

**UNIVERSITY OF NEBRASKA-LINCOLN  
SCHOOL OF MUSIC  
APPLIED GUITAR SYLLABUS OUTLINE**

Course Number: MUAP 124-424  
Class Time: Arranged

Credit Hours: 1-3

Instructor: Peter Bouffard  
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- I. Title:** Applied Guitar
- II. Catalog Description:** See bulletin
- III. Prerequisites:** Audition and previous study at the pre-college level
- IV. Texts and Materials:** A wide variety of published and non-published items are utilized including method books, etudes, solos, fake books, software, audio recordings, video recordings, and miscellaneous supplemental materials.

**Partial List of References:**

**Texts (Methods)**

- Bertoncini, Gene. *Approaching the Guitar*. San Diego: Neil A. Kjos Music Co., 1990.
- Green, Andrew. *Jazz Guitar Technique*. New York: Microphonic Press, 2000.
- Hoffmann, Tom. *The Guitar: A Unique and Intimate Language*. 3rd Edition. North Whitefield, Maine: Wind & Wooly Music, Inc., 1986.  
[This text is out of print. Please see me to obtain a copy.]
- Leavitt, William. *A Modern Method For Guitar: Volumes 1, 2, & 3*. Boston: Berklee Press, 1966. [Distributed by Hal Leonard Corporation.]
- Noad, Frederick. *Solo Guitar Playing I*. Third Edition. New York: Macmillan Publications, 1994.
- Noad, Frederick. *Solo Guitar Playing II*. Third Edition. New York: Macmillan Publications, 1994.

**Studies and Collections:**

Baker, David. *How to Play Bebop*. Volumes 1 & 2. Van Nuys, CA: Alfred Publishing Co., Inc., 1987.

Carcassi, Matteo. *25 Melodic and Progressive Studies*. Ed. Guido Margaria. Ricordi Publications.

Galbraith, Barry. *Daily Exercises in the Melodic & Harmonic Minor Modes*. Middlebury, VT: Weybridge Productions, Inc., 1979

Leavitt, William. *Reading Studies for Guitar*. Boston: Berklee Press, 1979.

Leavitt, William. *Melodic Rhythms for Guitar*. Boston: Berklee Press, 1969.

*The Real Book Volumes 1 & 2*. Collection of jazz tunes.

Segovia, Andres. *Diatonic Major and Minor Scales*. Washington, D.C.: Columbia Music Co., 1953.

Sor, Fernando. *20 Studies for the Guitar*. Ed. Andres Segovia. USA: Edward B. Marks Music Company, 1945. (Distributed by Hal Leonard Corporation.)

Voxman, H. *Selected Duets for Clarinet Volume 1*. Chicago: Rubank, Inc., 1967.

- V. Course Objectives:** The ultimate goal is to develop musicianship to the limits of the student's ability through artistic mastery of the guitar. At each level the student will demonstrate through performance in weekly lessons, master classes, departmentals, and semester juries his or her ability to successfully execute the music and musical skills assigned including:
- A. A sound knowledge of the fretboard in all positions
  - B. Development of proper left hand techniques
  - C. Development of proper right hand sound production using fingers and plectrum
  - D. Proficiency in reading, improvisation, harmonization, rhythm, and style
  - E. Development of both classical and jazz repertoire
  - F. An understanding of guitar pedagogy
- VI. Content Outline:** Each weekly lesson will include scales, arpeggios, and chord forms as well as methods and repertoire chosen from the aforementioned list. One jury examination at the end of each semester in front of area faculty determines advancement. The student is expected to perform a prepared solo and/or a prepared piece with accompaniment, scales and arpeggios at the appropriate level, and sight reading. The student's performance at every lesson shows her or his progress for each week.

**VI. Content Outline Continued:**

By the end of the Sophomore year each student must demonstrate proficiency in executing

- A. Any major or minor scale(s)
- B. Any major or minor arpeggio(s)
- C. Any dominant seventh arpeggio(s)
- D. Sight reading

**VII. Instructional Activities:** Students earning 2 or 3 credit hours per week will have one 50 minute lesson per week. Students earning 1 credit hour per week will have one 25 minute lesson per week. During the course of the semester, students will participate in at least one group masterclass/reading session. Each student will keep a practice log to be presented at each lesson for a pass/fail grade.

**VIII. Field and Clinical Experience:** Those students earning 2 or 3 credits will play in an appropriate large or small ensemble which may include Jazz I, Jazz II, small jazz ensembles, and/or string chamber music. Students are encouraged to seek out opportunities for performance such as guitar duets/trios/quartets, guitar/flute duets, accompanying singers, and participating in community ensembles.

**IX. Grading Procedures: (Music majors and minors must earn a grade of C or better.)** Students will be graded on their demonstrated understanding and execution of assigned material at every lesson. A letter grade will be assigned to the student at the completion of each lesson. The jury at the end of each semester is the final examination. The applied teacher will assign 70% of the grade while the remaining 30% will be assigned by the jury.

**X. Attendance Policy:** Attendance is mandatory. Unexcused absences will not be made up and will result in a letter grade of "F" for that lesson. Excused absences will be made up at the discretion of the teacher. Any lesson postponed by the teacher for any reason will be rescheduled.

Students with disabilities are encouraged to contact the instructor for a confidential discussion of their individual needs for academic accommodation. It is the policy of the University of Nebraska-Lincoln to provide flexible and individualized accommodation to students with documented disabilities that may affect their ability to fully participate in course activities or to meet course requirements. To receive accommodation services, students must be registered with the Services for Students with Disabilities (SSD) office, 132 Canfield Administration, 472-3787 voice or TTY.