
Guitar Program

Classical & Commercial Guitar Studies

Missouri Western
State University



Jason Riley (Adjunct Professor of Guitar)

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Mission Statement

I. Our goal is to graduate guitarists with three characteristics common to all successful professional musicians:

- 1) Guitarists with a high musical, academic and intellectual integrity,
- 2) Guitarists who are NOT merely exceptional *guitarists*, but exceptional *musicians*,
- 3) Guitarists who - in spite of the tremendous competition in the field - will have the tools to succeed and make a living in the music business following graduation.

II. To that end, we will offer our students the widest range of studies at a level competitive with any other guitar program in existence. We will target those studies to one single goal:

that the student will graduate from Missouri Western and be able to succeed in the music business at a professional, artistic, intellectual and financial level while maintaining a balanced lifestyle both in and outside of the business.

III. Those of us who teach in the guitar program at Missouri Western have worked at a professional, international level for many years in virtually every aspect of the music business including performing, recording, studio work, publishing, composition and media. We sincerely want our students to take advantage of our experience because if they succeed, we have succeeded.

Entrance Requirements and Details

Welcome to the Missouri Western State University Music Department as a guitarist! Missouri Western has an “open-door policy” for all students. However, even with this relaxed approach, if you are not **HIGHLY** motivated and committed to your music studies you would be wise to reconsider your choice as a guitar major. Music studies require more commitment and work than any other degree program and like any other course, if you do not do the work, you will not pass the course. More importantly, if you do not do the work you will not have the tools to succeed in this incredibly competitive business.

On the other hand, students who are truly committed will find a *tremendously* supportive and exceptional learning situation in the Missouri Western Music Department.

Guitar majors are also **STRONGLY** encouraged to take: *Guitar Ensemble (every semester), Guitar Pedagogy, Guitar History & Literature and Career Development as well as various foreign languages.*

Degree Program Design

All guitar majors (with or without recording emphasis) will complete all levels of guitar studies (see repertoire list). Music minors with secondary guitar will complete all repertoire through the Sophomore level. Students with commercial music emphasis with guitar as their primary instrument will complete classical guitar repertoire through the Sophomore level, then begin commercial guitar studies for the Junior and Senior years. They may also have the option of continuing classical guitar studies simultaneously with commercial guitar studies with the approval of both the classical and commercial guitar professors. They may also opt to study recording engineering, production or business.

Because of Missouri Western's "open door" policy, if a student does not have the proficiency to begin immediately with the freshman-level repertoire, one semester will be allowed to arrive at that level. Until that level is reached the lesson will be counted as non-major studies and will not count toward the guitar major degree program.

Repertoire substitutions are acceptable at the sole discretion of the professor.

General Information

Photocopies: Photocopying copyrighted material is illegal and if you get caught by BMI or ASCAP the fine is generally \$3,000- 5,000. If you don't pay, they can file a copyright infringement suit against you which will cost you even more money and can result in a jail sentence. In addition, if you're going into music, you will need to build your own library of literature to use with your students.

Recordings: You should buy the CDs with the required pieces, again, to build your own library and familiarize yourself with different performers, styles and compositions.

Practice Time

Students are required to practice a *minimum* of 1 hour every day *per credit hour* (as stipulated in the course syllabus). The practice time should reflect the hourly structure below:

Classical Guitar Studies — Practice Time Design ²

1) 10 min.: Giuliani Right Hand Studies, Op. 1,A (*cf.* freshman repertoire list)

2) 5 min.: Glise *Chromatic Exercises*, from *The Basic Seven*, Op.

2, B (*cf.* freshman repertoire list)

3) 5 min.: Diatonic Major & Minor Scales (Segovia edition)

(*cf.* freshman repertoire list)

4) 20 min.: Isolated practice using a specific practice

technique (see Glise, A. *Classical Guitar Pedagogy*,

Chapter 8, "The Teacher."

5) 20 min.: General practice (memorization / polishing).

Commercial Music Guitar Studies — Practice Time Design

- 1) 10 min.: Warm-up,
- 2) 10 min.: Scales,
- 3) 10 min.: Chords,
- 4) 10 min.: Sight Reading,
- 5) 20 min.: General Practice (pieces, target problem areas, memorization, polish, *etc.*)

2. *N.B.* Serious music students and *ALL* professional musicians practice *at least* 5-7 hour per day so the “required” 1-hour per day is not *REMOTELY* realistic if you are considering a professional music career. Serious students will find that their practice time is *considerably* higher than the required one-hour per day.

N.B. You **CANNOT** skip one day of practice and expect to catch up by practicing twice as much the next day. That’s like saying: “*Well, I really should take up jogging. In fact, if I had started jogging 10 years ago, at three times a week, one mile per day, that would be 168 miles per year, times ten years, so... I’m going to start jogging — and make up for the last 10 years — so, tomorrow I’m going to jog 1,680 miles!*”³

Beyond the psychotic irrationality of that type of musical “cramming,” there is a *SEVERE* danger of physical damage to the tendons and muscles. This is also why warming-up is so critical: you would not play any sport without warming up the specific muscle groups to avoid stress or damage. How much smaller and more fragile are the tendons and muscles of the hands and fingers?

YOU MUST PRACTICE EVERY DAY AND YOU MUST WARM UP EVERY TIME YOU PRACTICE OR YOU WILL END UP WITH PHYSICAL DAMAGE THAT WILL LAST YOUR ENTIRE LIFE

Lessons

If you come to a lesson unprepared, you will be sent home and / or the lesson will be counted as unexcused. "Prepared" is defined as:

- 1) You are on time,
- 2) You have all your materials with you (guitar, 1 extra set of strings, music and pencil),
- 3) You will be warmed-up and in-tune *and*
- 4) You have practiced and know the assigned materials.

Remember, ***WE ARE TRAINING YOU TO SUCCEED IN THE BUSINESS.***

If you arrived at a rehearsal, concert or recording session and were not "prepared" (look at the above list again), they would fire you, you would *never* be invited back and (depending on your contract) you will likely be sued for breach of contract.

If we let you slide, we are training you to fail.

Obviously difficult situations can arise that complicate this ideal and we are *VERY* understanding to this. Talk to us and we will decide together if there is a solution around the problem.

3. From the book *Help! My Kid is Taking Music Lessons!*, Anthony Glise, Mel Bay Publications (Pacific, 2004), p. 3.

Musical Expectations

The student, in all stages of study, will be able to apply dynamic, timbre, articulation and phrasing techniques appropriate to the period *and* style of the composer / composition and historical performance practice in relation to the level of the student.

The student will have a basic understanding of the composer and his biographical information and formal structure of the composition at a level sufficient to write program notes for a recital, write CD liner notes and explain the aforementioned elements to a student.

Attendance and Grading

Cf. Syllabi (Addenda 1 and 2 AND updated syllabus handout).

Conclusion

In closing we would like to encourage you as you begin your guitar studies at Missouri Western. Music is one of the most miraculous art forms that exists and a professional career in music is more exciting than you could ever imagine but it involves a great deal of commitment and work. However, it also involves extensive international travel, constant intellectual stimulation, contact with exceptional colleagues, serious financial compensation and at the very least, it's *never* dull. Very few careers can boast those positive aspects.

Work with us and let us help you succeed.

Sincerely,

Jason Riley

Performance Emphasis - Classical Guitar

Content - Introduction and study of available traditional western music eras including medieval/Renaissance, Baroque, Classical/Romantic and Contemporary. Students prepare repertoire for solo and ensemble performance using idiomatic techniques on nylon string acoustic instruments. Emphasis will be placed on developing the skills necessary to work as a profession guitarist including but not limited to sight reading, technique, history, repertoire and stylistic interpretation.

Ensemble - Guitarists will be required to perform in the following settings: solo, guitar duo, larger ensemble and as an accompanist to a soloist.

Evaluations - Semester grades and evaluations will be based on student attendance, assignment completions including required studies and repertoire, written papers, written musical arrangements and performances/recitals.

Required Books - *Method books. (*To be chosen at the discretion of the teacher.)

Required Studies - Specified warm-up's (right and left hands, picking), specialized techniques, history and applied theory.

Written Paper - (1) page single-spaced paper discussing key guitarist or appropriate subject.

Performance - (2) required performances per semester including appropriate repertoire. (1) performance adjudication per semester.

Technical Requirements - Students all demonstrate specific level appropriate techniques including scales and chords.

Academic and Musical Expectations - The student will be able to apply dynamic, timbre, articulation, phrasing and interpretive techniques appropriate to the period and style of the composer/composition in relation to the level of the student. the student will have a basic understanding of the composer, composition, biographical information, formal structure and style elements at a level sufficient to write program notes and a recital and/or explain them to a student.

Freshman Interview - Recommendation for Entrance into the Music Department as a Major at the end of the freshman year.

Sophomore Barrier - Recommendation for Continuation of Study at the end of the sophomore year.

Portfolio - Missouri Western State University Music Department will require the collection of artifacts for portfolio assessment for music majors. All students from the beginning of their tenure at MWSU would begin gathering hardcopy information. The portfolios can be creative and contain information of interest to the students but must contain all official documents.

Exit Requirements - Satisfactory completion of all levels, senior recital (on-campus) and student promotional portfolio presented for Jury and/or committee including: Resume, recordings of works composed and/or performed, photo, biography, press release(s), listing of professional work (off-campus gig) booked and promoted, dedicated web page. All program work completed with approved G.P.A. (3.0).

Classical Guitar Repertoire and Materials

Students must be prepared to play pieces from each style.
Not limited to recommended artists.

Medieval/Renaissance - Luis Milan, John Dowland, Francis Cutting, Thomas Campion, Alonso de Mudarra, Francis Pilkington, Robert Johnson

Baroque - J.S. Bach, S.L. Weiss, Luis de Navarraz, Robert de Visée, Domenico Scarlatti, Gaspar Sanz

Classical/Romantic - Ferdinando Carulli, Matteo Carcassi, Dionisio Aguado, Mauro Giuliani, Fernando Sor, Francisco Tárrega, Anton Diabetti, Niccolò Paganini, Napoleon Coste

Contemporary - Manuel Ponce, Leo Brouwer, Heitor Villa-Lobos, Gabriele Faure, Federico Torroba, Isaac Albeniz, Joaquin Rodrigo, E. Granados, Manuel De Falla, M. Castelnuovo-Tedesco, M. Lloret, J. Sagreras, Antonio Lauro, Stanley Yates, Toru Takemitsu, Jorge Morel, Anthony Glise, Andrew York

All repertoire will be used to compile the student's performance book which will be played from in performance adjudication.

Students will study the compositions and historical importance of key composer / guitarists / lutenists in each genre including but not limited to:

John Dowland J.S. Bach, Fernando Sor, Matteo Carcassi, Dionisio Aguado, Mauro Giuliani, Francisco Tarrega

Recording Artists - Andres Segovia, Alirio Diaz, Julian Bream, John Williams, Los Romeros, Christopher Parkening, The L.A. Guitar Quartet, The Assads, Elliot Fisk, Sharon Isbin, Liona Boyd, Anthony Glise, Abel Carlevaro, Manuel Barrueco, Jeffrey Van, Scott Tenant, William Kannengeiser, Paul Odette (lute), Hopkinson Smith (lute)

Freshman Year - MUS178 GUITAR

Required Repertoire:

Medieval/Renaissance—Greensleeves (Anon.), My Lord Willoughby's Welcome Home (Dowland, J.), Lesson for Two Lutes (Anon.)

Baroque—Minuet, Jesu Joy of Man's Desiring (Bach, J.S.)

Classic/Romantic—Andante in G, Andante in Am (Carulli, F), Etudes ((2) Carcassi, F. and Giuliani, M.

Contemporary— Etudes ((2) Villa-Lobos, H.) or Prelude ((1) Ponce, M.), Etude ((1) Brower, L.)

Ensemble: Participation in Guitar ensemble. One multi-movement guitar duo.

Written Paper: (Required): (1) one page single-spaced paper discussing key guitarist or appropriate subject.

Technical Requirements:

Scales— M.M. 1/4=112

#1 Major, Melodic and Harmonic minor. Played with quarter notes, one 8va, ascending & descending, and using i,m in all keys.

Chords—15 basic 1st position chords. E,A,D,G,C, F, Em, Am, Dm, E7, A7, D7, G7, C7, B7

Reading— To play a short simple melody in 4/4 time in the key of C major and accompaniment using above voicing.

Required Studies: Specified warm-ups and studies (Giuliani, Carcassi, Sor, etc.).

Practice Log: Satisfactory completion.

Sophomore Year - MUS278 GUITAR

Required Repertoire:

Medieval/Renaissance—Six Lute Pieces of the Renaissance (Chilisotti, O. ed.), Pavares ((2) Milan, L.)

Baroque— Bouree in Em or Prelude in Dm (Bach, J.S.), Suite, free choice ((1) deVisee, R.)

Classic/Romantic—Canarios (Sanz, G.) Etudes ((2) Sor, F.) Bagatelles ((2) Giuliani, M.)
Preludes
(2) (Tárrega, F.)

Contemporary— Etudes ((2) Villa-Lobos, H. or Brower, L.) Preludes ((2), Villa-Lobos)

Ensemble: Participation in Guitar ensemble. Instrumental duo or ensemble (not with other guitar).

Written Paper: (Required) (1) one page single-spaced paper discussing key guitarist or appropriate subject.

Technical Requirements:

Scales— M.M. 1/4=52

#2 Major, Melodic and Harmonic minor.

Played with triplet 1/8th notes, One 8va, ascending & descending, and using i,m in all keys.

Chords—Major, Minor and Dominant 7th Bar chords with roots on the 6th and 5th strings in all keys.

Reading— To play a short simple melody in 4/4 time in the key of D,F,G and A major and accompaniment using above voicing.

Required Studies: Specified warm-ups and studies (Giuliani, Carcassi, Sor, etc.).

Practice Log: Satisfactory completion.

Junior Year - MUS378 LEVEL GUITAR

Required Repertoire:

Medieval/Renaissance—Free Choice ((1) Dowland, J.)

Baroque—Variations on Guardame las Vacas (de Narvaez, L.) or Capriccio in D minor (Weiss, S.L.)

Classic/Romantic—Adelita/Mazurka (Tarrega, F.) and Sonata Op. 15 (Guiliani, M. or Sonata in C or A (Diabelli, A.)

Contemporary-Sunburst, Lullaby (York, A.) or Valse (Ponce, M.), Sonatina (Torroba, F.)

Ensemble: Participation in Guitar ensemble. Free choice: With vocalist.

Written Paper: (Required) (1) one page single-spaced paper discussing key guitarist or appropriate subject.

Technical Requirements:

Scales— M.M. 1/4=66

Major, Melodic and Harmonic minor, Chromatic. Played with triplet 1/8th and 1/16th notes, two 8va's, ascending & descending, using im , ma, and ia in all keys.

Chords—Three 4-note voicings for Maj7, Dom.7, Min7, 1/2Dim. and diminished in all keys.

Reading— To play a short simple melody in a major and minor key equal in difficulty to this level repertoire.

Required Studies: Specified warm-ups and studies (Guiliani)

Practice Log: Satisfactory completion

Senior Year - MUS478 Guitar

Required Repertoire:

Medieval/Renaissance—Fantasia (Mudarra, A.), Free choice.

Baroque—Lute Suite or Prelude, Fugue and Allegro (Bach, J.S.)

Classic/Romantic—Capriccio Arabe or Recuerdos de Alhambra (Tárrega, F.) and Sonata or Variations on a theme by Mozart (Sor, F.)

Contemporary—Valse Venezolano ((2) Lauro, A.), Leyenda (Albeniz, I.) or Folias (Takemitsu, T.) or Vortex for Prepared Guitar (Yates, S.)

Ensemble: Participation in Guitar ensemble. Free choice: Solo Concerto

Written Paper: (Required) (1) one page single-spaced paper discussing key guitarist or appropriate subject.

Technical Requirements:

Scales— M.M. 1/4=96

Major, Melodic and Harmonic minor, Chromatic and Diminished.

Played with triplet 1/8th notes, two 8va's (three where possible), ascending and descending, using im, ma, and ia in all keys.

Chords—Triad inversions for Maj, Dom.7, Aug., Min, 1/2Dim. and Diminished in all keys.

Reading— To play a short simple melody in a major and minor key equal in difficulty to this level repertoire

Required Studies: Specified warm-ups and studies (Guiliani, Carcassi, Sor,)

Practice Log: Satisfactory completion

Commercial Guitar

Entrance Requirements

Completion of 200 level classical guitar (Sophomore level) or equivalent with approval of *BOTH* the classical and commercial music guitar professors *and* the Music Department Head.

Guitar Content

Introduction and study of available commercial music styles including Jazz, Blues, Rock, Country and their sub-genres. Students prepare repertoire for solo and ensemble performance using idiomatic techniques on electric and acoustic instruments. Emphasis will be placed on developing the skills necessary to work as a studio guitarist including but not limited to sight reading, improvisation, stylistic interpretation and standard uses of specialized equipment (effects, amplifiers, recording techniques, *etc.*).

Ensemble

Guitarists will be required to perform in the following settings: Solo, Guitar Duo, Mixed combo without a 2nd guitarist and as an accompanist to a soloist.

Evaluation

Semester grades and evaluations will be based on student attendance, assignment completions including required studies and repertoire, written papers, written musical arrangements and performances/recitals.

Required Books

Contemporary Am. Gtr. Styles (Riley), *The Guitarist's Reading Workbook* (Riley), *Artist's Performance Repertoire* (Riley), *Encyclopedia of Scales & Chords, *Fake book(s), *Method books. (*To be chosen at the discretion of the teacher.)

Required Studies

Specified warm-up's (right/left hand, picking) specialized techniques, stylized phrases, improv., history, blues form, rhythm change form and applied theory.

—JUNIOR YEAR-SEMESTER ONE—

Required Repertoire

- **Jazz**

Form: Rhythm Changes

7 come 11, Satin Doll, Take the A Train, Autumn Leaves, All the Things You Are, Minor Swing, Fly Me to the Moon, Blue Monk

- **Rock**

Rock Variations, Pipeline , Oye Como Va, Guitar Boogie, Walk, Don't Run

- **Blues**

Form: Country Blues, Tab, Key Guitarist/Style Vocabulary

Sweet Home Chicago, Hideaway

- **Country**

Wildwood Flower, Arkansas Traveler, Dueling Banjos

- **Ensemble**

Participation in Guitar ensemble.

- **Written Paper**

(1) one page single-spaced paper discussing key guitarist or appropriate subject.

- **Arrangement**

(1) chord/melody arrangement from above.

- **Technical Requirements**

- Scales— M.M. 1/4=66

#1 Major, Dorian, Mixolydian, Major Pentatonic, Minor Pentatonic and Blues.

Played with triplet 1/8th notes, two 8va's, ascending & descending, and using alternate picking and i, m in all keys. • Chords—Three 4-note voicings for Maj7, Dom.7, Min7, 1/2Dim. and Diminished in all keys.

- Reading— To play a short simple melody in 4/4 time in the key of D, F, G and A major and accompaniment using above voicing.

- Other— Jazz and Blues Turnarounds, Swing with metronome playing 2 & 4, Warm-ups, Repertoire related equipment topics.

—JUNIOR YEAR-SEMESTER TWO—

Required Repertoire

- **Jazz**

Form: "Bird Blues," Tab, Key Guitarist/Style Vocabulary Yardbird Suite, Four, On Green Dolphin Street, Girl from Ipanema, Meditation, All Blues, Confirmation

- **Rock**

Sleepwalk, Purple Haze

- **Blues**

Form: Urban Blues

Stormy Monday Blues, The Thrill is Gone

- **Country**

San Antonio Rose, Bluegrass

- **Ensemble**

Participation in Guitar ensemble. Guitar Duo.

- **Written Paper**

(1) one page single-spaced paper discussing key guitarist or appropriate subject.

- **Arrangement**

(1) chord/melody arrangement from above.

- **Technical Requirements**

- Scales— M.M. 1/4=80

#2 Major, Dorian, Mixolydian, Major Pentatonic, Minor Pentatonic and Blues. #1 Melodic & Harmonic Minors. Played with triplet 1/8th notes & 1/16ths, two 8va's, ascending & descending, using alternate picking and i, m, in all keys.

- Chords— Three 4-note voicings for Maj, Dom.7, Min7, Min+7, 1/2Dim., Diminished and Augmented 7 with extensions of 9 & 13 in all keys.

- Reading— To play a short simple melody in a major or minor key and accompaniment using above materials (scales, chords, style).
- Other— ii-V7 phrases, Warm-ups, Equipment topics.

—SENIOR YEAR-SEMESTER ONE—

Required Repertoire

- **Jazz**

Form: Modal/Quartal Changes

Take 5, So What, Grete, Solar, Prelude to a Kiss

- **Rock Key Guitarist/Style Vocabulary**

Little Wing, Misirlou, Mystery Train

- **Blues**

2 pieces (Free Choice)

- **Country**

Gold Rush, Under the Double Eagle

- **Ensemble**

Participation in Guitar ensemble. Mixed Combo.

- **Written Paper**

(1) one page single-spaced paper discussing key guitarist or appropriate subject.

- **Arrangement**

(1) chord/melody arrangement from above.

- **Technical Requirements**

Scales- M.M. 1/4=96

#3 Major, Dorian, Mixolydian, Major Pentatonic, Minor Pentatonic and Blues,

#2 Melodic and Harmonic minor, Whole Tone, Diminished and Chromatic

played with triplet 1/8th notes and 1/16ths, two 8va's, ascending & descending and using alternate picking and i, m in all keys.

- **Chords-** Triad inversions. Quartal Voicings and Altered Dom. 7th (#5, b5, #9, b9).

- **Reading-** To play a short simple melody in a major or minor key and accompaniment using above voicing.

- **Other-** Turnaround phrases, Warm-ups, Equipment topics.

—SENIOR YEAR-SEMESTER TWO—

Required Repertoire

- **Jazz**

Donna Lee, Giant Steps, Joy Spring, Stella by Starlight

- **Rock**

2 pieces (Free Choice)

- **Blues**

Scuttle Buttin', Stang's Swang

- **Country**

Tab, Key Guitarist/Style Vocabulary, Yankee Doodle Dixie

- **Ensemble**

Participation in Guitar ensemble. Accompany Vocalist/Soloist.

- **Written Paper**

(1) one page single-spaced paper discussing key guitarist or appropriate subject.

- **Arrangement**

(1) chord/melody arrangement from above.

- **Technical Requirements**

- Scales- M.M. 1/4=108

#4 Major, Dorian, Mixolydian, Major Pentatonic, Minor Pentatonic and Blues.

Lydian Dominant, Super Locrian. Played with triplet 1/8th notes and 1/16ths, two 8va's, ascending & descending and using alternate picking and i,m in all keys.

- Chords- 4-note inversions for Maj7, Dom.7, Min7, 1/2Dim .and Diminished in all keys.

- Reading- To play a short simple melody in a major or minor key and accompaniment using above voicing.

- Other- Jazz and Blues Turnarounds, Warm-ups, Equipment topics.

Commercial Guitar Styles

Artists and Sub-genres Students must be prepared to play pieces from each style and *must* include (*) sub-genres. Not limited to recommended artists.

Jazz—

*Ragtime & Traditional—S. Joplin, L. Armstrong, G. Gershwin *Swing—Django, Basie, Goodman, Ellington

*Bop— C. Parker, T. Monk, Wes Montgomery

Cool— Miles Davis, D. Brubek

*Latin (Brazil ,Cuba, *etc.*)— A.C., Jobim Free— J. Coltrane, O. Coleman

Fusion— Miles, H. Hancock, P. Metheny

Rock—

*Traditional – Northern, Rockabilly, Doo-wop, Chicago, New Orleans, Novelty Instrumentals (Bill Haley, Elvis Presley,

The Everly Bros., Chuck Berry, Dick Dale)

Folk— Leadbelly, B. Dylan

British Invasion— Beatles, Stones, The Who

*Psychedelic— Dead, J. Joplin, Hendrix, The Doors

Blues & Southern— Allman Bros., Paul Butterfield, ZZ Top

Soul— J. Brown, Sly Stone, Aretha, Ray Charles, Stax, Motown, Gospel

Reggae— B. Marley

Art Rock— Zappa, ELP, Yes, Kansas, Focus

Hard Rock/Heavy Metal— Zeppelin, Ozzy Osborne, Nirvana, Green Day

Punk & Glam— David Bowie, The Ramones, 80's "Hair" bands *Singer/Songwriter/

Soft Rock— James Taylor, ABBA, The Carpenters,

Disco - Chic, BeeGees

Rap/Hip-Hop— Run DMC, Public Enemy, Eminem

Blues—

Delta— R. Johnson

Chicago— Muddy Waters, J. Hooker, Buddy Guy Urban— T-Bone Walker, B.B. King

*Texas— Stevie Ray Vaughn

COURSE SYLLABUS

CLASSICAL GUITAR

Division: Fine Arts — Department: Music

Division: Fine Arts — Department: Music

I. Course Title, Number and Catalogue Description:

Classical Guitar, Catalogue Number contingent upon level. Individual instruction in guitar. Emphasis is placed on developing technique, basic research, repertoire and performance skills commensurate with the student's educational goals. Students are required to practice a minimum of 60 minutes per day, 6 days per week for each credit hour. Upon completion of the semester, students should be able to effectively perform the assigned repertoire and technical studies in an appropriate performance evaluating setting (*cf.* VI, A below). Lessons may be given in English, German or French at the student's request.

II. Course Objectives:

To advance the student's ability in guitar performance through the study of selected compositions, technical studies, basic music history, historical performance practice of different periods as well as a basic understanding of anatomy relative to guitar performance.

III. Repertoire/Method Book:

Cf. previous lists for each level. **IV. Course Outline:**

Topics are presented in non-lecture format including practice techniques, interpretation, memorization and technical development. Guitar majors are expected to perform on at least one Convocation each semester. Non-majors are encouraged to perform.

A one-page (not counting bibliography) single-spaced, typed paper will be written (one per semester) about a guitarist or guitar composer and handed in during finals week at the end of the semester. This will include a full bibliography of not less than five sources. Alternate written projects are acceptable upon approval of the professor. Written projects will be accepted in English, German or French.

V. Lesson Attendance:

Attendance is required. If a student must miss a lesson, a minimum advance notice of 3 hours must be given by calling the music office. Otherwise a weekly lesson grade of "0" will be given for that week. An attempt will be made to make up lessons missed by the instructor.

VI. Evaluation and Grading:

- A) *Jury*. At the end of the semester, the student will perform two pieces prepared from the repertoire studied that semester (1/4 of final grade).
- B) *Weekly grade*. Given for each lesson (1/4 of final grade).
- C) *Attendance*. Per college requirements. (1/4 of final grade).
- D) *Written paper*. (*cf.* IV, ¶ 2 above) (1/4 of final grade).
- E) *Chamber music Piece* (listed at the bottom of each year's repertoire). F) *Annual Project* (listed at the bottom of each year's repertoire).

COURSE SYLLABUS

COMMERCIAL GUITAR

Division: Fine Arts — Department: Music

I. Course Title, Number and Catalogue Description:

Commercial Guitar, Catalogue Number to be announced. Individual instruction in guitar. Emphasis is placed on developing technique, basic research, repertoire and performance skills commensurate with the student's educational goals. Upon completion of the semester, students should be able to effectively perform assigned repertoire and technical studies in an appropriate performance setting.

II. Course Objectives:

To advance the student's ability in guitar performance through the study of selected compositions, technical studies, basic music history, equipment, performance practice of different styles and periods as well as a basic understanding of anatomy relative to guitar performance.

III. Course Outline:

Topics are presented in a non-lecture format including practice techniques, interpretation, memorization and technical development. Written projects (including arrangements) are to be handed in prior to the end of the semester. Alternate written projects are acceptable upon approval by the professor. (2) Studio Classes will be scheduled during the semester. Attendance and performance is required. **IV. Lesson Attendance:**

Attendance is required. If students must miss a lesson, they can find another student to trade lesson times with or a minimum of (3) hours must be given by calling the music office. Otherwise a weekly lesson grade of "0" will be given for that week. An attempt will be made to make up lessons missed by the instructor. **V. Evaluation and Grading:**

A) Jury. At the end of the semester, the student will perform (2) pieces prepared from the repertoire studied that semester (1/4 of final grade).

B) Weekly grade. Given for each lesson (1/4 of final grade).

C) Recital credit. A minimum of (15) performances attended and credited by giving program/program notes to the instructor (1/4 of final grade).

D) Written assignments. See above (1/4 of final grade).

Jason Riley (US — rock / jazz guitarist / author)

Guitarist Jason Riley has some of the most diverse experience in the music business. His formal degree in classical guitar and commercial music also included study with Christopher Parkening, The L.A. Guitar Quartet, *etc.* Contrary to most guitarists, Jason's professional experience has spanned nearly every performance style and includes composing, teaching, recording and concert work.

Jason has won competitions and reader's polls in both the rock and country genres and has opened for such acts as *The Doobie Brothers*, *REO Speedwagon* and *The Little River Band*. He has also made numerous radio and television appearances.

Jason's CDs include *What Is* and *Shake Rattle, Shatter* with the rock group, *Under the Influence*, both of which were produced by platinum award-winner, Ken Paulakovich (*Offspring*, *Gloria Estefan*). He also released two solo CDs, *Notes to Self* (a compilation of original compositions) and *Outtakes* (original arrangements of traditional works). Jason has also been featured on the third CD (*Hambone*) from Nashville recording artists *Pig Farmer*.

For further information, see: <http://www.JasonRiley.com>

Mr. Riley is under contract to, and proudly endorses:

- *Guitars by:* Godin (Canada, France),
- *Strings by:* Dean Markley (Arizona, USA),
- *Picks by:* Wegen Picks (The Netherlands),
- *Legal Aid:* Volunteer Lawyers and Accountants for the Arts (St. Louis, USA).

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Guitar Pedagogy
Guitar History

Guitar Ensemble
MUS XXX

Private guitar
MUS158 - Non Major / Secondary Instrument
MUS 178-02 - Guitar Major Instrument (2 credit hours)
MUS 278
MUS 378
MUS 478

Junior/ Senior recital
MUS XXX MUSXXX