

Individual Instruction - MUSA 1195

(Lower Level Applied Guitar)

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- Lessons are once per week for 50 minutes.
- Students select a 50-minute time slot 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. T

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 (based on chord changes), solo playing (arrangement and performance), and playing in ensembles.

Course Objectives

- To understand music theory and its translation to the guitar. Specifically focusing on jazz theory and applying it to commercial music styles.
- Technical proficiency.
- Sight-reading proficiency.
- To be proficient playing 'rhythm guitar'.
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- To be proficient playing 'lead guitar'.
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- To be proficient playing 'solo guitar'.
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- To be proficient playing in different settings or different sized ensembles from duo to full big bands and orchestras.

Course Goals

To be able to do the following:

- Complete all Program Objectives.
- Pass a jury each semester.
- Pass the double jury in the 4th 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 = 1st Year

Easy-Medium = 2nd Year

Medium-Difficult = 3rd Year

Difficult = 4th 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

How Insensitive-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

Night and Day-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

1st/2nd 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
- *101 Graded Classical Guitar Studies* Selected by Frederick Noad
- 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.

Area Recital Class: Students are required to attend and perform at weekly studio classes.

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%

Comprehension and application of materials: 25%

Overall progress during semester/performances at area recital: 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, 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.