

CONTEMPORARY GUITAR WORKSHOP

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INTRODUCTION

Learning to play contemporary guitar is an excellent reinforcement activity to understand the cultural mixture in which we are very fortunate to live. Music as a means for communication between peoples, and guitar as an essential popular music instrument allow us to understand concepts ranging from migratory movements and peoples' cultural features to the physical behaviour of waves in nature, for instance.

Universities from all over the world (Berklee, New York, Boston, etc.) have taught contemporary guitar subjects as a stimulus to foster students' creativity and also to improve and enhance their ability to conduct research, concentrate and solve problems.

JUSTIFICATION

Nowadays, learning to play contemporary guitar is one of the most demanded subjects worldwide. Focused on teaching in a simple, organised and practical way, this workshop explores the instrument, the music styles created between the 20th century and the present day, and the technical aspects needed to make the sound reach the audience effectively in different environments (a concert, a recording studio, on television, etc.).

Guitar is an essential instrument in Spanish culture and, as an entity for cultural promotion and protection, the university is the ideal venue to preserve and spread this ever-innovative instrument's legacy.

ADDRESSED TO:

1 Both non-initiated people and amateur/professional musicians that seek to improve and expand their skills. To sum up, anybody interested in learning to play this instrument (regardless of their level) can take the course, as it is not necessary to have any previous knowledge of musical theory.

2 It is also aimed at university students, namely:

- Students of the Undergraduate Degree in Sound and Image Engineering that will learn the basic skills they will usually apply in their professional lives
- Students of the Undergraduate Degree in Computer Engineering, as an additional training to IT Applied to Music, a field of study that offers countless possibilities nowadays.
- Students of the Undergraduate Degree in Child Education, especially music majors.
- Students of the Undergraduate Degree in History, regardless of their major, who will reinforce and apply the knowledge gained during their education by learning the different music styles arising from folk music.
- Students of the Undergraduate Degree in Physics, etc.

OBJECTIVES

- To learn song accompaniment.
- To get to know contemporary music styles.
- To foster new musical trends.
- To develop an acceptably good guitar playing technique.
- To compose music pieces.
- To learn how to improvise.
- To develop psychomotor skills and enhance auditory perception.

CONCEPT BLOCKS

HISTORY AND EVOLUTION OF CONTEMPORARY GUITAR

- Origins of contemporary guitar.
- Technical and musical evolution.
- Most relevant guitar-makers.
- Style changes and their relation to technical advances.
- Emergence and development of combo amps:
 - a) Different types of amplifiers
 - b) Audio needs
 - c) Impact in musical creation and production
- Most relevant guitarists by style:
 - a) Blues: from Robert Johnson to Dereck Trucks
 - b) Rock: from Jimmy Hendrix to Nick Johnston
 - c) Jazz: from Wes Montgomery to Mike Moreno
 - d) Funk: from Leo Nocentilli to Mark Lettieri
 - e) Pop: from George Harrison to John Mayer
- Recognising different musical styles.
- Types of guitars.

LEVELS

1. Beginner:

- Technique: a) Basic chords
 - b) Elemental right-hand technique
 - c) Arpeggios
- Basic theory: a) Tone
 - b) Pentatonic scales
- Rhythm: a) Compasses
 - b) Writing
 - c) Pop, folk and blues styles
- Practical examples
- Songs
- Basic Improvisation 1

2. Intermediate:

- Technique: a) Picking 1
 - b) Fingerpicking 1
 - c) Melodic arpeggios
 - d) Legatos
- Functional harmony 1: a) Tonality
 - b) Use of chords and contexts
 - c) Major and minor scales
 - d) Pentatonic scales with resolutions
- Rhythm: a) Soul
 - b) Rock
 - c) Funk
- Practical examples
- Songs

- Intermediate improvisation

3. Advanced:

- Technique: a) Picking 2
 - b) Fingerpicking 2
 - c) Hybrid picking
 - d) Melodic sensitivity
- Functional harmony 2: a) Functions and tonal areas
 - b) Substitutions and arrangements
 - c) Natural and secondary dominants
 - d) II-V movements
 - e) Substitute dominant chords
- Rhythm: a) R'n'B
 - b) Swing - Jazz
 - c) Latin
- Practical examples
- Songs
- Advanced improvisation

4. Professional:

- Technique: a) Advanced mechanics
 - b) Slide
 - c) Slap
 - d) Combination
- Contemporary harmony: a) Greek modes
 - b) Sub-tonalities
 - c) Synthetic modes
 - d) Extended tonality
 - e) Altered chords
- Rhythm: a) Polyrhythms
 - b) Fusion music
 - c) Groove and "Lay it down"
- Practical examples
- Songs and pieces
- Professional improvisation: a) Guides
 - b) Substitutions
 - c) Playing out

HEALTH AND POSTURAL HABITS

- To recognise bad habits.
- Posture control.
- Exercises for reinforcement and postural upholding.
- Most common problems (how to prevent and solve them).
- Ear injuries due to professional activity (how to prevent them).

TECHNICAL ASPECTS RELATED TO CONTEMPORARY GUITAR

- The stage
- The recording studio
- Television
- Types of sound and style application: a) Guitars
 - b) Amplifiers
 - c) Effects
- Microphones and wiring
- Stage setup and mixing

CONTEMPORARY GUITAR ON THE INTERNET

- Interesting thematic websites.
- Tools to foster and spread pieces.
- On-line musical interaction.
- The music industry and its transformation.

GUITAR COMPOSITION

- Basic knowledge
- Creativity
- Memory stimulation

GUITAR AS AN EDUCATIONAL TOOL

- Impact of music on the listener.
- Psychomotricity.
- Emotional and spatial memory.
- Positive stimulation and relief in stressful environments.

METHODS

Students will be organized in groups, so different shifts will be arranged for the lessons considering the students' knowledge level and their needs. Students must bring their own instrument (electric, acoustic or classical guitar).

This group dynamics will be completed with personal attention during practice time, when the different concepts taught by the teacher will be consolidated. A part of the lesson will always be devoted to theory explanations, while another part will be used for solving doubts and put the contents taught during the class into practice.

Students will acquire the knowledge necessary to achieve the desired level of mastery. Plus, the course will provide them with solid fundamentals on the topic that they can use to improve their musical skills, either as amateurs or as professionals, during the years following the workshop.

ASSESSMENT

A positive attitude toward the instrument and the skills to be learned during the lessons will be greatly taken into account for assessment. Because of this, continuous assessment is key to evaluate the students' progress within the different levels of the workshop and the achievement of fundamental objectives.

The teacher will guide the students and assess their abilities, their attitude, and their achievements according to the specific goals and capabilities of each student, not only by assessing the results.

ASSESSMENT CRITERIA:

- To learn how to play musical pieces
- To learn how to copy songs by ear
- To learn how to improvise
- To recognise music styles
- To improve guitar playing technique
- To know Contemporary Guitar History and its styles
- To learn how to compose a song

HOUR BREAKDOWN

- From 12 November 2018 to 20 May 2019
- Mondays from 5 to 9.30 p.m.
- Mondays from 12 a.m. to 1.30 p.m.
- Students will be divided into three groups: 5 to 6.30 p.m., 6.30 to 8 p.m., and 8 to 9.30 p.m.
- 20 sessions, one hour and a half per week
- 30 hours – 3 Credits
- 30 ESI hours

- November: 12, 19 and 26
- December: 3, 10 and 17
- January: 28
- February: 4, 11, 18 and 25
- March: 4, 11 and 25
- April: 1, 8 and 15
- May: 6, 13 and 20

VENUE: Salvador Allende Room (MUA's cultural information point)

IN ORDER TO OBTAIN THE COURSE CERTIFICATE, STUDENTS MUST:

- *ATTEND AT LEAST 80% OF TOTAL COURSE HOURS
- *HAVE PAID FOR COURSE FEES
- *PASS TEACHER'S ASSESSMENT TEST
- **COMPLETE COURSE SATISFACTION SURVEY