the student's progress relating to weekly expectations, which will be made in written assignments after each lesson. Completion of assigned tasks, preparation, and professionalism will be evaluated as part of the lesson grade.

- **50%** of the final grade for the semester will be from lessons
- **25%** will be from attendance and participation in Studio Class, departmental recitals, special events, and guitar ensemble
- **25%** will come from Jury/Final Performance Examination grades. See section below on Jury for more details.

See the section below on Studio Class for more details.

**Semester Grading Scale:**

A (93-100%)	A- (90-92%)	
B+ (87-89%)	B (83-86%)	B- (80-82%)

C+ (77-79%)	C (73-76%)	C- (70-72%)
D+ (67-69%)	D (63-66%)	E (0-62%)

### **Academic Integrity:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee ([Faculty Rule 3335-5-48.7 \(B\)](#)). For additional information, see the [Code of Student Conduct](#).

### **Disability Statement:**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

## **Religious Accommodations:**

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

## **Mental Health:**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the **Suicide and Crisis Lifeline**.

## **Title IX:**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu)

## **Diversity:**

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or18 expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. (To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit: <https://odi.osu.edu/> or <https://cbcs.osu.edu>)

## **Philosophy and Expectations:**



Through my experience and training, I exist as a resource for my students. It is my responsibility to help guide them along their own paths to find their voice, learn how to effectively practice, and build a career in music or related fields. It is each student's responsibility to take the opportunity of academic study to practice and develop the professional skills necessary to be successful in future activity as a working musician. The depth to which each student utilizes the assets of my experience and training is up to each one's imagination and effort.

Students are expected to come to lessons on time, prepared, with an instrument in good working condition, with all appropriate materials. Students should take responsibility in taking notes and using audio or video recording during lessons as needed. Lessons, rehearsals, performances, and special events such as masterclasses or visiting artists should be viewed as professional obligations, and treated as such.

**It is the responsibility of each student to have a plucking hand fingernail solution,** whether this is natural nails, professionally prepared artificial nails, or some other solution. This is not negotiable in any way. The sound of modern classical guitar playing is the sound of fingernails. I will assist in teaching you about shaping, surfacing, and materials. Failure to attend to this will result in an unsatisfactory lesson grade.

Students are expected to pursue learning opportunities outside of the lesson, as well. This will include reading, listening, and attending performances and special events. All guitar students are expected to attend their colleagues' on-campus performance. They should also attend any of my local performances. In addition, all students are strongly encouraged to attend the Columbus Guitar Society performances. See [www.columbusguitarsociety.org](http://www.columbusguitarsociety.org) for more information.

Studio-wide and individual communication will take place primarily via email. Students are expected to view and respond in a professional and timely manner.

The Guitar Foundation of America is a professional organization that everyone in the guitar community should support. Membership is very affordable and their publications *Soundboard*, and *Soundboard Scholar* are invaluable resources.

### **Guitar Studio Policies**

**Practice:** Each student is expected to practice AT MINIMUM two hours per day. The amount of material you will be expected to cover will require this or more. The more organized you are about your practice planning, the more effective your practice will be. Schedule it like you would any professional obligation, keep a journal, and minimize distractions. It is most strongly recommended that you practice in a dedicated space for that purpose, whether it be a School of Music practice room or a dedicated study in your home or other location. Put your phone/tablet/laptop on airplane mode, or even better, keep it somewhere else until you're done practicing. For each hour of practice, you should plan to spend about 10-15 minutes working on technical exercises.

**Individual Lessons** are fifty-five minutes in length, once a week, to be arranged. Be on time, with fingernails and instrument in good condition. Bring all appropriate materials, including print versions of your scores, and the ability to take notes and record as desired. Cancellations and changes will be made up as is possible. If you must change a lesson time, make every attempt to trade lessons with a colleague. Any missed lesson will result in an unsatisfactory grade for that lesson. Any no-call/no show will lower your semester grade by one full letter. If you suspect you are ill, please change your lesson times. Zoom lessons are available when needed.

**Guitar Studio Class/Classical Guitar Ensemble:** schedule and location to be announced. Studio Class is fifty-five minutes in length, once per week. Attendance and participation is required by all music majors with guitar as primary instrument. All others are welcome to attend and participate. Each student should plan to share a performance at every studio class. Partial pieces, works "in progress," and technical exercises are all appropriate.

**Masterclasses/Guest Artists/Special Events** will be scheduled throughout the year. Attendance will be required by all music majors with guitar as primary instrument.

**Jury:** A performance final exam is required each semester for all music majors with guitar as primary instrument. The jury grade represents 25% of the semester grade. Juries are held during finals week. Jury material is selected two to three weeks before the end of the semester from the material learned that particular semester. This includes technical exercises and solo repertoire at the teacher's discretion.

**String Departmental Recitals** will be scheduled throughout the semester. Dates and rooms will be posted. Attendance is required for all music majors with guitar as primary instrument.

A minimum of one performance per year is required for performance majors.

**Honors Recitals and other special convocations are Wednesdays at 11:30. Attendance is required by all music majors.**

**Chamber Music:** Sign up for chamber music credit for every semester possible. Seek out duet partners. Form chamber ensembles with colleagues. Coaching is obtained by asking a professor. Please sign up for credit if possible.

**Recital Attendance:** All guitar students should plan to attend any on-campus guitar recitals, as well any of my local performances. In addition, all students are strongly encouraged to attend the Columbus Guitar Society performances. See [www.columbusguitarsociety.org](http://www.columbusguitarsociety.org) for more information. From time to time, other guitarists are featured with such organizations as The Columbus Symphony Orchestra, Pro Musica Chamber Orchestra, and other local presenters. Plan to attend.

**Listening/Reading/Research/Current Events:** You should read *Soundboard* and *Soundboard Scholar* regularly. These are available at [www.guitarfoundation.org/page/PubsFront](http://www.guitarfoundation.org/page/PubsFront)

Plan your schedule to listen to recordings frequently. Take out and sight-read music from the library's extensive collection to improve your knowledge of literature as well as your sight-reading skills.

**Entrepreneurship Readiness:** You should produce a short biography and a repertoire list by the end of freshman year, and keep it current through your course of study. Design and maintain a website, including high resolution photos and quality recordings for promotional use. Maintain as strong a social media presence as you can, including a YouTube Channel. It is highly suggested that you arrange an off-campus event each year. Be creative and collaborative. The skills you develop by planning a hometown recital, a charity fundraiser, a chamber music event, a multimedia interdisciplinary presentation, a music and craft beer pairing event, etc. will be very useful in your future life as a music professional.

1	Core Music Courses (required)	Goal A: Basic Skills and Analysis	Goal B: Performance	Goal C: ComposiLon and ImprovisaLon	Goal D: Repertory and History
2	<b>Major Instrument</b>				
3	2201.35	beginning	beginning		beginning
4	3402.35	intermediate	intermediate		intermediate
5	4502.35	intermediate	intermediate		intermediate
6	4505	intermediate	intermediate		intermediate
7	4602.35	advanced	advanced		advanced
8	4605	advanced	advanced		advanced
9	<b>Theory</b>				
	2121	beginning	beginning		beginning
10	2221	beginning	beginning	beginning	beginning
11	2222	beginning	beginning	beginning	beginning
12	3421	intermediate	intermediate	intermediate	intermediate
13	3422	intermediate	intermediate	intermediate	intermediate
14	4524	intermediate	intermediate	intermediate	intermediate
15	4531	intermediate	intermediate	intermediate	intermediate
16	4535	intermediate		intermediate	intermediate
17	<b>Aural Training</b>				
18	2224	beginning	beginning	beginning	beginning
19	2225	beginning	beginning	beginning	beginning
20	3424	intermediate	intermediate	intermediate	intermediate
21	3425	intermediate	intermediate	intermediate	intermediate
22	<b>Musicology</b>				
23	2244	beginning			intermediate
24	2249	beginning			intermediate
25	3340/3340E	beginning			intermediate
26	3364	beginning			intermediate
27					
29	<b>Piano Methods</b>				
30	2261.01		beginning		
31	2262.01		beginning		
32	2263.01		intermediate		
33	2264.01		intermediate		
34	<b>Conduc=ng</b>				
35	2261.11	intermediate	intermediate		
36	2262.11	advanced	advanced		
37	<b>Enterprise</b>				
38	5591				intermediate
39	<b>Pedagogy</b>				
40	4679.05	intermediate			advanced

41	2267	beginning	intermediate	beginning	intermediate
42	<b>Small Ensembles</b>				
43	2207.xx	intermediate	advanced	beginning	intermediate
44	2208.xx	intermediate	advanced	beginning	intermediate
45	<b>Large Ensembles</b>				
46	2204.xx	intermediate	advanced		intermediate
47	2215.01	intermediate	advanced		intermediate

Goal E: Technology	Goal F: Synthesis	GOAL G. Knowledge of literature and	GOAL H. Variety of Performance seYngs and ensembles.
beginning	beginning	beginning	
beginning	beginning	intermediate	
beginning	beginning	intermediate	
beginning	beginning	intermediate	
advanced	advanced	advanced	
advanced	advanced	advanced	
	beginning		
	beginning		
	intermediate		
	intermediate		
	intermediate		
intermediate	intermediate		
	beginning		
	beginning		
	intermediate		
	intermediate		
	intermediate		
	intermediate		
	intermediate		
	intermediate		
	intermediate	beginning	
	advanced	intermediate	
beginning	advanced		
advanced	advanced		

intermediate intermediate

intermediate advanced advanced

intermediate advanced advanced

intermediate advanced advanced

intermediate advanced advanced