

Columbia College Chicago Music Center
1014 S. Michigan • Room 405 at 1:00P on Tuesdays.
We may add additional days depending on scheduling and conflict dates
PRIVATE SECONDARY GUITAR W/BASS LESSONS 2020
Mr. Jones • 773-841-5262 (No texting please) • BluesNewz@aol.com

Required Text:

I Was There When the Blues Was Red Hot (Order thru Mr. Jones or Amazon.com)
Blues Loops (Bass and Guitar) , Mr. Jones will provide the downloadable link.

Prerequisite: Must be cleared by advisor. Private lessons are mandatory for all Blues ensemble guitar and bass players.

Course Description: Private Lessons with Mr. Jones surveys the past and present Chicago Blues styles with a focus on Chicago legends such as Muddy Waters, Hubert Sumlin (Howlin' Wolf), Jimmy Reed, Otis Rush, and Buddy Guy. Private lessons will also address instrument care, musicianship, ensemble awareness, and professional performance techniques tailored to the student's ability. Students should practice lessons and exercises given in class for at least 30 minutes a day. Students must bring their guitar to class, preferably an acoustic guitar.

Required Material

- - Electric Guitar, tuner, strings, picks
- - Flash drive
- - Folder with two pockets, 2 pencils, yellow hi-lighter and an ink pen
- - Blues Loops by Fernando Jones

Lessons

- - 5 minutes, tuning
- - 5 minutes, BluesLoops exercises
- - 20 minutes listening to and rehearsing the assigned song
- - 20 minutes, hands-on learning and review / or switch from bass o lead guitar
- - 10 minutes, recap
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You must notify instructor 48 hours before the class if you are going to be absent. Lessons may or may not be rescheduled at the discretion of the instructor. Each unexcused absence will result in your final overall grade being lowered a half letter grade. Three unexcused absences will result in a non-passing mark.

Recital attendance: You must attend 1 Music Center recital in the concert hall and 2 performances at Buddy Guy's Legends (Fridays and Saturdays 5:30 – 8:00PM). These shows are free and open to those under 21, but you cannot consume alcohol.

Goal: To introduce guitar players to the styles of the most significant players on the Chicago scene.

Materials Needed

Guitar (extra strings and picks) No effects pedals
Guitar cables and straps Notebooks for the class
Audio recording device
Removable flash discs

“Students with disabilities are required to present their Columbia accommodation letters to their instructor at the beginning of the semester so that accommodations can be arranged in a timely manner by the College, the department or the faculty member, as appropriate. Students with disabilities who do not have accommodation letters should visit the office of Services for Students with Disabilities in room 520 of the Congress building (312.344.8134/V or 312.360.0767/TTY). It is incumbent upon the students to know their responsibilities in this regard.”

-Columbia College Chicago

Part I

Learning Outcomes

For students to be able to:

- play rhythm and lead parts without losing time or melody
- accompany a singer with volume control
- riff, improvise and solo tastefully
- play major and minor chords (6th, 7th and 9th chords)
- identify different styles of Blues
- play 8 and 12-bar Blues forms in different keys
- play Chicago, Texas and Memphis style Blues selections
- properly take care of their instruments
- demonstrate acoustic and electric Blues “feels” while playing
- have prepared at least three songs by the end of the semester
- demonstrate an understanding for repertoire with a high level of proficiency • demonstrate dynamics
- demonstrate the ability to play bass patterns of the songs learned

Part II

The art of the I-IV-V Blues

Slow Blues, Shuffles and Lumps / Delta, Piedmont, East Texas

Styles of Memphis (Stax) and Chicago (Chess) Songs

Artist / Song Pool

Guitar Slim: Things I Use to Do

Jimmy Reed: Big Boss Man and Bright Lights, Big City

Muddy Waters: Hoochie Coochie Man, She’s 19 Years Old

Howlin’ Wolf: Killing Floor, Red Rooster,

Artist Pool

Hubert Sumlin / Jody Williams (Howlin’ Wolf), Buddy Guy

Jimmy Reed, Albert King, Robert Cray, Otis Rush. Freddie King

Additional Song Pool

Al Green Love & Happiness, Al Green

Drivin’ Wheel, Junior Parker

What Does it Take, Junior Walker

Idlewild Blues, Outkast

Part III: Supplemental Instruction (Extras)

Intro Players / Players that Have Never Played in a Band

Guitar & Class Behind the Scene Topics of Discussion Basics

Reading TABS

Guitar Care

-Tuning and Maintenance

Backline Info

History of the Song and artist

Styles & Terminology

Standard Blues Chords (i.e. G, Gmaj7, Gmaj9)

Delta, Chicago Style, East Texas, West Coast (Optional)

Lumps (Variations) I-IV-V Transitions and Turn-Arounds Shuffles I-IV-V

12 and 8 Bar Blues

Tempo Variations
Using Open E as a default key Major and Minor Blues
Soloing using the pentatonic scale

Hand & Eye Coordination Drills

Watching the Fret Board / Looking Up/Away Left / Right hand coordination
Flat Picking
Reading the dots on the top of the fret board Strokes
Alternating clawing and up & down finger picking

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Grading

No incompletes will be given except in cases of emergency. Everyone starts off with an "A". A request for an excused absence must be submitted by email at least twenty-four hours before *that* class. An absence may be excused if the instructor is notified twenty-four hours in advance of a missed class. If absent twice the highest grade you will receive will be a B-.

Criteria For Evaluation Attendance

- 1 unexcused absence = -10 points off final grade
- 2 unexcused absences = -20 points off final grade
- 3 Unexcused absences = Non-passing mark

Philosophy of Blues Draft	10 points
Philosophy of Blues Final	15 Points
Midterm Jury	10 Points
Final Jury	20 Points
Attendance	35 Points (5 Points per class) x 7)
Performance Observation (off campus)	10 Points

**95 – 100 % = A; 90–94% = A-; 85–89% = B; 80–84% = B-;
75–79% = C; 74–70% = D; 69 or Below = F**

Once instructor starts class and you are not there, you are either absent or in the process of being tardy. Be on time and be excited about attending class.

Jury

By mid-semester you will be given your jury date and time.

As an option and incentive to keep our attendance as "perfect as possible," there may be built in scheduled field study days for you to use to earn your observation hours and write your papers. Every paper turned in on time will be returned with encouraging comments for improvements. I'm not interested in verbosity, only truth and revelation.