

Beginning Guitar
MUS 118 Fall 2016
MWF 9-9:50AM
TR 12:35-1:50PM
CE 220

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Please feel free to contact me by text, phone call, or email.

Required textbook: Hal Leonard: Guitar Method Complete Edition, books 1, 2, 3 by Will Schmid and Greg Koch

Website to buy guitar music: <https://www.gspguitar.com/>

Website to buy strings and other guitar equipment: <https://www.stringsbymail.com/>

Suggested Text Book: Hal Leonard: The Real Rock Book, Ricardo Iznaola: Kitharalogus, Ricardo Iznaola: On Practicing, Aaron Shearer: Learning the Classical Guitar, Scott Tennant: Pumping Nylon, Fernando Sor: Method for Guitar, Dionisio Aguado: New Method for Guitar, Abel Carlevaro: School of Guitar, Moshe Feldenkrais: Awareness Through Movement, Barbra Conable: What Every Musician Needs To Know About The Body, Barbra Conable: How To Learn Alexander Technique, Adam Campbell: The Men's Health Big Book of Exercises, Brad Walker: the Anatomy of Stretching.

Required Materials: an acoustic guitar, capo, tuner, metronome, picks, thumb picks.

COURSE DESCRIPTION AND PURPOSE

The goal of this course is to introduce students to learning and performing guitar in any style. Semester-end goals for students are:

Performance Of:

- Arrangements of songs and improvisations of accompaniments with pick and/or finger-style as well as improvised solos in a variety of styles (Pop, Rock, Blues, Country, Folk, Jazz, R & B, Funk, etc.).
- Melodies and accompaniments of songs from notation and tablature.
- The following moveable scales in all keys with root on E, A, or G strings: major scale, major and minor pentatonic scales.
- Improvised solo on a three-chord progression using the moveable pentatonic scales scales in the keys of G and C.
- A solo guitar arrangement of Happy Birthday in the key of C in 1st position.
- Accompanying oneself on vocals to a pop tune and finding the right key for the student's voice using a capo (vocal quality is not graded, singing is required)

- Performing on guitar both by yourself and with others in all contexts mentioned above.
Performances should be in tune and in time.

Harmony:

- Identify guitar chords by doing the following tasks:
 - a. Demonstrate knowledge of chord symbols (chord diagrams, chord symbols, tablature).
 - b. Basic understanding of acoustics and its relationship to music theory and guitar.
 - c. Knowing Solfegge and integer notation and using IN to create chords.
 - d. Being able to create chords using integer notation.
 - b. Perform I[i]-IV-V-I, and ii V I chord progression in the following keys using open chords: F, C, G, D, A E, a-, e-, and d-.
 - c. Demonstrate knowledge of major, minor, and dominant triad and 7th bar chords with roots on E and A strings and their use in higher positions of the fingerboard.
 - d. Know minimum of twelve (12) chords.
 - f. Transpose chords of accompaniments, with and without capo.

Time and Rhythm:

- Be familiar with the time and rhythm vocabulary introduced in the course handout.
- Develop an ability to analyze and discuss rhythm.
- Use above skills to learn strumming patterns in different genres.
- Be able to clap quarter notes, 8th notes, and 16th notes at 120 BPM with the metronome set at 30 whole notes per minute (diminishing click).
- Demonstrate double foot tapping time technique.

Technique:

- Holding the guitar and proper body posture: Sitting Flamenco style or two feet on ground (folk style). Using supports or footstool, long arm and short arm.
- Left Hand: Movement of LH (shoulder flexion/extension and abduction/adduction and rotation, elbow flexion/extension, wrist flexion/extension and deviation, combinations), LH positions, Elbow angle (abduction/adduction), Poised arm, Thumb placement, Placement of finger tips, Extensions and Contractions (abduction and adduction of fingers), Pressing the strings down with shoulder extension, elbow flexion, and pronation/supination, Weight/release, Constant string contact with supination and pronation, Interpositional Shifts: When the hand moves from one fret to another, in parallel to the strings, Intrapositional Shifts: when the hand changes attitudes within a given fret position, transversely across the strings, Barre: six-string, hanging, hinge, arche, partial, nested and un-nested, inner string, using 2, 3, 4, Scales: G type major scale and major and minor pentatonic scales. E and A type pentatonic scales, Slurs: Hammer Ons, Pull Offs, and Slides, Vibrato (shoulder rotation, abduction/adduction).
- Right Hand: Shifting (Shoulder Abduction/Adduction + Wrist Extension and Flexion, Shoulder Flexion and Extension, and Elbow Flexion and Extension with wrist Deviation), Picking, normal and tremolo, Strumming,

Rosgeados: pi and p ami, Anatomical Position of RH, RH positions, RH groups: p, i, mac (preparation, contrary motion, sympathetic motion), Sympathetic tension, Rest stroke (apoyando, push stroke) pima, Free Stroke (tirando, pull stroke) pima, touch, pressure, release, touch, pressure, pull, relax (touch, speed, relax), Playing from the string, Preparation, Medial interphalangeal joint alignment with string for rest and free stroke, m should flex more before a or i extend to pluck the same strings, Pronate hand to aid m when alternating i and m on a single string, More or less finger tip, Double Notes, String crossing (shoulder flexion/extension, elbow flexion extension, wrist flexion/extension/deviation, knuckle joint flexion or extension, combinations), Planting, full, sequential, grouped, Plucking chords pim and pima (elbow flexion, wrist deviation), Chord scales, Arpeggios pim and pima, Limb supported strokes (toque) (shoulder, elbow, forearm, wrist).
-The ability to keep consistent and accurate time while performing. This means being able to keep time while tapping your foot to half note or whole note. Also performing to foot tapping technique.

Guitar Types and Tuning:

- Demonstrate knowledge of the difference between steel string (acoustic), nylon string (classical), and electric guitars; how to change their strings as well as their respective care and maintenance.
- Tune with electronic tuner, clip on electronic tuner, and by ear to another instrument using open strings and harmonics.

Literature:

- Familiarity with the following resources, knowing what they are most useful for, whats in them, and how to use them:
 - a. <http://www.ultimate-guitar.com/>
 - b. YouTube demonstration videos of techniques and songs
 - c. Popular song books such as Taylor Swift's Red Album song book and The Real Book of Rock
 - d. Hall Leonard Guitar Method

Song List: This list of songs will be learned over the course of the semester to expose students to multiple styles of music and to apply techniques developed throughout the course.

17-20: The Eagles, Hotel California. RH Finger Independence, LH weight release/exchange. Anatomy and Physiology and technique. Strumming, normal picking, tremolo picking.

23-27: Blues: B. B. King, Rock Me Baby. RH Displacements, Intra Positional Shifts.

30-3: Jazz: John Coltrane, Impressions. (Duke Ellington, Take the A Train). Interposition and intraposition shifts and Longitudinal and Transverse Presentations, String Crossings, Arpeggios. Barre Chords. CAGEDF.

6-10: Intervals in both hands

13-17: Funk/Disco: Michael Jackson, Off The Wall, (Billie Jean). LH Finger Independence, RH 3, 4, and 5 note chords.

20-24: Bossa Nova: Antonio Carlos Jobim, Girl From Ipanema. (Blue Bossa). LH Extensions, RH Thumb (Pulgar).

27-03: Blue Grass: Redwing (Ashokan Farewell). Scales (both hands).

06-10: Slurs,

13-17: Spring Brake.

20-24: Solea, Tangos, and Rumba. Pizzacato, Tambora, Golpe,

27-31: Happy Birthday

03-07: Tone Color. Vibrato

10-14:

17-21:

24-28:

01-05:

08-12: Finals Week

Grading

Concert Attendance	10%
Participation/Homework	10%
Songs	5%
Quizes	25%
Midterm	25%
Final	25%

Scale

A 90-100%

B 80-89.999%

C 70-79.999%

D 60-69.999%

F 59.999% and below

Preparation/Participation:

-You're ready to play assigned material at the next class. EXPECTATION IS THAT YOU PRACTICE 30-45 MINUTES, 5 DAYS PER WEEK.

-You are willing and able to perform course material in front of your instructor and/or classmates during class. At the end of each week you will demonstrate skills learned throughout the week. Be able to show those skills.

-You do not play your guitar when I ask you not to be playing.

Attendance:

If you can't attend class, communicate with me about the reason why. Documentation may be required. Your grade is based primarily on exams and quizzes. You will not do well on exams and quizzes if you don't attend class.

Concert Attendance:

Students will be required to attend two concerts. One will be an ISU student or faculty solo or ensemble performance selected by your instructor and announced during the semester (there may be multiple opportunities). Another must be a performance featuring guitar at a venue off campus in the Bloomington/Normal area such as Jazz UpFront or a band/performer at another local venue. Ask your instructor if the performance you are considering is applicable (most will be).

A photo or other documentation such as a ticket stub proving your attendance is required. A one page report for each concert detailing your observations at both concerts will be due within two weeks of the date you attended the performance. The goal of this paper is to see how the guitar is used in real world performance contexts and how the guitar is enjoyed by audiences. The report should answer the following 6 questions:

- What style(s) of music were performed? Country, pop, jazz, etc?
- What artists were featured? Originals? covers? If it was a cover band, who was featured (Taylor Swift, The Beatles, Duke Ellington, etc.)?
- Who was in the audience and how were they engaging with the music (young people, older people, families, single people, couples?) Were they dancing? Singing along? Listening attentively? Eating? Drinking? Talking? Etc.
- How did the artist engage with the crowd? Did they talk to the crowd at all during or after the show or between sets? If they did, what types of things did they say? If they did not interact with the crowd, what did they do in between sets or during and after performances?
- Techniques used? Finger style, picks, capo, bar chords, open chords? In what context (slow songs vs. fast songs, or different styles such as finger style in country and pick in rock. Open chords in pop music and power chords in rock?
- Electronics/equipment used? Amps, PA system, effect pedals, acoustic vs electric guitar, cart to carry gear, back pack, books such as the real book, etc. How did this equipment affect the performance? Did they use a lot of effects pedals? How did that affect your experience? Was there a foot stool? Did they have a lot to carry to the car before or after the gig, or was their set up compact?

This paper is graded on your demonstration of effort and thoughtfulness. There is no word count and the length requirement is not to be taken too literally (and please don't ask for either). Show in the paper that you paid attention at these performances to the things I am asking you to think about, that you care about this course and your grade, and show why you chose to study guitar. 5 observations for each question should be sufficient.