Individual Instruction - MUSA 3295
(Upper 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 upper level applied lessons after passing a double jury. Upper level lessons culminate in a senior recital. This syllabus outlines upper 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.
- 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

Concert Attendance Requirement

Students are required to attend two commercial music concerts each semester other than ones they are performing in. Students are also required to attend all guitar faculty recitals/concerts, and events.
MUSA 3295: Upper Level Applied Guitar  
(4 semesters)

Semester 5  
Theory: Melodic Minor Modes and Chords, HW Dim Scale, Altered Chord Extensions, Odd Meter Exercises  
Technique: Melodic Minor Shapes and Arpeggios, Dominant Pentatonic Scales, Economy and Sweep Picking  
Rhythm: Jazz Comping in Odd Meters, Bossa Nova and Samba Accompaniment  
Lead: Using Melodic Minor Patterns, Dom Pentatonic Patterns, Rhythmic Superimposition, and Sequencing.  
Sight-reading: Melodic Rhythms Book, Classical Etude  
Transcription and Analysis: From selected repertoire  
Solo: 1-2 Jazz Chord Melodies with Intro, Coda, and Composed Solo Section, 1 other solo piece of students choice.  
Repertoire: 10 Jazz Selections, 5 other. (play chords, melody, and improvise in duo setting with instructor)

Semester 6  
Theory: Melodic Minor Modes and Chords, Altered Chord Extensions, Odd Meter Exercises, Intro to Non-Functional Chord Progressions  
Technique: Melodic Minor Shapes and Arpeggios, Dominant Pentatonic Scales  
Rhythm: Jazz Accompaniment for Vocal or Instrumental Duo  
Lead: Using Melodic Minor Patterns, Dom Pentatonic Patterns, Rhythmic Superimposition, and Sequencing.  
Sight-reading: Melodic Rhythms Book, Classical Etude  
Transcription and Analysis: From selected repertoire  
Solo: 2 Jazz Chord Melodies with Intro, Coda, and Composed Solo Section, 1 Other Arrangement of Students Choice  
Repertoire: 10 Jazz Selections, 5 other. (play chords, melody, and improvise in duo setting with instructor)
Semester 7
Theory: Non-Functional Harmony

Technique: Two Octave Arpeggios

Rhythm: Review, Isolation of Weaknesses

Lead: Review, Isolation of Weaknesses

Sight-reading: Melodic Rhythms Book, Classical Etude

Transcription and Analysis: From selected repertoire

Solo: 2 Jazz Chord Melodies with Intro, Coda, and Composed Solo Section, Pop Song Chord Melody with Intro, Coda, and Solo Section.

Repertoire: 10 Jazz Selections, 5 other. (play chords, melody, and improvise in duo setting with instructor)

Essay: A two-page essay will be assigned in the 7th semester. This essay will be a description of progress that has been made as a UTEP guitar major and how the skills learns will help after graduation.

Semester 8
Senior Recital: Preparation, Planning, Rehearsal, and Execution of Senior Recital. Recitals should demonstrate varying styles and instrumentations.
Repertoire List

- Repertoire will be chosen based on the student’s needs each semester. Supplemental material can be added with consideration of the student work in other courses, and/or individual interests.

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

- Sunny-medium
- Watermelon Man-easy

**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

**3/4**

- Someday My Prince Will Come-medium
- Bluesette-difficult
- West Coast Blues-difficult
- Full House-difficult
- Up Jumped Spring-difficult

**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
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

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.

**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%
- Comprehension and application of materials: 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, 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.