

COURSE STUDY FOR GUITAR

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Fall 20__ – Spring 20__

FRESHMEN

Guitar Reading and Technique

Reading studies on all regions of the neck, including classical guitar technique, plectrum (picking) technique, and tablature studies using chord melody.

Plectrum Reading

Leavitt

Berklee Series: Reading Studies for Guitar

Methods

Hal Leonard

Guitar Book 1; Classical Guitar Method

Leavitt

Berklee Series: A Modern Method for Guitar Vol. 1

Solos/Etudes (examples)

“Dust in the Wind” by Kansas

“Autumn Leaves”

“Blue Bossa”

“Silent Night”

“Lenny” by Stevie Ray Vaughan

“Misty” by Erroll Garner

“Misirlou” as performed by Dick Dale

“Cissy Strut” by The Meters

“What a Wonderful World” by Thiele and Weiss

“The Christmas Song”

“Neon” by John Mayer

Open Position Chord Melody

Various Pop Songs, Folk Music, as well as Hymns

Harmonic and Rhythm Guitar

Development of chord construction skills based on the five tonic regions of the guitar, as well as execution of rhythm patterns from all contemporary genres.

Fretboard Theory

C-A-G-E-D Barr Chords

5 Position Modal Theory

Etudes

Johnston

Blues Etudes 1-5; Major Etudes 1-5

Recommended Reading

Berklee

Harmony 1

Hal Leonard

Easy Pop Melodies

Vogl

The Guitarist's Scale Book

Melodic Improvisation

Analysis and application of blues tonality over blues progressions using minor pentatonic, blues, Dorian, and Mixolydian scales. Application of relative major/minor shifts for improvisation.

Improvisation

Aebersold

Various Volumes

Coker

Complete Method for Improvisation

Scales

Minor/Major Pentatonic; Blues Scales; Major/Minor Modal System

SOPHOMORE

Guitar Reading and Technique

Reading in half time, cut time, triple meter, syncopation, and multiple fret board positions. Chord and melodic studies in the fifth position and beyond, octave transposition, top note voicing, and chart reading.

Plectrum Reading

Leavitt

Berklee Series: A Modern Method for Guitar Vol. 2

Leavitt

Melodic Rhythms for Guitar

Technique

Petrucci

Rock Discipline

Tennant

Pumping Nylon

Solos (examples)

“Testify” as performed by Stevie Ray Vaughan

“Wildwood Flower” as performed by Chet Atkins

“Classical Gas”

“In a Sentimental Mood”

“Greensleeves”

“O Christmas Tree”

“Cliffs of Dover” by Eric Johnson

“Blackbird” by Lennon/McCartney

“Riviera Paradise” by Stevie Ray Vaughan

“Georgia on My Mind” by Hoagie Carmichael

“Blackberry Blossom”

“Sugarfoot Rag” by Hank Garland

“Stop this Train” by John Mayer

CAGED Chord Melody

Various Pop Songs, Folk Music, as well as Hymns

Harmonic and Rhythm Guitar

Topics include drop 2 voicings, II-V-I progressions, triplet rhythms, double-stops, and accompaniment techniques. Additional focus on the art of chart-writing.

Recommended Reading

Berklee	<i>Harmony 2</i>
Fisher	<i>Rhythm Guitar</i>
Sokolow	<i>Fretboard Roadmaps</i>

Melodic Improvisation

Scale applications in major and minor tonalities, including modal key-center improvisation. Stylistic licks and sequencing will be explored as viable improvisation solutions.

Improvisation

Aebersold	<i>II-V7-I Progression (Vol. 3); 'I got Rhythm' (Vol. 47)</i>
Amelar	<i>Jammin': Country Guitar</i>
Coker	<i>Patterns for Jazz</i>

Scales

Major Scale Modes	
Minor Scales	
Segovia	<i>Diatonic Major and Minor Scales</i>

JUNIOR

Guitar Reading and Technique

Students will continue to build on reading skills learned over the study of various musical styles. Extended techniques of tapping and sweep picking will be covered.

Plectrum Reading

Leavitt	<i>Berklee Series: A Modern Method for Guitar Vol. 3</i>
Leavitt	<i>Melodic Rhythms for Guitar</i>

Technique

Stetina	<i>Speed Mechanics for Lead Guitar</i>
Noad	<i>Solo Guitar Playing Book 1</i>

Solos (examples)

- “How Deep is Your Love” by Barry Gibb
- “Don’t Dream It’s Over” as performed by Mateus Asato
- “What a Friend We Have in Jesus” as performed by Brad Paisley
- “Scuttle Button” by Stevie Ray Vaughan
- “Sleepwalk” as performed by Danny Gatton
- “When You Wish Upon a Star” as performed by Chet Atkins

“Have Yourself a Merry Little Christmas”
“Christmas Time is Here”
“Oceans” by John Butler
“Crazy on You” Intro by Nancy Wilson
“Isn’t She Lovely” by Stevie Wonder
“Rude Mood” by Stevie Ray Vaughan
“Let it Be” by Lennon/McCartney
“Old Rugged Cross” as performed by Mateus Asato

Methods

Atkins *Chet Atkins Guitar Method*
Nelson *Guitar Aerobics*

Jazz Ballad Chord Melody

Various Jazz Standards from the Real Book and Aebersold

Harmonic and Rhythm Guitar

Creating and performing guitar parts in a variety of styles. Concepts include voice leading on the fretboard using drop 2 voicings, and the use of sixteenth-note and triplet syncopation. The Nashville Number system will also be employed.

Recommended Reading

Berklee *Harmony 3*
Fisher *Rhythm Guitar*

Melodic Improvisation

Expanding improvisational techniques and concepts to include octaves and other double-stops, chord scales, modal mixture, and secondary dominants. Other topics include applications of bebop language and the melodic minor scale.

Improvisation

Aebersold *Duke Ellington (vol. 12); Wes Montgomery (vol. 62)*
Coker *Elements of the Jazz Language*

Scales

Bebop Scales
Melodic Minor Modes
Modal Mixture

SENIOR

Guitar Reading and Technique

Advanced score interpretation and sight-reading techniques are developed using notable musical excerpts. Emphasis on implementing these sight-reading techniques to real-world scenarios.

Plectrum Reading

Leavitt	<i>A Modern Method for Guitar - Jazz Songbook Vol. 1</i>
Leavitt	<i>Melodic Rhythms for Guitar</i>
Paganini	<i>Perpetual Motion</i>

Solos (examples)

- “The Bridge” by Mateus Asato
- “Asturias” (Leyenda) by Albéniz
- “God Only Knows” by Brian Wilson
- “Goodbye Yellow Brick Road” by Elton John
- “I Got Rhythm” by Gershwin
- “Oleo” by Sonny Rollins
- “Jerry’s Breakdown” by Jerry Reed
- “Donna Lee” by Charlie Parker
- “Freedom Jazz Dance” by Eddie Henderson
- “Eruption” by Eddie Van Halen
- “Cathedral” by Eddie Van Halen
- “Tune Up” by Miles Davis
- “Giant Steps” by John Coltrane
- “Hot Wired” by Brett Mason

Technique

Nagaoka	<i>Sweep Picking</i>
Nelson	<i>Guitar Aerobics</i>
Noad	<i>Solo Guitar Playing Book 2</i>

Harmonic and Rhythm Guitar

Emphasis on creating and applying stylistically appropriate rhythm parts through regular performance, as well as analysis of notable recordings of rhythm guitar.

Recommended Reading

Berklee Press	<i>Harmony 4</i>
Boling	<i>Jazz Theory Workbook</i>
Fisher	<i>Rhythm Guitar</i>

Melodic Improvisation

Employing chromaticism over modal scale patterns, expanding improvisation to include diminished, whole-tone, and other advanced approaches.

Improvisation

Aebersold	<i>Bird (vol. 6); Monk (vol. 56)</i>
Hal Leonard	<i>The Best of George Benson</i> <i>The Real Book</i>

Scales

Diminished Scales
Synthetic Scales

RESOURCES LIST

- DEXTERITY STUDIES

Nelson	<i>Guitar Aerobics</i>
Petrucci	<i>Rock Discipline</i>
Tennant	<i>Pumping Nylon</i>

- FRETBOARD THEORY

Sokolow	<i>Fretboard Roadmaps</i>
Vogl	<i>The Guitarist's Scale Book</i>

- PLECTRUM STUDIES

Leavitt	<i>Berklee Series: A Modern Method for Guitar Vol. 1-3</i>
Leavitt	<i>Berklee Series: Reading Studies for Guitar</i>
Leavitt	<i>Melodic Rhythms for Guitar</i>
Fisher	<i>Rhythm Guitar</i>
Stetina	<i>Speed Mechanics for Lead Guitar</i>

- CLASSICAL ETUDES

Brouwer	<i>Estudios Sencillos, Series 1-4</i>
Carcassi	<i>Etudes, Op. 60</i>
Garcia	<i>25 Etudes Esquisses</i>
Noad	<i>Solo Guitar Playing Book 1</i> <i>Solo Guitar Playing Book 2</i> <i>100 Graded Classical Guitar Studies</i>
Sor	<i>Twelve Etudes, Op. 29</i> <i>24 Progressive Studies, Op. 31</i> <i>Op. 32</i> <i>Twenty-Four Easy Exercises, Op. 35</i> <i>Etudes, Op. 60</i>
Villa Lobos	<i>12 Etudes</i>
Yates	<i>Graded Repertoire for Guitar Book 1</i>

- CLASSICAL SOLOS

Aguado	<i>Nuevo Método de Guitarra, Op. 6</i>
Albéniz	<i>Asturias (Leyenda)</i> <i>Cadiz</i> <i>Suite Española, Op. 47 – Granada</i>
Bach	<i>Cello Suite II: Courant</i> <i>Gavotte II (from Lute Suite BWV 995)</i> <i>Allemande (from Lute Suite in E minor, BWV 996)</i>
Carcassi	<i>25 Melodious and Progressive Studies, Op. 60</i> <i>Minuet, Op. 21 no. 12</i>
Carulli	<i>29 Guitar Works for 1st and 2nd Grade</i>
Malats	<i>Serenata Español</i>
Sor	<i>Op. 6</i> <i>Op. 29</i> <i>Op. 60</i> <i>Variations (Over a theme from the Magic Flute by Mozart)</i>
Tárrega	<i>Adelita, mazurka for guitar</i>
Turina	<i>Homenaje a Tárrega</i>
Villa Lobos	<i>6 Preludes</i>
Weiss	<i>Fantasia</i>

- JAZZ

Aebersold	<i>Play Along Collection</i>
Berklee Press	<i>Harmony 1, 2, 3 & 4</i>
Boling	<i>Jazz Theory Workbook</i>
Coker	<i>Complete Method for Improvisation</i> <i>Elements of the Jazz Language for the Developing Improviser</i> <i>Patterns for Jazz</i>
Hal Leonard	<i>The Best of George Benson</i>
Leavitt	<i>A Modern Method for Guitar - Jazz Songbook Vol. 1</i> <i>The Real Book</i>

- COUNTRY

Atkins	<i>Chet Atkins Guitar Method</i>
Amelar	<i>Jammin': Country Guitar</i>

RECOMMENDED READING

Nelson	<i>Guitar Aerobics</i>
Segovia	<i>Diatonic Major and Minor Scales</i>
Sokolow	<i>Fretboard Roadmaps</i>
Tennant	<i>Pumping Nylon</i>
Vogl	<i>The Guitarist's Scale Book</i>

CLASSICAL ARTISTS

Dionisio Aguado
Julian Bream
Leo Brouwer
Manuel Barrueco
Jorge Caballero
Ferdinando Carulli
Matteo Carcassi

Paul Galbraith
Sharon Isban
Craig Ogden
Christopher Parkening
Emilio Pujol
Angel Romero
Pepe Romero

Francisco Tárrega
Scott Tennant
Marco Sartor
Andres Segovia
Fernando Sor
John Williams
John Dowland

JAZZ ARTISTS

John Abercrombie
George Benson
Kenny Burrell
Larry Carlton
Charlie Christian
Larry Coryell
Herb Ellis

Bill Frisell
Grant Green
Scott Henderson
Allan Holdsworth
Pat Martino
John McLaughlin
Al Di Meola

Pat Metheny
Wes Montgomery
Joe Pass
Django Reinhardt
Lee Ritenour
John Scofield
Mike Stern

BLUES ARTISTS

Joe Bonomassa
Eric Clapton
Albert Collins
Steve Cropper
Buddy Guy

Jimi Hendrix
Son House
Robert Johnson
Albert King
BB King

Freddie King
Stevie Ray Vaughan
T-Bone Walker
Muddy Waters

COUNTRY ARTISTS

Chet Atkins
Dickey Betts
Noel Boggs
Junior Brown
Jerry Bryd
Roy Clark
Ry Cooder
Maybelle Carter
Jerry Douglas

Buddy Emmons
Lester Flatt
Danny Gatton
Vince Gill
Tommy Immanuel
Albert Lee
Joe Maphis
Brad Paisley
Tony Rice

Jerry Reed
Don Rich
Ricky Skaggs
Marty Stuart
Merle Travis
Keith Urban
Kenny Vaughan
Doc Watson
Speedy West

ROCK ARTISTS

Jeff Beck
The Edge
David Gilmour
Kirk Hammett
George Harrison
Eric Johnson
Mark Knopfler

Alex Lifeson
Yngwie Malmsteen
Brian May
Jimmy Page
Randy Rhoads
Keith Richards
Carlos Santana

Joe Satriani
Slash
Steve Vai
Eddie Van Halen
Joe Walsh
Zakk Wylde
Angus Young

CHRISTIAN ARTISTS

Lincoln Brewster	Nick Hipa	Trevor McNevan
JB Brubaker	Israel Houghton	Brad Noah
Dennis Cameron	Dann Huff	Tony Palacios
Rex Carroll	Chris Impellitteri	Joshua Perahia
Jeremy DePoyster	Tommy Johansson	Jason Rauch
Oz Fox	Ben Kasica	Ty Tabor
Carl Johan Grimmark	Phil Keaggy	Ken Tamplin
Brandon Hampton	Jeffrey Kunde	Landon Tewers
Bob Hartman	Ryan Leitrue	Jason Truby

MUSIC ORDERS

ClassicalGuitar.org - <http://www.classicalguitar.org/>

Guitar Foundation of America - <http://www.guitarfoundation.org/>

Jamie Aebersold Jazz Inc. - <http://www.jazzbooks.com>

Sheer Pluck Database of Contemp Guitar Music - <http://www.sheerpluck.de>

Shuffield Music Company - <http://www.shuffieldmusic.com/>

GRADING PROCEDURES

Guitar Principal Residency

All Guitar Principal Music Majors have requirements listed which correspond with their particular major. The typical track will be 12 to 16 credit hours of participation in private lessons and successful completion of juries for each semester on a principal instrument.

Absence

A documented medical excuse or a family emergency constitutes an excused absence. Otherwise, it is at the teacher's discretion whether an absence is recorded as excused or unexcused. Faculty keep accurate records of student absences, but ultimately it is the student's responsibility to withdraw from a class.

Incomplete

An Incomplete grade is granted in private lessons only in extreme circumstances. These circumstances include a documented medical excuse or family emergency. To receive an Incomplete grade, the student must be passing the course and have satisfactory attendance. An Incomplete must be made up the next semester, provided the student is enrolled at the college.

Listed below are the criteria with which students will be graded:

GRADE - A (90-100)

- Shows up to lessons on time, tuned up and ready to play
- Makes the private lesson a priority and keeps the teacher well informed as to musical and academic activities
- Focuses on weaknesses as well as strengths, takes suggestions, and has own inner direction
- Works above and beyond teacher's expectations, prepares assigned materials, performs at a high level
- Shows improvement of instrumental skills and musicianship
- Is an active student player/performer, seeks playing (as well as listening) opportunities around the college, and is self-motivated

GRADE - B (80 - 89)

- Shows up to lessons on time, but is not always prepared
- Makes the private lesson a priority, but not his/her top priority
- Focuses on weaknesses and makes progress
- Prepares assignments most of the time, but sometimes makes excuses for not preparing lesson, because other work gets in the way
- Shows improvement of instrumental skills and musicianship
- Is an active student player/performer and is self-motivated

GRADE - C (70 - 79)

- May show up to lessons on time, but not always prepared
- Private lesson is not a priority
- Avoids weaknesses and rarely makes progress
- Occasionally prepares assignments, has frequent excuses, and lacks self-motivation
- Shows little improvement of instrumental skills and musicianship
- This student is inconsistent
- This student may or may not be an active student player/performer

GRADE - D (60 - 69)

- Rarely shows up to lessons on time and is rarely prepared
- Shows little interest in improving instrumental skills and/or musicianship
- Rarely takes suggestions
- This student is probably not an active student player/performer
- This student barely performs at the level, however, there is some evidence of musical ability that warrants a passing grade
- This student receives a grade of 60 or higher on the final exam

GRADE - F (Below 60)

- Rarely shows up to lessons on time and is rarely prepared
- Shows little interest in improving instrumental skills and/or musicianship
- Rarely takes suggestions
- This student is probably not an active student player/performer
- This student does not perform at level and/or fails the final exam

Contemporary Guitar Sample Overview

Semester 1: Intro to Reading / Pentatonic Scales / Blue Note Theory / Blues Etudes

Semester 2: Major and Minor Scales / Style and Technique Survey / Major Etudes

Semester 3: CAGED Harmony and Application / Mode Theory

Semester 4: CAGED Chord Melody / Classical Methods and Techniques

Semester 5: Jazz and Contemporary Harmony / Chet Atkins Method

Semester 6: Jazz Melodic Language and Improv

Semester 7: Transcription and Improvisation

Semester 8: Advanced Techniques / Med/Up Tempo Jazz Chord Melody