

# Individual Instruction - MUSA 1195

## (Lower Level Applied Guitar)

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- Students meet with instructor once per week for 50 minutes. Students are expected to select a 50-minute time slot via my office door calendar one week prior to the first week of the semester.

Guitar students take four semesters of lower level applied lessons before moving to upper level via the double jury. This syllabus outlines lower level guitar course study by semester. The applicable degrees are: commercial music and theory and composition.

### Course Description

This course is designed to instill comprehensive understanding and application of commercial guitar as it pertains to the following categories: Theory, Reading, Technique, Musicality/Performance, Transcription and Analysis, Rhythm Playing, Lead Playing (spontaneous composition of solos based on chord changes), Solo Playing (arrangement and performance), and Playing in Ensembles.

### Course Objectives

- To be able to understand music theory and its translation to the guitar. Specifically focusing on jazz theory and applying it to commercial music styles.
- To reach technical mastery on the guitar.
- To be a proficient sight-reader.
- To be proficient playing 'rhythm guitar' in commercial music styles. This means learning the supporting roles of guitar in commercial styles.
- To be proficient playing 'lead guitar' in commercial music styles. This means being able to improvise single lines in many commercial music styles.
- To be proficient playing 'solo guitar' in commercial music styles. This means being able to arrange, compose, and improvise while playing solo.
- To be proficient playing in different settings or different sized ensembles from duo to full big bands and orchestras.
- To perform all of these objectives with sensitivity to style and musicality.

## **Course Goals**

To be able to do the following:

- Complete all Program Objectives.
- Pass a jury each semester.
- Pass the double jury in the 4<sup>th</sup> semester to be accepted into upper level lessons
- Perform the appropriate recital to complete the degree.
- Upon graduating, be able to successfully audition for a graduate program.

## **Course Materials** (These materials are required)

1. Properly functioning guitar
2. Electric tuner
3. Metronome
4. Flash drive
5. Method books based on individual needs
6. Weekly assignment log book
7. Smart phone apps: ireal pro & drum genius
8. Melodic Rhythms book

**MUSA 1195: Lower Level Applied Guitar**  
**(4 semesters)**

**Semester 1**

**Theory:** Major Scales Modes: Triads, Seventh Chords, Arpeggios, Diatonic Progressions. Pentatonic forms and basic applications.

**Technique:** Major Scale Modes, One Octave Arpeggios, Alternate Picking

**Rhythm:** Jazz (playing 4's), Funk, Charleston

**Lead:** Major Scales, Basic Pentatonic

**Sight-reading:** Melodic Rhythms Book, Classical Etudes

**Transcription and Analysis:** From selected repertoire

**Solo:** Delta Blues, Notated Chord Melody

**Repertoire:** 5 Jazz Selections, 2 other. (play chords, melody, and improvise in duo setting with instructor)

**Semester 2**

**Theory:** Major Scales Modes: Triads, Seventh Chords, Arpeggios, Diatonic Progressions, Intro to Triplet Rhythms

**Technique:** Continuation of semester one with adjustments for each students needs.

**Rhythm:** Syncopated Jazz Patterns, Triplet Rhythms

**Lead:** Using Major Scales, Melodic Development

**Sight-reading:** Melodic Rhythms Book, Classical Etude

**Transcription and Analysis:** From selected repertoire

**Solo:** Delta Blues (compose/arrange and perform), Notated Chord Melody

**Repertoire:** 5 Jazz Selections, 2 from other styles. (play chords, melody, and improvise in duo setting with instructor)

**Semester 3**

**Theory:** Diminished Scale, Diatonic Chord Progressions with Basic Substitutions.

**Technique:** Major Scale Patterns, Arpeggios, Pentatonic Scales, Introduction to Economy and Sweep Picking

**Rhythm:** Introduction to Bossa Nova Patterns

**Lead:** Using Major Scale Patterns, Pentatonics, Intro to Jazz Phrasing, Rhythmic Development

**Sight-reading:** Melodic Rhythms Book, Classical Etude

**Transcription and Analysis:** From selected repertoire

**Solo:** Notated Chord Melody

**Repertoire:** 5 Jazz Selections, 2 other. (play chords, melody, and improvise in duo setting with instructor)

#### **Semester 4**

**Theory:** Introduction of Tritone Substitution, Introduction of Odd Meters

**Technique:** Major Scale Patterns, Arpeggios, Pentatonic Scales, Economy and Sweep Picking

**Rhythm:** Jazz Comping, Bossa Nova

**Lead:** Using Major Scale Patterns, Pentatonic Patterns, Jazz Phrasing, Rhythmic Development, and Sequencing.

**Sight-reading:** Melodic Rhythms Book, Classical Etude

**Transcription and Analysis:** From selected repertoire

**Solo:** Notated Chord Melody

**Repertoire:** 5 Jazz Selections, 2 other. (play chords, melody, and improvise in duo setting with instructor)

**Essay (as indicated by professor):** A one to two-page essay describing future goals as a guitar major, current progress made, etc.

#### **Area Recital Performance Requirement**

Students are required to perform at least 1 time at the Friday guitar area recital per semester. Students are also required to post 1 performance video on the UTEP Guitar facebook group page each semester.

#### **MUSA 3295 Barrier Exam Requirements (Double jury to pass into Upper Level)**

- The double jury requirements will be based on material covered in semester four of MUSA1195 and the cumulative knowledge of material from all four lower level semesters.
- Students will be asked to perform two solo guitar pieces and two duo guitar pieces with their instructor.
- Students will be asked to demonstrate theoretical and technical exercises on the guitar at the instructor's discretion.

- Students whom do not pass the double jury will have to take an additional semester of lower level. If the double jury is not passed on the second try, students will be advised to change majors.

## Repertoire List

-Repertoire will be chosen based on the student's needs each semester. Supplemental material can be added with consideration of the student's input and/or individual interests.

**Song List** Songs are organized by year of study, difficulty level, and form/style.

**Easy = 1<sup>st</sup> Year**

**Easy-Medium = 2<sup>nd</sup> Year**

**Medium-Difficult = 3<sup>rd</sup> Year**

**Difficult = 4<sup>th</sup> Year**

### **Blues**

Freddie Freeloader-easy

Straight No Chaser-easy

Now's The Time-easy

Billie's Bounce-medium

All Blues-easy

Sandu-medium

Chi Chi-difficult

Byrd like-difficult

Godden's Corner-easy

Trane's Slow Blues-easy

Some Other Blues-medium

Bessie's Blues-easy

Blue Trane-easy

Tenor Madness-difficult

Back at The Chicken Shack-medium

Blues for Alice-difficult

### **Latin**

The Girl from Ipanema-difficult

Triste-difficult

Recordeme-medium

Desafinado-difficult

Agua de beber-difficult

Blue Bossa-easy

If You Never Come to Me-medium

Corcovado-difficult

Wave-difficult

Invitation-difficult

### **Groove**

Canteloupe Island-easy

Chameleon-easy

Wayne's Thing-easy

The Chicken-medium

Sunny-medium

Watermelon Man-easy

Isn't She Lovely-medium

Superstition-medium

Maiden Voyage - medium

Blind Man, Blind Man-medium

Some Skunk Funk-easy

Song for My Father-difficult

Red Clay-medium

### **3/4**

Someday My Prince Will Come-medium

Bluesette-difficult

West Coast Blues-difficult

Full House-difficult

Up Jumped Spring-difficult

All Blues - easy

### **AABA Standards**

All The Things-medium

Satin Doll-easy

Star Eyes-medium

Have You met Miss Jones?-difficult

I Mean You-difficult

Bye Bye Blackbird-medium

Blue Skies-medium  
I Hear a Rhapsody-difficult  
There is no Greater Love-easy  
Softly as in a Morning Sunrise-medium  
Take The A Trane-medium  
There Will Never Be Another You-medium  
What Is This Thing Called Love?-medium  
Cherokee-difficult  
Nicas Dream-difficult  
Autumn Leaves-easy  
I Remember You-medium  
I Love You-medium  
Will You Still Be Mine - medium  
Alone Together-medium  
Night in Tunisia-medium  
All or Nothing at All-medium  
Joy Spring-difficult  
In Walked Bud-medium  
Stella-difficult

### **1<sup>st</sup>/2<sup>nd</sup> Ending Standards**

On Green Dolphin Street-medium  
Just Friends-difficult  
You Stepped Out of a Dream-difficult  
Yesterdays-medium  
Ladybird-easy  
The Days of Wine and Roses-difficult  
This I Dig-difficult  
Sweet Georgia Brown-medium  
But Not for Me-medium  
Summertime-easy  
If I Should Lose You-medium  
Four-medium  
Its You or No one-medium  
Out of No Where-medium  
Like Someone in Love-difficult  
It Could Happen to You-difficult  
I Thought About You-difficult  
You're My Everything-difficult  
If I were A Bell-difficult  
Fly Me Too the Moon-medium  
The Shadow of You're Smile-difficult  
Doxy-easy  
How high the moon-medium

### **Ballads**

Autumn In New York-medium  
Body and Soul-difficult  
Misty-difficult  
Soul Eyes-difficult  
Lover man-medium  
You've Changed-medium  
Prelude to A Kiss-difficult  
My One and Only Love-difficult  
In A Sentimental Mood-difficult  
Round Midnight-difficult  
Moonlight in Vermont-medium  
What's New-medium  
You Go to My Head-medium  
Naima-easy  
Ask Me Now-difficult  
Sophisticated Lady-difficult  
The Very Thought of You-medium  
The Nearness of You-medium  
Here's That Rainy Day-medium  
I Should Care-medium  
Angel Eyes-easy  
Polka dots and Moonbeams-medium  
It Might as Well Be Spring-difficult  
You Don't Know What Love Is-easy  
Georgia-medium  
Stardust-medium  
Isfahan-difficult  
Everything Happens to Me-medium  
The More I See you - medium

### **Rhythm Changes**

Oleo-difficult  
Thriving from A Riff-difficult  
Anthropology-difficult  
Moose the Moose-difficult  
The Theme-medium  
Rhythm n Ing-easy  
No Moe-medium  
Lester Leaps In-easy  
I Got Rhythm-easy  
Salt Peanuts-easy  
Dexterity-difficult

### **Other Repertoire Sources**

- *Melodic Rhythms for Guitar* by William Leavitt

- Selected Solo Jazz Guitar Arrangements by Shaun Mahoney

**Attendance Policy:** Students are allowed 1 unexcused absence. Each additional absence will result in a half letter grade deduction. Make up lessons are not required by the instructor. Weekly lesson times are subject to change.

#### **Area and Departmental Recitals Attendance Policy**

1. All students enrolled in Applied Lessons must attend a minimum of twelve (12) Area and Departmental which take place every Friday at 1:30 p.m. in the Department of Music. **Failing to attend twelve (12) required recitals will result in lowering Applied Lessons' final grade by one letter.**
2. Make up absences are accomplished by attending UTEP Music Department concerts and recitals. Non-University recitals such as El Paso Music Forum, El Paso Symphony, El Paso Wind Symphony, and Pro-Musica as well as any other performances given by our faculty and guests will be accepted.
3. To receive credit for the make-up, a student must attend a music event. The program must be signed by a music faculty member who attended the same event. The program must be brought to the Music Office to record the attendance. Student name and ID# must be on the program. Without this information students will not receive credit.
4. It is the student's responsibility to turn in the signed programs to the main office by 5 p.m. on Friday's Finals week. There will be no exceptions.
5. Students must sign the makeup sheet every time they turn in a program. At the end, the office must have both, the program with the student's information and their signature matching the date. There will be no exceptions.
6. Please notice: When a single area recital is cancelled, students will need to replace the cancelled recital by either going to a different area recital held at the same time or turning in a makeup recital.
7. At the end of the semester, all students will have the same number of expected recitals.

**Juries:** The juries at the end of each semester will act as a final exam. Jury sheets are available to students after the jury.

**Studio Class:** Students are required to attend and perform at monthly studio classes where they will be critiqued in front of their peers in a master-class setting.

**Grading:** Students final grade will be based on progress made during the semester, comprehension of materials, completion of week-to-week assignments, and juries.

#### **Overall Semester Grade Percentage Spread :**

*Completion of weekly assignments: 25%*

*Overall progress during semester: 25%*

*Jury: 15%*

*Studio Class: 10%*

**Accommodations:** If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to [cass@utep.edu](mailto:cass@utep.edu), or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at [www.sa.utep.edu/cass](http://www.sa.utep.edu/cass).