

Instructor :

Mailbox:

Office:

Phone:

Office hours:

Course chair: Larry Baione

Course Description: Analysis of contemporary guitar styles and effects. Lectures by professionals in various styles. Focus on jazz, rock, and country as well as styles of specific artists. Emphasis on performance. Assigned student projects.

Course Objective: Through the application of principles of real-time learning, you will develop skills for the quick assimilation of stylistic information. You also will have the opportunity to acquire suggestions and technical studies from important players in a wide variety of styles.

Required Textbook: None. Handouts will be distributed by the instructor. It is strongly recommended that you bring a portable cassette recorder to each class, along with your guitar and other course materials.

Coursework and Out-of-class Preparation: You will be required to critique each class presentation (see below for details). Critiques are handed in as midterm and final projects. In order to maintain satisfactory standing in this class, approximately two to three hours per week of out-of-class preparation are recommended.

Midterm

Final project:

General Grading Criteria:

- | | |
|--------------|---|
| A (90-100) | Superior, Exceptional; control of course material enables excellent production. |
| B (80-89) | Good; grasp of material enables above-average production. |
| C (70-79) | Average; assimilation of material enables acceptable production. |
| D (60-69) | Below Average; exposure to material enables poor, but passable production. |
| F (below 60) | Not Passing; assimilation of material insufficient to demonstrate acceptable |

Final Grade Determination: Your final grade will be determined by considering the following components at the indicated weights:

- 25% Attendance
- 25% Class participation/attitude
- 25% Midterm project
- 25% Final project

Attendance Policy: If your second unexcused absence occurs before the “W” deadline (see below), the instructor may withdraw you from the course. If your second unexcused absence occurs after this deadline, a course grade of “F” may result. Withdrawal is not automatic. It is ultimately your responsibility to initiate withdrawal proceedings prior to the “W” deadline. In case of doubt, ask the instructor or the Counseling Center.

Deadline for Course Withdrawal: See Registration Manual
Neither the instructor nor the student may initiate a “W” after the deadline date.

Course Outline and Plan

1. Syllabus/FJT handouts
2. Discussion of Critique form
3. (Several classes) view/discuss videos*
4. Midterm project: hand in original critiques from first half of the course
5. Project reviews and statistics
6. (Several classes) view/discuss videos*
7. Final project: hand in original critiques from second half of the course
8. Project review

*PSGT 221 will include the study of videotapes by such players as John Scofield, Albert Lee, Al McKay, Jerry Jemmott, Albert Collins, Steve Gadd, Arlen Roth, Jaco Pastorius, Richard T., Steve Lukather, Larry Carlton, Tony Rice, Joe Ely, Lonnie Mack, Roy Buchanan, Professor Longhair, Louis Johnson, Ray Flacke, Barney Kessel, Emily Remler, Pablo Casals, Yascha Heifitz, Joe Pass, Danny Gatton, Jim Thackery, Eric Clapton, Jimi Hendrix, Stanley Jordan, Andres Segovia, and others.

How To Make a “Critique”

1. Take notes during class.
2. Record the examples as we review the media, using your own cassette recorder.
3. Synopsise each video using the form provided.
4. Xerox your critiques for yourself and turn in the originals at midterm and final time.

Course Philosophy

We are all here to learn, and we can learn from all great players, regardless of their style. Think of the guitar as your individual voice, and the various styles as musical dialects similar to dialects used in spoken communication.