



Musician Portfolio

Steven Sangwon Ohm

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Personal Statement



I am a guitarist, musician and educator. I have been playing music for 30+ years and teaching music for 20+ years. Throughout those years I have experienced many things. I would like to share those experiences through the book(and other channels). I believe that to be creative, you must know and understand the basics. Once you understand the basics, you are pretty much free to do anything. Most of the things that I share here relates to the guitar. So, you can think it will be for the guitar, by the guitar and of the guitar. Music has given me so much joy. I would like you to feel that too.

Thank you.

Steven S. Ohm

Performances

Take Coda Band

Café "Tidbit"	2011.12.27
5 Pointz Gallery	2012.03.31
5 Pointz Gallery	2012.09.01
Erae Studio	2012.09.01
Jazzda Jazz Club	2013.03.23
Jazzda Jazz Club	2013.09.28
Sunchon Art Hall	2015.03.28
1st Ikon Gallery	2015.05.02
Pinot Jazz Club	2015.07.04/11/18/25
SoSo Art Festival	2015.10.17
Sunchon Art Hall	2016.04.03
Sunchon Art Hall	2016.09.24
SoSo Art Festival	2016.10.01
Terrace Concert	2016.10.22

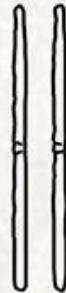
[https://www.youtube.com/@satcho
hm](https://www.youtube.com/@satcho_hm)

Café "Tidbit"

2011.12.27
Take Coda Band
Guitar : Sang Won Ohm



SDU ONLINE MUSIC SCHOOL JAM SESSION



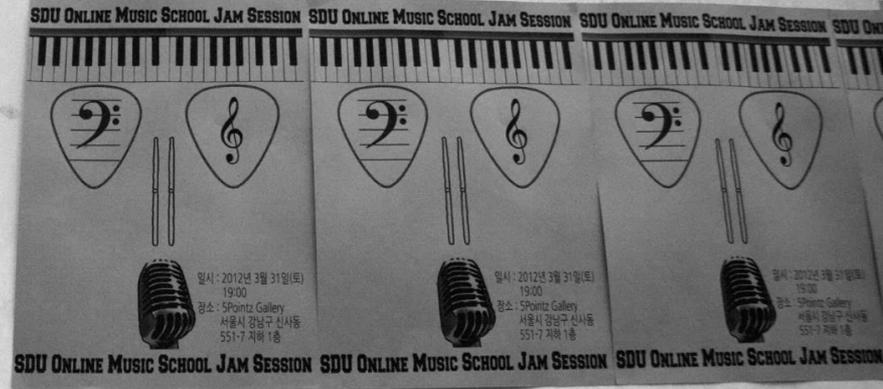
일시 : 2012년 3월 31일(토)
19:00
장소 : 5Pointz Gallery
서울시 강남구 신사동
551-7 지하 1층

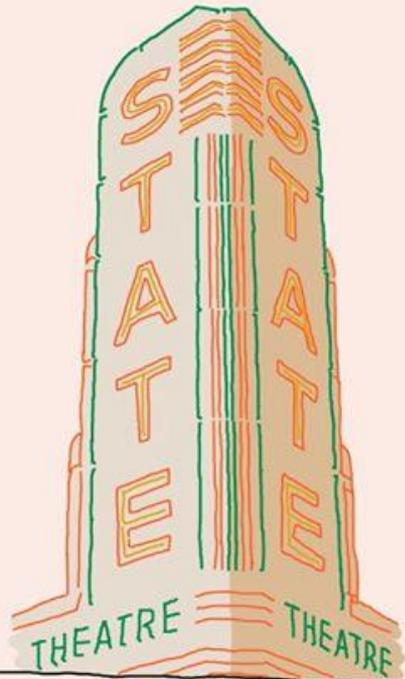
SDU ONLINE MUSIC SCHOOL JAM SESSION

5 Pointz Gallery

2012.03.31

Take Coda Band
Guitar : Seven S. Ohm





SPOINTZ
ART SPACE

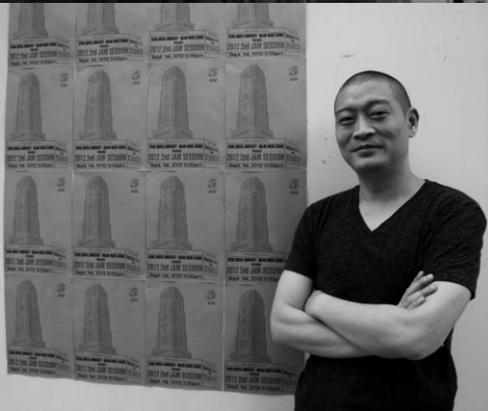
NOW SHOWING UPSTAIRS

SEOUL DIGITAL UNIVERSITY ONLINE MUSIC SCHOOL
PRESENTS
2012 2nd JAM SESSION
Sept. 1st, 2012 5:00pm

NOW SHOWING UPSTAIRS
SEOUL DIGITAL UNIVERSITY ONLINE MUSIC SCHOOL
PRESENTS
2012 2nd JAM SESSION
Sept. 1st, 2012 5:00pm

SDU
online music school

5 Pointz Gallery
2012.09.01
Take Coda Band
Guitar : Seven S. Ohm





Erae Studio Recording Session

2012.09.01

Take Coda Band
Guitar : Seven S. Ohm

1		FL Basic Kit	SDU
2		Harmless One Lead	Online Music School 3rd Jam Session
3		Grand Piano	2013. 3. 23 (토) 저녁 6시~9시
4			홍대 "재즈다"(Jazzda)
5	STEP 	FL Basic Kit	SDU ONLINE MUSIC SCHOOL



Jazzda

Jazzda Jazz Club

2013.03.23

Take Coda Band
Guitar : Seven S. Ohm

online music school





Jazzda Jazz Club

2013.09.28

Take Coda Band

Guitar : Seven S. Ohm





Sunchon Art Hall

2015.03.28

Take Coda Band
Guitar : Seven S. Ohm



Take Coda Band

Plays
Busan



기타 **엄상원** 피아노 **조현정** 베이스 **최민호** 드럼 **장우영**

2015년 5월 2일 토요일 오후 6시
부산 해운대구 마린시티2로 제니스 스퀘어 3층



Soojin KIM Solo Exhibition
Sugared Memories

2015.05.02 - 05.30
 Artist Talk 5.15 FRI. 4pm Open for All
 작가와의 대화 5.15 금. 오후4시 누구나 참여가능

1st.iKON Gallery
 2015.05.02
Take Coda Band
Guitar : Seven S. Ohm

김수진 (b.1976~)
 학력 Education
 2010 5th Year Certificate Program, School of the Museum of Fine Arts, Boston, MA
 2009 5th Year Certificate Program, School of the Museum of Fine Arts
 2009 Diplom, School of the Museum of Fine Arts, Boston, MA
 2007 보스턴 대학교 건축학 석사 MS in Architecture, Boston University, MA
 2007 MS in Electrical Engineering, Boston University, MA
 2002 보스턴 대학교 전기공학 석사 MS in Electrical Engineering, Boston University, MA
 1999 아미에르대학교 전기공학 석사 MS in Electrical Engineering, Seoha Womens University, Seoul, Korea

개인 및 2인전 Solo and Two Person Exhibitions
 2012 노스웨스트 모멘트, 타이워터갤러리, Provincetown, MA
 Nostalgic Moments, Tao Water Art Gallery, Provincetown, MA
 2011 오레오판타지, 타이워터갤러리, Provincetown, MA
 Oreo Fantasie, Tao Water Art Gallery, Provincetown, MA
 2010 스위트니스, 뮌헨 미술관, München, Germany
 Sweetness, Caturano and Cornelia Art Gallery, Bentley University, Waltham, MA
 2010 달콤한 것들, 타이워터갤러리, Provincetown, MA
 The Sweetest Things, Tao Water Art Gallery, Provincetown, MA
 2010 주머니 안에, 타이워터갤러리, Provincetown, MA
 Crackers, One On One Art, Provincetown, MA
 2009 행복함 순간들, 제인 갤러리, Provincetown, MA
 Moments of Happiness, Ferns Gallery, Brighton, MA

작품: 1990년대 이후
 오일, 수채화, 드로잉
 School of the Museum of Fine Art, Boston, MA, USA
 Thomas E. Rasseur, Curator of Prints and Drawings,
 Minneapolis Institute of Arts, MN, USA
 Sheila Baron Smithie, Boston, MA, USA
 Penny Vink, Boston, MA, USA
 John F. Coagan, Jr and Mary L. Cornille, Cambridge, MA, USA
 Julia Callaghan, Weston, MA, USA
 Stokley P. Towles, Boston, MA, USA
 Edmund Harrowsorth, A Literary & Entertainment Agency, Boston, MA

주최 **1st.iKON Gallery**
 후원 **CI CHUNHA CORPORATION ZENITH SQUARE THE VIN CSR** **Lindt** **시흥디자인재단**

Take Coda Band
Plays
BUSAN

Liquorice Humbugs No.3 Watercolor on Paper 76 X 56 cm 2014

기업 협상원 피아노 조현정 베이스 최민호 드럼 장우영

2015년 5월 2일 토요일 오후 6시
 부산 해운대구 마린시티2로 제너스싱가 3층 아와공원



Take Coda Band

Plays
Pinot



기타 **엄상원** 피아노 **조현정** 베이스 **최민호** 드럼 **장우영**

2015년 7월 4일, 11일, 18일, 25일 토요일 오후 9시 00분

Pinot (서울시 반포4동 72-9 BI 02-3477-7622)



Pinot Jazz Club



2015.07.04/11/18/25
Take Coda Band
Guitar : Seven S. Ohm



세종예술시장



2015년 10월 17일(토) 오후 2시
Acoustic Set

2015년 10월 17일(토) 오후 4시
Electric Set

서울시 종로구 세종로 81-3
세종문화회관 뒤뜰 예술의 정원

엄상원 조현정 최민호 장우영

TAKE
CODA BAND



SoSo Art Festival
Sejong Center

2015.10.17
Take Coda Band
Electric Set
Guitar : Seven S. Ohm



SoSo Art Festival
Sejong Center

2015.10.17

Take Coda Band
Acoustic Set
Guitar Seven S. Ohm





Sunchon Art Hall

2016.04.03

Take Coda Band
Guitar : Seven S. Ohm





Sunchon Art Hall

2016.09.24

Take Coda Band
Guitar : Seven S. Ohm



Take Coda Band
and the
Four Seasons
Plays

소소 예술시장

서울시 종로구 세종대로175
세종문화회관 Seoul 03183

2016년 10월 1일
토요일 오후 4-6





SoSo Art Festival
Sejong Center

2016.10.01
Take Coda Band
Performing with Sejong Youth Orchestra
Guitar : Seven S. Ohm





SoSo Art Festival
Sejong Center



2016.10.01
Take Coda Band
Guitar : Seven S. Ohm



Take Coda Band

Plays

Terrace Concert

2016. 10. 22. Sat 5:00 PM

강남구 신사동 620

압구정 스퀘어 5층 테라스

문의 : 조훈 치과 02)547 5075 6075

Guitar : Ohm Sang Won

Piano : Cho Hyun Jung

Bass : Choi Min Ho

Drums : Jang Woo Young

Playing original tunes and
the music of Stevie Wonder,
John Scofield, Toto and many
more.

Come and enjoy a beautiful evening of music



Terrace Concert at
Apgujung Square

2016.10.22
Take Coda Band
Guitar : Seven S. Ohm



Duo Performance w/ Joey Blake
Maverick Marketplace Café

2018.03.01

Vocal : Joey Blake(Berklee Professor)

Guitar : Seven S. Ohm

Saxophone : Jason Torrey

Duo Performance w/ Joey Blake
Maverick Marketplace Café

<https://www.facebook.com/steven.snyder.948/videos/10211953153439280/>

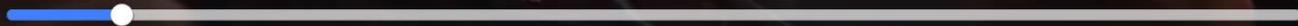
Close

<https://www.facebook.com/steven.snyder.948/videos/10211953153439280/>

2018.03.20

Vocal : Joey Blake (Berklee Professor)

Guitar : Seven S. Ohm



-0:25



Terry Kitchen 3-4

Ukemanig Plain 2-3

Muddy River 4-6

JP

Porchfest 2018!

* With Steven Ohm!

Paul Sedgwick

Michael Spicher



JP Porchfest W/Ukermania, Terry Kitchen,
Muddy Rivers Band

2018.07.07
Guitar: Seven S. Ohm

**Saturday
July 14
3:00pm**

**FREE
ADMISSION**



**FLYING SQUIRREL
PUPPET THEATER
PRESENTS**

Puppet Show Extravaganza



Taco
Dragon

The Serious
Detective

Spoon
Squirrel

Felixo the
Ninja

The Weird
Dragon

Lightsaber
Tale

WILLIAMS BUILDING, BAND ROOM, 180 WALNUT STREET, CHELSEA, MA • 617-466-5233

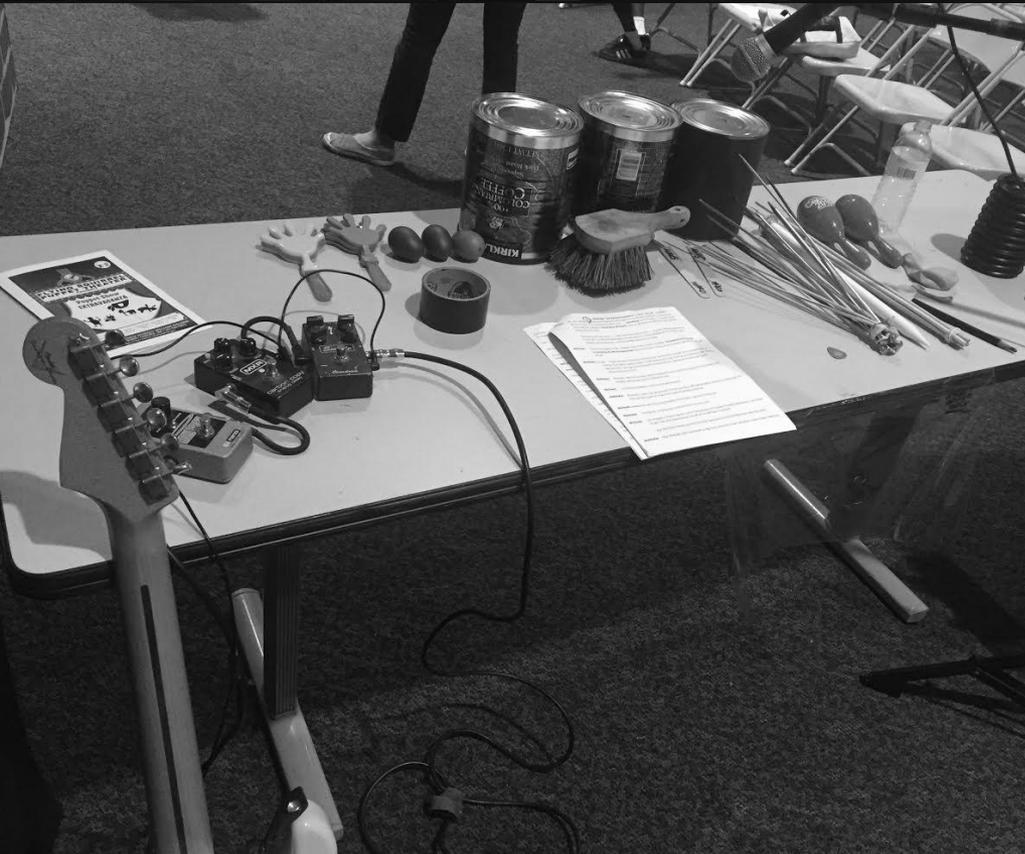


**QUIRRA
THEATER
ENTS**

Flying Squirrel Puppet Theater
Chelsea Recreation and Cultural Affairs
Chelsea Community Schools

https://www.youtube.com/watch?v=_D4C-2QU8e4&feature=youtu.be

2018.07.14
Musical Director: Seven S. Ohm



CAST

Amara Louis.....Taco Dragon
Mehkala Debenedictis.....The Serious Detective
Bella Souza.....Spoon Squirrel
Gabriel Souza.....Felixo the Nirja
Michael Cortez.....The Weird Dream
Sam McSweeney.....Lightsaber Tale
Janique Belin.....Puppeteer

PRODUCTION

Deniz Khateri - Artistic Director

Kali Sawyer - Assistant Director

Steven Ohm - Musical Director

CHILDREN AGES 6-12

Want to be a Flying Squirrel Puppeteer?
Sign our mailing list at the front desk.

Teaching

Guitar Styles
Performance and Criticism
The Wonderful World of Composers
Blues Study
Rhythm and Blues/ Pop Lab
Blues/Funk Lab
Music Notation

Teaching

Guitar Styles

- Analyze and perform comping and soloing for each genre (Jazz, Rock, Blues, etc.)
 - Usage of various scales
- Guitar harmony (Drop 2 voicings)
 - Various substitute chords

주차별 계획

주차	수업기간	학습 주제 및 제목	주요제 및 참고자료	평가계획
1	08/23(화)14:00 ~09/06(화)14:00	주최제목 소개 및 Wes Montgomery의 D Natural Blues 교시제목 1교시: 수업소개 2교시: Wes Montgomery의 D Natural Blues		
2	08/30(화)14:00 ~09/13(화)14:00	주최제목 Wes Montgomery의 D Natural Blues와 Drop2 Voicing 교시제목 1교시: Wes Montgomery의 D Natural Blues 2교시: Drop 2 Voicing 3교시: Drop 2 Voicing 연주		
3	09/06(화)14:00 ~09/20(화)14:00	주최제목 Jim Hall의 You'd be so nice to come home to와 Voice Leading 교시제목 1교시: Jim Hall의 You'd be so nice to come home to 2교시: Voice Leading 3교시: Voice Leading 연주하기		
4	09/13(화)14:00 ~09/27(화)14:00	주최제목 John Scofield의 Endless Summer 교시제목 1교시: John Scofield 'Endless Summer'(1) 2교시: John Scofield 'Endless Summer'(2)		

5	09/20(화)14:00 ~10/04(화)14:00	주최제목 Drop 2 Voicings와 Tension 교시제목 1교시: Drop 2 Voicing과 Tensions(1) 2교시: Drop 2 Voicing과 Tensions(2) 3교시: Drop 2 Voicing과 Tensions 연주		
6	09/27(화)14:00 ~10/11(화)14:00	주최제목 Charlie Christian의 Rose Room과 Tensions 교시제목 1교시: Charlie Christian 2교시: Fourth Voicings		
7	10/04(화)14:00 ~10/18(화)14:00	주최제목 Django Reinhardt의 Minor Swing와 연주 교시제목 1교시: Django Reinhardt (1) 2교시: Django Reinhardt (2)		
8	10/11(화)14:00 ~10/25(화)14:00	주최제목 Pentatonic Scales과 Upper Structure Triads 교시제목 1교시: Pentatonic Scale (1) 2교시: Pentatonic Scale (2)		
9	10/18(화)14:00 ~11/01(화)14:00	주최제목 Robben Ford의 Ain't got nothing but the Blues 교시제목 1교시: Robben Ford (1) 2교시: Robben Ford (2)		
10	10/25(화)14:00 ~11/08(화)14:00	주최제목 Chord Scale 교시제목 1교시: Reharmonization (1) 2교시: Reharmonization (2)		
11	11/01(화)14:00 ~11/15(화)14:00	주최제목 Rhythm Technic 교시제목 1교시: Rhythm Guitar (1) 2교시: Rhythm Guitar (2)		
12	11/08(화)14:00 ~11/22(화)14:00	주최제목 Jimi Hendrix의 All Along the Watch Tower와 과제 크리틱 교시제목 1교시: Jimi Hendrix 2교시: 과제크리틱		
13	11/15(화)14:00 ~11/29(화)14:00	주최제목 과제 크리틱 교시제목 1교시: 과제크리틱 2교시: 과제크리틱		
14	11/22(화)14:00 ~12/06(화)23:59	주최제목 과제 크리틱 및 정리 교시제목 1교시: 과제크리틱 2교시: 한 학기를 마치며		

Guitar Styles Course Syllabus

Week	Class 1	Class 2	Class 3
1	Course Introduction	Wes Montgomery's "D Natural Blues"	
2	Wes Montgomery's "D Natural Blues"	Drop 2 Voicing	Playing Drop 2 Voicings
3	Jim Hall's "You'd Be So Nice To Come Home To"	Voice Leading	Playing Voice Leading
4	John Scofield's "Endless Summer"(1)	John Scofield's "Endless Summer"(2)	
5	Drop 2 Voicings and Tensions(1)	Drop 2 Voicings and Tensions(2)	Playing Drop 2 Voicings and Tensions
6	Charlie Christian's "Rose Room"	Voicing in Fourth	
7	Django Reinhardt's "Minor Swing"(1)	Django Reinhardt's "Minor Swing"(2)	
8	Pentatonic Scales(1)	Pentatonic Scales(2)	
9	Robben Ford's "Ain't Got Nothing But The Blues"(1)	Robben Ford's "Ain't Got Nothing But The Blues"(2)	
10	Reharmonization(1)	Reharmonization(2)	
11	Rhythm Guitar(1)	Rhythm Guitar(2)	
12	Jimi Hendrix's "All Along The Watch Tower"	Critique	
13	Critique		
14			

Teaching

Performance and Criticism

1. Foundations of Music Criticism
2. Elements of Music Analysis
3. Contextual Understanding
4. Critical Writing Skills
5. Listening and Comparing
6. Ethics and Influence

수업계획서

과목명 (학수코드)	연주와비평(SQ2215)		
과목명(영문)	Performance and Criticism		
교수명	염상원	학과명	실용음악학과
학점	3	이수구분	전공
E-mail	112001@sdu.ac.kr		
Q&A 중점 답변시간	오전: 오후:		

학력정보

학력	국가명	학교명	전공	학위명	졸업여부
고등학교	대한민국	현대고등학교			졸업
대학교	대한민국	한국외국어대학교	무역학과		중퇴
대학교	미국	Berklee College of Music	Professional Music	Professional Music	졸업

경력정보

회사명	근무기간	직위
(주)IDRM	2010.12 ~ 2011.04	이사
Berklee College of Music Vocal Department	2005.05 ~ 2009.05	Teaching Assistant/Accompanist

주차별 계획

주차	수업기간	학습 주제 및 제목	주교재 및 참고자료	평가계획
1	08/23(화)14:00 ~09/06(화)14:00	주차제목 연주와 비평 소개 및 개요 교시제목 1교시: 음악비평의 개요 2교시: Entertainment Journalism 3교시: 효과적인 연주와 비평		- 토론
2	08/30(화)14:00 ~09/13(화)14:00	주차제목 Blues 비평 교시제목 1교시: BB King 2교시: Muddy Waters		
3	09/06(화)14:00 ~09/20(화)14:00	주차제목 Bigband 비평 교시제목 1교시: Count Basie Orchestra 2교시: Brian Setzer Orchestra		

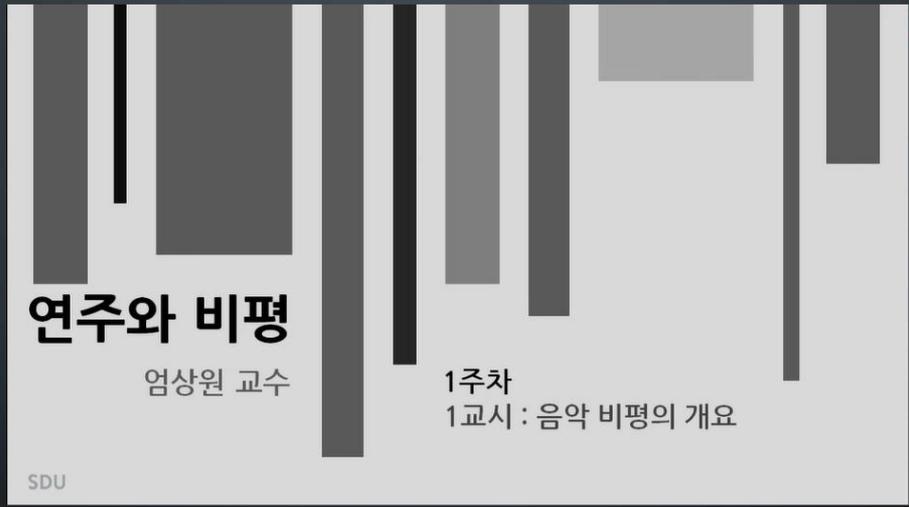
4	09/13(화)14:00 ~09/27(화)14:00	주차제목 Rock 비평 교시제목 1교시: Radiohead 2교시: Oasis		
5	09/20(화)14:00 ~10/04(화)14:00	주차제목 솔로분석과 비평 교시제목 1교시: John Scofield 2교시: John Scofield		
6	09/27(화)14:00 ~10/11(화)14:00	주차제목 Trio 비평 교시제목 1교시: Trio-Jazz 2교시: Trio-Mixed		- 토론
7	10/04(화)14:00 ~10/18(화)14:00	주차제목 클래식 비평 교시제목 1교시: 지휘자(1) 2교시: 지휘자(2)		- 과제
8	10/11(화)14:00 ~10/25(화)14:00	주차제목 Remix와 Cover 비평 교시제목 1교시: Remake/Remix 2교시: Cover		
9	10/18(화)14:00 ~11/01(화)14:00	주차제목 Electronic Music 소개 및 비평 교시제목 1교시: Electronic Music 2교시: Electronic Music		
10	10/25(화)14:00 ~11/08(화)14:00	주차제목 World Music 비평 I 교시제목 1교시: World Music 2교시: World Music		
11	11/01(화)14:00 ~11/15(화)14:00	주차제목 World Music 비평 II 교시제목 1교시: World Music 2교시: World Music		
	11/08(화)14:00 ~11/22(화)14:00	주차제목 Funk 비평 교시제목 1교시: Funk 2교시: Funk		
13	11/15(화)14:00 ~11/29(화)14:00	주차제목 과제 크리틱 교시제목 1교시: 과제 크리틱 2교시: 과제 크리틱		
14	11/22(화)14:00 ~12/06(화)23:59	주차제목 과제 크리틱 및 총정리 교시제목 1교시: 과제 크리틱 2교시: 한학기를 마치며		

Performance and Criticism Course Syllabus

Week	Class 1	Class 2	Class 3
1	Course Introduction	Entertainment Journalism	What is a good Criticism?
2	B.B King	Muddy Waters	
3	Count Basie Orchestra	Brian Setzer Orchestra	
4	Radiohead	Oasis	
5	Solo Analysis - John Scofield's "What You See is What You Get" (1)	Solo Analysis - John Scofield's "What You See is What You Get" (2)	
6	Trio Jazz	Trio Mixed	
7	Classical Music – Conductors (1)	Classical Music – Conductors (2)	
8	Remake / Remix	Cover	
9	Electronic Music (1)	Electronic Music (2)	
10	World Music (1)	World Music (2)	
11	World Music (3)	World Music (4)	
12	Funk	Funk	
13	Critique		
14			

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 http://lecture1.sdu.ac.kr/SCF/skin_new/F_B_768432.asp?Jucha=1&Gyosi=1&Size=1000&LecID=20162502215112001

1주. 연주와 비평 소개 및 개요 연주와비평



연주와 비평

엄상원 교수

1주차
1교시 : 음악 비평의 개요

SDU

서울디지털대학교 00:00 | 23:29 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

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 http://lecture1.sdu.ac.kr/SCF/skin_new/F_B_768432.asp?Jucha=1&Gyosi=1&Size=1000&LecID=20162502215112001

1주. 연주와 비평 소개 및 개요 연주와비평



Music Journalism의 역사 - 1840년대의 3대 음악 저널

The Musical Times and Singing Class Circular

- 영국에서 출판된 잡지
- 영국에서 가장 오래된 음악 전문지 (1844 초판 발행)
- 1903년에 The Musical Times로 출임
- 현재는 블로그 형식으로도 제공함



서울디지털대학교 17:07 | 23:29 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

서울디지털대학교 - Internet Explorer
 http://lecture1.sdu.ac.kr/SCF/skin_new/F_B_768432.asp?Jucha=1&Gyosi=1&Size=1000&LecID=20162502215112001

1주. 연주와 비평 소개 및 개요 연주와비평



서울디지털대학교 02:20 | 23:29 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

서울디지털대학교 - Internet Explorer
 http://lecture1.sdu.ac.kr/SCF/skin_new/F_B_768432.asp?Jucha=10&Gyosi=1&Size=1000&LecID=20162502215112001

10주. World Music 비평 I 연주와비평



1. Gypsy Music이란?

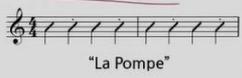
- 동유럽 집시들이 연주
- 주로 현악을 이용
- Acoustic Guitar, Violin, Acoustic Bass, Clarinet, Accordion
- Selmer-Maccaferri Guitar

프랑스: Django Reinhardt, Stephane Grappelli(Violin), Bireli Lagrene

독일: Joscho Stephan

네덜란드: Stochelo Rosenberg

루마니아: Damian Draghici(Pipe)



서울디지털대학교 06:47 | 34:49 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

Teaching

The Wonderful World of Composers
From Bach to Cage and Glass, learn
about their lives and music.

수업계획서

과목명 (학수코드)	작곡가의 재미있는 음악세계(SQ2111)		
과목명(영문)	The Wonderful World of Composers		
교수명	엄상원	학과명	교양과정
학점	3	이수구분	교양
E-mail	112001@sdu.ac.kr		
Q&A 총점 답변시간	오전: 오후:		

주차별 계획

주차	수업기간	학습 주제 및 제목	주교제 및 참고자료	평가계획
1	08/23(화)14:00 ~09/06(화)14:00	주차제목 스무명의 자녀와 1200개의 곡 교시제목 1교시: 바흐의 일생 2교시: 대표곡 감상 및 해설		- 토론
2	08/30(화)14:00 ~09/13(화)14:00	주차제목 아주 특별한 아기 교시제목 1교시: 모짜르트의 일생 2교시: 대표곡 감상 및 해설		- 토론
3	09/06(화)14:00 ~09/20(화)14:00	주차제목 번덕과 일광 교시제목 1교시: 베토벤의 일생 2교시: 대표곡 감상 및 해설		- 토론
4	09/13(화)14:00 ~09/27(화)14:00	주차제목 멘델손과 베를리오즈 교시제목 1교시: 멘델손과 베를리오즈의 일생 2교시: 대표곡 감상 및 해설		- 토론
5	09/20(화)14:00 ~10/04(화)14:00	주차제목 쇼팽과 리스트 교시제목 1교시: 쇼팽과 리스트의 일생 2교시: 대표곡 감상 및 해설		- 토론 - 과제
6	09/27(화)14:00 ~10/11(화)14:00	주차제목 로버트와 클라라 슈만 교시제목 1교시: 로버트와 클라라 슈만의 일생 2교시: 대표곡 감상 및 해설		- 토론
7	10/04(화)14:00 ~10/18(화)14:00	주차제목 와그너와 뫼지니 교시제목 1교시: 와그너와 뫼지니의 일생 2교시: 대표곡 감상 및 해설		- 토론

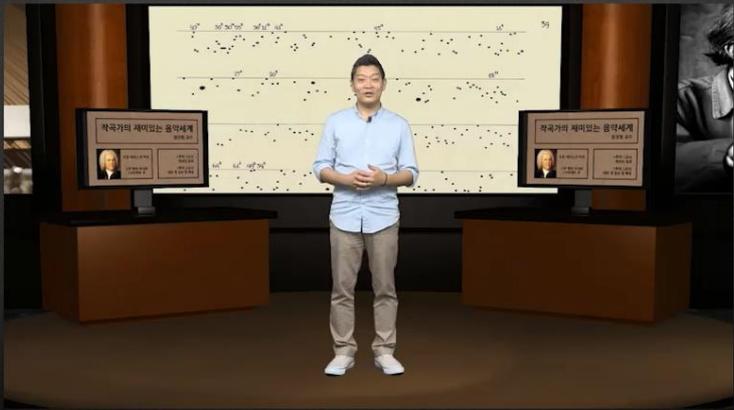
8	10/11(화)14:00 ~10/25(화)14:00	주차제목 푸치니와 베르디 교시제목 1교시: 푸치니와 베르디의 일생 2교시: 대표곡 감상 및 해설		- 토론
9	10/18(화)14:00 ~11/01(화)14:00	주차제목 차이코프스키와 라흐마니노프 교시제목 1교시: 차이코프스키와 라흐마니노프의 일생 2교시: 대표곡 감상 및 해설		- 토론
10	10/25(화)14:00 ~11/08(화)14:00	주차제목 말러와 스트라우스 교시제목 1교시: 말러와 스트라우스의 일생 2교시: 대표곡 감상 및 해설		- 토론 - 과제
11	11/01(화)14:00 ~11/15(화)14:00	주차제목 드뷔시와 라벨 교시제목 1교시: 드뷔시와 라벨의 일생 2교시: 대표곡 감상 및 해설		- 토론
12	11/08(화)14:00 ~11/22(화)14:00	주차제목 쇤베르크와 스트라빈스키 교시제목 1교시: 쇤베르크와 스트라빈스키의 일생 2교시: 대표곡 감상 및 해설		- 토론
13	11/15(화)14:00 ~11/29(화)14:00	주차제목 이브스와 거슈윈 교시제목 1교시: 이브스와 거슈윈의 일생 2교시: 대표곡 감상 및 해설		- 토론
14	11/22(화)14:00 ~12/06(화)23:59	주차제목 케이지와 글래스 교시제목 1교시: 케이지와 글래스의 일생 2교시: 대표곡 감상 및 해설 3교시: 한 학기를 마치며		- 토론

Wonderful World of Composers Course Syllabus

Week	Class 1	Class 2	Class 3
1	Johann Sebastian Bach	Song Analysis and Legacy	
2	Wolfgang Amadeus Mozart	Song Analysis and Legacy	
3	Ludwig van Beethoven	Song Analysis and Legacy	
4	Felix Mendelssohn and Hector Berlioz	Song Analysis and Legacy	
5	Frédéric Chopin and Franz Liszt	Song Analysis and Legacy	
6	Robert and Clara Schumann	Song Analysis and Legacy	
7	Richard Wagner and Gioachino Rossini	Song Analysis and Legacy	
8	Giacomo Puccini and Giuseppe Verdi	Song Analysis and Legacy	
9	Pyotr Ilyich Tchaikovsky and Sergei Rachmaninoff	Song Analysis and Legacy	
10	Gustav Mahler and Johann Strauss	Song Analysis and Legacy	
11	Claude Debussy and Maurice Ravel	Song Analysis and Legacy	
12	Arnold Schoenberg and Igor Stravinsky	Song Analysis and Legacy	
13	Charles Ives and George Gershwin	Song Analysis and Legacy	
14	John Cage and Philip Glass	Song Analysis and Legacy	

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1주. 스무명의 자녀와 1200개의 곡 작곡가의재미있는음악세계



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 http://lecture1.sdu.ac.kr/SCF/skin_new/F_B_768432.asp?Jucha=12&Gyosi=2&Size=350&LecID=2016250211112001

12주. 쇤버그와 스트라빈스키 작곡가의재미있는음악세계

1. Tone Row(Series) ④ - Example



(O)RIGINAL((P)RIME) TONE ROW(SERIES)
 1 2 3 4 5 6 7 8 9 10 11 12

RETROGRADE(R)
 1 2 3 4 5 6 7 8 9 10 11 12

INVERSION(I)
 1 2 3 4 5 6 7 8 9 10 11 12

예제



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1주. 스무명의 자녀와 1200개의 곡 작곡가의재미있는음악세계

2. The Musical Offering BWV 1079

3) 크랩캐논 (Crab canon)

- Musical Offering에 나오는 두번째 캐논으로서 거꾸로 및 인버전을 합한 캐논
- 한 번 연주를 하고 그대로 뒤로 다시 연주를 하면 됨.

Canones diversi super thema regium.

Canon a 2.



자료출처: www.imslp.org

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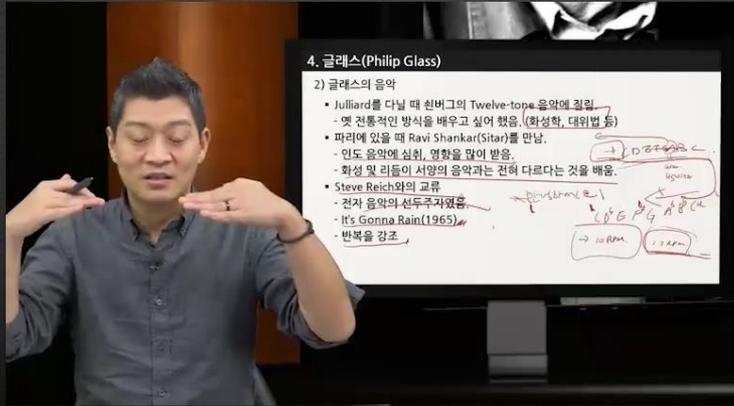
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14주. 케이지와 글래스 작곡가의재미있는음악세계

4. 글래스(Philip Glass)

2) 글래스의 음악

- Julliard를 다닐 때 쇤버그의 Twelve-tone 음악에 질림
- 옛 전통적인 방식을 배우고 싶어 했음 (화성학, 대위법 등)
- 파리에 있을 때 Ravi Shankar(Sitar)를 만남
- 인도 음악에 심취, 영향을 많이 받음
- 화성 및 리듬이 서양의 음악과는 전혀 다르다는 것을 배움
- Steve Reich와의 교류
- 전자 음악의 선두주자였음
- It's Gonna Rain(1965)
- 반복을 강조



SDU

서울디지털대학교 00:59:25 | 01:07:35 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

Teaching

Blues Study

- Students will learn about the history of the blues.
- Starting from the era of slavery, they will explore how the blues came to the United States and learn about the lives of the people involved.
- They will study the lives and music of famous blues musicians and listen to their iconic songs.
- Through the development of each genre, they will also examine how the music evolved harmonically.

수업계획서

과목명 (학수코드)	블루스연구(S02212)		
과목명(영문)	Blues Study		
교수명	엄상원	학과명	실용음악학과
학점	3	이수구분	전공
E-mail	112001@sdu.ac.kr		
Q&A 중점 답변시간	오전: 9~12시 오후:		

주차별 계획

주차	수업기간	학습 주제 및 제목	주교재 및 참고자료	평가계획
1	03/02(수)14:00 ~03/15(화)14:00	주차제목 블루스 소개 및 역사 교시제목 1교시: 과목 소개 2교시: Alan Lomax와 Delta Blues		
2	03/08(화)14:00 ~03/22(화)14:00	주차제목 블루스의 역사 교시제목 1교시: 노예의 노래 2교시: 블루스의 시작(1)		
3	03/15(화)14:00 ~03/29(화)14:00	주차제목 블루스의 역사 교시제목 1교시: 블루스의 시작(2) 2교시: Country Blues		
4	03/22(화)14:00 ~04/05(화)14:00	주차제목 Women in Blues 교시제목 1교시: Women in Blues(1) 2교시: Women in Blues(2)		
5	03/29(화)14:00 ~04/12(화)14:00	주차제목 Blues 형식 분석 / Chicago Blues 교시제목 1교시: Blues 형식 분석 2교시: Chicago Blues		
6	04/05(화)14:00 ~04/19(화)14:00	주차제목 British Invasion 교시제목 1교시: British Invasion(1) 2교시: British Invasion(2)		
7	04/12(화)14:00 ~04/26(화)14:00	주차제목 Pentatonic Scale 교시제목 1교시: Pentatonic Scale 2교시: Pentatonic Scale		

8	04/19(화)14:00 ~05/03(화)14:00	주차제목 Pentatonic Scale / Blues Reharm 교시제목 1교시: Pentatonic Scale 2교시: Blues Reharm		
9	04/26(화)14:00 ~05/10(화)14:00	주차제목 락, 가스펠 교시제목 1교시: Rock and Roll 2교시: Gospel		
10	05/03(화)14:00 ~05/17(화)14:00	주차제목 Jazz / Funk 교시제목 1교시: Jazz 2교시: Funk		
11	05/10(화)14:00 ~05/24(화)14:00	주차제목 Soul / Motown 교시제목 1교시: Soul 2교시: Motown		
12	05/17(화)14:00 ~05/31(화)14:00	주차제목 Modern Blues 교시제목 1교시: Modern Blues(1) 2교시: Modern Blues(2)		
13	05/24(화)14:00 ~06/07(화)14:00	주차제목 크리틱 교시제목 1교시: 과제 크리틱(1) 2교시: 과제 크리틱(2)		
14	05/31(화)14:00 ~06/14(화)23:59	주차제목 크리틱 및 정리 교시제목 1교시: 과제 크리틱(3) 2교시: 총정리		

Blues Study Course Syllabus

Week	Class 1	Class 2	Class 3
1	Course Introduction	Alan Lomax and Delta Blues	
2	Songs of the Slaves	Start of the Blues(1)	
3	Start of the Blues(2)	Country Blues	
4	Women in Blues(1)	Women in Blues(2)	
5	Analysis of Blues Forms	Chicago Blues	
6	British Invasion(1)	British Invasion(2)	
7	Pentatonic Scale(1)	Pentatonic Scale(2)	
8	Pentatonic Scale(3)	Blues Reharmonization	
9	Rock and Roll	Gospel	
10	Jazz	Funk	
11	Soul	Motown	
12	Modern Blues(1)	Modern Blues(2)	
13	Critique		
14			

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1주. 블루스 소개 및 역사 블루스연구



서울디지털대학교 00:06 | 59:34 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

http://oldlec.sdu.ac.kr/SCF/skin_new/F_B_768432.asp?Jucha=1&Gyosi=2&Size=1000&LecID=2016150221212001

1주. 블루스 소개 및 역사 블루스연구



Alan Lomax
Muddy Waters *Morganfield*

- 이 때 만난 Muddy Waters(26살)는 Stovall Plantation에 있었음
- Moonshine, 도박, 트럭 운전수 (22.5cent/h)로 일하고 있었음.
- 2-3곡 정도 녹음함
- \$10을 줬으나 앨범 판매가 안되어 실망
- Bottle neck
- Son House, Leroy Carr, Memphis Minnie 등






서울디지털대학교 13:55 | 59:34 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

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http://oldlec.sdu.ac.kr/SCF/skin_new/F_B_768432.asp?Jucha=8&Gyosi=2&Size=3508&LecID=2016150221212001

8주. Pentatonic Scale / Blues Reharm 블루스연구

5. Blues Reharm - Half step *whole step*



SDU

서울디지털대학교 26:01 | 29:13 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

http://oldlec.sdu.ac.kr/SCF/skin_new/F_B_768432.asp?Jucha=10&Gyosi=18&Size=1000&LecID=2016150221212001

10주. Jazz / Funk 블루스연구

ROSE ROOM

CHUCK CHRISTIAN SOLO



SDU

서울디지털대학교 00:32:36 | 01:15:21 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

Teaching

Rhythm and Blues/ Pop Lab

Through playing famous R&B and pop tunes, students will learn about each styles.

수업계획서

과목명 (학수코드)	리듬 and 블루스/팝 랩(S02237)		
과목명(영문)	Rhythm and Blues/Pop Lab		
교수명	상지훈외3	학과명	실용음악학과
학점	3	이수구분	전공
E-mail	팀티칭 교수님 메일주소		
Q&A 중점 답변시간	오전: 오후:		

※ 팀티칭 과목입니다.
 담당자 / 조현정 / 상지훈 / 최민호

• 임상원 교수님
학력정보

학력	국가명	학교명	전공	학위명	졸업여부
고등학교	대한민국	현대고등학교			졸업
대학교	대한민국	한국외국어대학교	무역학과		중퇴
대학교	미국	Berklee College of Music	Professional Music	Professional Music	졸업

경력정보

회사명	근무기간	직위
(주)IDRM	2010.12 ~ 2011.04	이사
Berklee College of Music Vocal Department	2005.05 ~ 2009.05	Teaching Assistant/Accompanist

주차별 계획

주차	수업기간	학습 주제 및 제목	주교재 및 참고자료	평가계획
1	03/02(수) 14:00 ~03/15(화) 14:00	주차제목 Ain't no mountain high enough 교시제목 1교시: 1번곡 Ain't no mountain high enough 밴드연주 및 곡 설명 2교시: 1번곡 드럼 파트의 이해 3교시: 1번곡 베이스파트의 이해		
2	03/08(화) 14:00 ~03/22(화) 14:00	주차제목 Ain't no mountain high enough 교시제목 1교시: 1번곡 기타 파트의 이해 2교시: 1번곡 건반 파트의 이해		
3	03/15(화) 14:00 ~03/29(화) 14:00	주차제목 Superstition 교시제목 1교시: 2번곡 'Superstition' 밴드연주 및 곡 설명 2교시: 2번곡 드럼 파트의 이해 3교시: 2번곡 베이스 파트의 이해		

4	03/22(화) 14:00 ~04/05(화) 14:00	주차제목 Superstition 교시제목 1교시: 2번곡 기타 파트의 이해 2교시: 2번곡 건반 파트의 이해			- 과제
5	03/29(화) 14:00 ~04/12(화) 14:00	주차제목 If I ain't got you 교시제목 1교시: 3번곡 'If I ain't got you' 밴드연주 및 곡 설명 2교시: 3번곡 드럼 파트의 이해 3교시: 3번곡 베이스 파트의 이해			
6	04/05(화) 14:00 ~04/19(화) 14:00	주차제목 If I ain't got you 교시제목 1교시: 3번곡 기타 파트의 이해 2교시: 3번곡 건반 파트의 이해			- 과제
7	04/12(화) 14:00 ~04/26(화) 14:00	주차제목 Greatest Love Of all 교시제목 1교시: 4번곡 'Greatest love of all' 밴드연주 및 곡 설명 2교시: 4번곡 드럼 파트의 이해 3교시: 4번곡 베이스 파트의 이해			
8	04/19(화) 14:00 ~05/03(화) 14:00	주차제목 Greatest Love Of all 교시제목 1교시: 4번곡 기타 파트의 이해 2교시: 4번곡 건반 파트의 이해			- 과제
9	04/26(화) 14:00 ~05/10(화) 14:00	주차제목 Hold the Line 교시제목 1교시: 5번곡 'Hold the line' 밴드연주 및 곡 설명 2교시: 5번곡 드럼 파트의 이해 3교시: 5번곡 베이스 파트의 이해			
10	05/03(화) 14:00 ~05/17(화) 14:00	주차제목 Hold the Line 교시제목 1교시: 5번곡 기타 파트의 이해 2교시: 5번곡 건반 파트의 이해			- 과제
11	05/10(화) 14:00 ~05/24(화) 14:00	주차제목 Englishman in New York 교시제목 1교시: 6번곡 'Englishman in new york' 밴드연주 및 곡 설명 2교시: 6번곡 드럼 파트의 이해 3교시: 6번곡 베이스 파트의 이해			
12	05/17(화) 14:00 ~05/31(화) 14:00	주차제목 Englishman in New York 교시제목 1교시: 6번곡 기타 파트의 이해 2교시: 6번곡 건반 파트의 이해			
13	05/24(화) 14:00 ~06/07(화) 14:00	주차제목 실용 예제곡의 학생 밴드 지도 교시제목 1교시: Ain't no mountain high enough 학생밴드 지도 2교시: Superstition 학생밴드 지도			
14	05/31(화) 14:00 ~06/14(화) 23:59	주차제목 실용 예제곡의 학생 밴드 지도 교시제목 1교시: If I ain't got you 학생밴드 지도 2교시: Greatest love of all 학생밴드 지도			

Rhythm and Blues/Pop Lab Course Syllabus

Week	Class 1	Class 2	Class 3
1	Introduction of "Ain't No Mountain High Enough"	Drum Part	Bass Part
2	Guitar Part	Keyboard Part	
3	Introduction of "Superstition"	Drum Part	Bass Part
4	Guitar Part	Keyboard Part	
5	Introduction of "If I Ain't Got You"	Drum Part	Bass Part
6	Guitar Part	Keyboard Part	
7	Introduction of "Greatest Love Of All"	Drum Part	Bass Part
8	Guitar Part	Keyboard Part	
9	Introduction of "Hold The Line"	Drum Part	Bass Part
10	Guitar Part	Keyboard Part	
11	Introduction of "Englishman in New York"	Drum Part	Bass Part
12	Guitar Part	Keyboard Part	
13	Critique		
14			

서울디지털대학교 - Internet Explorer
http://oldlec.sdu.ac.kr/SCF/skin_new/F_A_768432.asp?Jucha=2&Gyosi=1&Size=700&LeclD=20161502237T00307

2주. Ain't no mountain high enough 리듬 and 블루스/팝 랩



서울디지털대학교 01:51 | 10:55 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

서울디지털대학교 http://oldlec.sdu.ac.kr/SCF/skin_new/F_A_768432.asp?Jucha=4&Gyosi=1&Size=700&LeclD=20161502237T00307

4주. Superstition 리듬 and 블루스/팝 랩



유니슨 연주로 곡의 느낌이 더욱 강력하게 느껴진다

서울디지털대학교 12:05 | 33:03 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

서울디지털대학교 - Internet Explorer
http://oldlec.sdu.ac.kr/SCF/skin_new/F_A_768432.asp?Jucha=13&Gyosi=2&Size=1000&LeclD=20161502237T00307

13주. 실습 예제곡의 학생 밴드 지도 리듬 and 블루스/팝 랩



서울디지털대학교 06:31 | 42:36 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

서울디지털대학교 http://oldlec.sdu.ac.kr/SCF/skin_new/F_A_768432.asp?Jucha=13&Gyosi=2&Size=1000&LeclD=20161502237T00307

13주. 실습 예제곡의 학생 밴드 지도 리듬 and 블루스/팝 랩



서울디지털대학교 35:48 | 42:36 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

Teaching

Blues/Funk Lab

Through playing famous Blues and Funk tunes, students will learn about each styles.

수업계획서

과목명 (학수코드)	Blues/Funk 협(S02238)		
과목명(영문)	Blues/Funk Lab		
교수명	상지훈외3	학과명	실용음악학과
학점	3	이수구분	전공
E-mail	틸티칭 교수님 메일주소		
Q&A 중점 답변시간	오전: 10~12시 오후:		

※ 토틀칭 과목입니다.
임상원 / 조현경 / 상지훈 / 최민호

*임상원 교수님
학력정보

학력	국가명	학교명	전공	학위명	졸업여부
고등학교	대한민국	현대고등학교			졸업
대학교	대한민국	한국외국어대학교	무역학과		중퇴
대학교	미국	Berklee College of Music	Professional Music	Professional Music	졸업

주차별 계획

주차	수업기간	학습 주제 및 제목	주교재 및 참고자료	평가계획
1	03/02(수)14:00 ~03/15(화)14:00	주차제목 I Feel Good 교시제목 1교시: I Feel Good 합주 및 곡 설명 2교시: I Feel Good 드럼파트의 이해 3교시: I Feel Good 베이스파트의 이해		
2	03/08(화)14:00 ~03/22(화)14:00	주차제목 I Feel Good 교시제목 1교시: I Feel Good 기타파트의 이해 2교시: I Feel Good 건반파트의 이해		- 과제
3	03/15(화)14:00 ~03/29(화)14:00	주차제목 Getaway 교시제목 1교시: Getaway 합주 및 곡 설명 2교시: Getaway 드럼파트의 이해 3교시: Getaway 베이스파트의 이해		
4	03/22(화)14:00 ~04/05(화)14:00	주차제목 Getaway 교시제목 1교시: Getaway 기타파트의 이해 2교시: Getaway 건반파트의 이해		- 과제
5	03/29(화)14:00 ~04/12(화)14:00	주차제목 Blues Before Sunrise/Thrill is Gone 교시제목 1교시: Blues Before Sunrise 합주 2교시: The Thrill is Gone 합주		

6	04/05(화)14:00 ~04/19(화)14:00	주차제목 Blues Before Sunrise/Thrill is Gone 교시제목 1교시: Blues Before Sunrise, The Thrill is Gone 드럼파트 2교시: Blues Before Sunrise, The Thrill is Gone 베이스파트		
7	04/12(화)14:00 ~04/26(화)14:00	주차제목 Blues Before Sunrise/Thrill is Gone 교시제목 1교시: Blues Before Sunrise, The Thrill is Gone 기타파트 2교시: Blues Before Sunrise, The Thrill is Gone 건반파트		- 과제
8	04/19(화)14:00 ~05/03(화)14:00	주차제목 Call it Stormy Monday/Straight No chaser 교시제목 1교시: Call It Stormy Monday 합주 2교시: Straight no Chaser 합주		
9	04/26(화)14:00 ~05/10(화)14:00	주차제목 Call it Stormy Monday/Straight No chaser 교시제목 1교시: Call It Stormy Monday, Straight no Chaser 드럼 파트 2교시: Call It Stormy Monday, Straight no Chaser 베이스 파트		
10	05/03(화)14:00 ~05/17(화)14:00	주차제목 Call it Stormy Monday/Straight No chaser 교시제목 1교시: Call It Stormy Monday, Straight no Chaser 기타 파트 2교시: Call It Stormy Monday, Straight no Chaser 건반 파트		- 과제
11	05/10(화)14:00 ~05/24(화)14:00	주차제목 Chameleon 교시제목 1교시: Chameleon 합주 2교시: Chameleon 드럼 파트 3교시: Chameleon 베이스 파트		
12	05/17(화)14:00 ~05/31(화)14:00	주차제목 Chameleon 교시제목 1교시: Chameleon 기타 파트 2교시: Chameleon 건반 파트		
13	05/24(화)14:00 ~06/07(화)14:00	주차제목 Give up the funk 교시제목 1교시: Give Up The Funk 합주 2교시: Give Up The Funk 드럼 파트 3교시: Give Up The Funk 베이스 파트		
14	05/31(화)14:00 ~06/14(화)23:59	주차제목 Give up the Funk 교시제목 1교시: GIVE UP the Funk 기타 파트 2교시: GIVE UP the Funk 건반 파트		

Blues/Funk Lab Course Syllabus

Week	Class 1	Class 2	Class 3
1	Introduction of "I Feel Good"	Drum Part	Bass Part
2	Guitar Part	Keyboard Part	
3	Introduction of "Getaway"	Drum Part	Bass Part
4	Guitar Part	Keyboard Part	
5	Introduction of "Blues Before Sunrise/Thrill is Gone"	Drum Part	Bass Part
6	Guitar Part	Keyboard Part	
7	"Blues Before Sunrise/Thrill is Gone"	Drum Part	Bass Part
8	Guitar Part	Keyboard Part	
9	Introduction of "Stormy Monday/Straight No Chaser"	Drum Part	Bass Part
10	Guitar Part	Keyboard Part	
11	Introduction of "Chameleon"	Drum Part	Bass Part
12	Guitar Part	Keyboard Part	
13	Introduction of "Give Up The Funk"	Drum Part	Bass Part
14	Guitar Part	Keyboard Part	

서울디지털대학교 - Internet Explorer
http://oldlec.sdu.ac.kr/SCF/skin_new/F_A_768432.asp?Jucha=1&Gyosi=1&Size=700&LecID=20161502238T00307

1주. I Feel Good Blues/Funk 랩



서울디지털대학교 26:58 | 35:16 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

서울디지털대학교 - Internet Explorer
http://oldlec.sdu.ac.kr/SCF/skin_new/F_A_768432.asp?Jucha=10&Gyosi=1&Size=700&LecID=20161502238T00307

10주. Call it Stormy Monday/Straight No chaser Blues/Funk 랩



서울디지털대학교 19:58 | 32:50 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

서울디지털대학교 - Internet Explorer
http://oldlec.sdu.ac.kr/SCF/skin_new/F_A_768432.asp?Jucha=2&Gyosi=1&Size=700&LecID=20161502238T00307

2주. I Feel Good Blues/Funk 랩



서울디지털대학교 17:27 | 38:39 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

서울디지털대학교 - Internet Explorer
http://oldlec.sdu.ac.kr/SCF/skin_new/F_A_768432.asp?Jucha=11&Gyosi=1&Size=700&LecID=20161502238T00307

11주. Chameleon Blues/Funk 랩



서울디지털대학교 17:27 | 35:33 SPEED 0.8 1.0 1.2 1.4 1.6 1.8 2.0

Teaching

Music Notation

Learn how to write music properly

수업계획서

과목명 (학수코드)	기초사보법(S02160)		
과목명(영문)	Music Notation		
교수명	엄상원	학과명	실용음악학과
학점	3	이수구분	전공
E-mail	takecoda@gmail.com		
Q&A 중점 답변시간	오전: 오후:		

학력정보

학력	국가명	학교명	전공	학위명	졸업여부
고등학교	대한민국	현대고등학교			졸업
대학교	대한민국	한국의국어대학교	무역학과		중퇴
대학교	미국	Berklee College of Music	Professional Music	Professional Music	졸업

주차	수업기간	학습 주제 및 제목	주교재 및 참고자료	평가계획
1	03/03(월)14:00 ~03/18(화)14:00	주차제목 강의오리엔테이션 교시제목 1교시: 과목 소개 및 준비 2교시: 사보법의 기초		
2	03/11(화)14:00 ~03/25(화)14:00	주차제목 리듬과 음정사보법(Rhythm & Pitch Notation) 교시제목 1교시: 리듬사보법의 기초 2교시: 음정사보법의 기초		
3	03/18(화)14:00 ~04/01(화)14:00	주차제목 사보의 그리드 교시제목 1교시: 사보의 그리드(Grid)(1) 2교시: 사보의 그리드(Grid)(2)		
4	03/25(화)14:00 ~04/08(화)14:00	주차제목 박자 사보의 기초 I 교시제목 1교시: 박자사보의 기초(1) 2교시: 박자사보의 기초(2)		
5	04/01(화)14:00 ~04/15(화)14:00	주차제목 박자 사보의 기초II 교시제목 1교시: 박자사보의 기초(3) 2교시: 박자사보의 기초(4)		- 과제

6	04/08(화)14:00 ~04/22(화)14:00	주차제목 Repeats(반복)와 Hold와 Pause(홀드와 잠시 멈춤) 교시제목 1교시: Repeats(반복) 2교시: Hold와 Pause		
7	04/15(화)14:00 ~04/29(화)14:00	주차제목 Chords와 Voicing의 표기 교시제목 1교시: Chords의 표기법 2교시: Voicing의 표기법		
8	04/22(화)14:00 ~05/13(화)14:00	주차제목 Divisi(파트)와 Dynamics 교시제목 1교시: Divisi(파트) 2교시: Dynamics		
9	04/29(화)14:00 ~05/13(화)14:00	주차제목 Articulation 교시제목 1교시: Articulation(1) 2교시: Articulation(2)		
10	05/06(화)14:00 ~05/20(화)14:00	주차제목 Ornaments 교시제목 1교시: Ornaments(1) 2교시: Ornaments(2)		- 과제
11	05/13(화)14:00 ~05/27(화)14:00	주차제목 Score Layout와 각종 용어 교시제목 1교시: Score Layout 2교시: 각종 용어		
12	05/20(화)14:00 ~06/03(화)14:00	주차제목 Orchestral Score 및 기말 과제 출제 교시제목 1교시: Orchestral Score 2교시: 기말 과제		
13	05/27(화)14:00 ~06/10(화)14:00	주차제목 Lead Sheet와 Big Band Chart 교시제목 1교시: Lead sheet 2교시: Bigband Chart		
14	06/03(화)14:00 ~06/17(화)23:59	주차제목 사보 프로그램 - Finale 교시제목 1교시: Finale I 2교시: Finale II		

Music Notation Course Syllabus

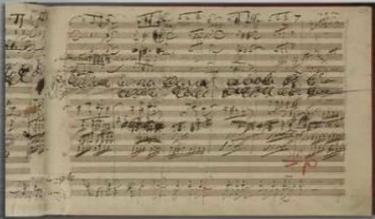
Week	Class 1	Class 2	Class 3
1	Course Introduction	Basics of Music Notation	
2	Rhythm Notation	Pitch Notation	
3	Notation Grid(1)	Notation Grid(2)	
4	Pulse Notation(1)	Pulse Notation(2)	
5	Pulse Notation(3)	Pulse Notation(4)	
6	Repeats	Hold and Pause	
7	Chords	Voicings	
8	Divisi	Dynamics	
9	Articulations(1)	Articulations(2)	
10	Ornaments(1)	Ornaments(2)	
11	Score Layout	Other Terms	
12	Orchestral Score	Finals Assignment	
13	Lead Sheet	Big Band Chart	
14	Using Finale(1)	Using Finale(2)	

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기초사보법

기초 사보법

엄상원 교수



The 9th Symphony Manuscript - Beethoven

1주. 강의 오리엔테이션

- ✓ 1교시 : 과목 소개 및 준비
- 2교시 : 사보법의 기초

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기초사보법

2-1. 악기의 순서

- Concert Band

PICCOLO	5/4	-
FLUTE	5/4	-
OBOE	5/4	-
CORNET in E	5/4	-
BASSOON	5/4	-
ALTO SAX.	5/4	-
TENOR SAX.	5/4	-
BARITONE SAX.	5/4	-



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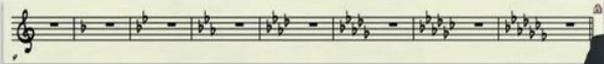
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2. Cycle of 5th

- Cycle of 5th란?
- 5도씩 바뀌는 조성의 순서를 말함.



Sharp 의 순서



Flat 의 순서



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10:01 / 57:35

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Finale 2010 - [Untitled1]

File Edit Utilities View Document MIDI/Audio Plugins Tools Window Help

Simple Entry Palette

UP TEMPO

Don't

CHARLIE PARKER



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34:18 / 39:04

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Published Material

Both in Korean and English

Creative Guitar Book Series

Major Scales

Triads

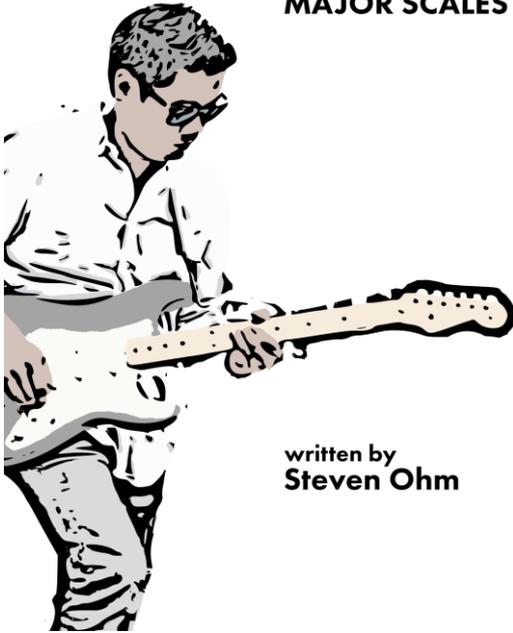
Workbook #1 Notes and Intervals

Workbook #2 Triads and 7th Chords

Workbook #3 Scales

Creative Guitar Book Series – Major Scales

CREATIVE GUITAR BOOK MAJOR SCALES



written by
Steven Ohm

Introduction

The reason I wrote this series is that, as someone who plays the guitar to a certain extent, I sometimes get stuck musically. This is a common situation for guitarists. If you play only the pentatonic scale from the beginning, you may get tired of that sound, and there may be times when you want to play another style of music. Sometimes, you may feel like something is missing with just the pentatonic scale.

This book can help you get out of that situation. It is a book based on my experience of practicing alone for a long time and teaching many students.

This book is more helpful for players who have some knowledge of music theory, ear training, and performance experience than for complete beginners. As it is written to fit the guitar instrument as much as possible, the examples should be easy to play on the guitar.

You cannot become a good performer overnight. You need to invest a lot of time, passion, and effort. Also, it is important to have a good guide that can help you get out of difficult situations. As it did for me, I hope this book can be a good guide for you as well.

03, 2023 Steven Ohm

Cover art: Steven Ohm

Mode

You should know how to play each mode, but the most important thing is to know how it sounds and what feeling it gives. One fun practice method is to take one melody and play it in different modes, changing the feel of the melody.

A series of ten musical staves, each showing a scale in a different mode. The modes are: G Major, G Lydian, G Mixo-Lydian, G Lydian b7, G Mixo-Lydian b13, G Half/Whole Diminished G7(b9,#9,#11,b13), G Dorian, G Aeolian, G Phrygian, G Locrian, G Jazz minor, and G Altered G7(b9,#9,#11,b13). Each staff contains a sequence of notes and rests, representing the scale for that mode.

Rhythm practice

At first, it's best to practice with a metronome. Set it to 60 bpm without any accents and practice various rhythms. Once you can play various rhythms, it's good to practice with music playing in the background. One thing to pay attention to is the drummer's sense of rhythm. While the sheet music may have evenly divided eighth notes, each note played may vary for each performer.

This is called "groove," and it's good to listen carefully to this part and try to play along little by little. Therefore, it's better to practice with music played by a good drummer rather than MIDI drum tracks.

Chord progressions

First check if it is a diatonic chord and if so, play using the chord tone and appropriate tension of each chord. If it is not a diatonic chord, compare the melody's tension to the original scale and create a chord scale to play.

Creative Guitar Book Series – Triads

CREATIVE GUITAR BOOK TRIADS



written by
Steven Ohm

Before we start

What is a triad?

A triad refers to three notes stacked in intervals of three degrees. Depending on their relationship to the tonic, triads are classified as major, minor, augmented, or diminished.

			
---	--	---	---

If the first interval is a major third, it is called a major triad. If the first interval is a minor third, it is called a minor triad. In a major triad, if the fifth interval from the tonic is an augmented fifth, it remains a major triad. In a minor triad, if the fifth interval from the tonic is a diminished fifth, it becomes a diminished triad. The intervals between each note must be three degrees (major or minor third) for it to be considered a triad. If it deviates from this, it is not called a triad.

We can also use inversions to create variety and smooth voice leadings.

		
Root Position	1st Inversion	2nd Inversion

Next, I have written the root position triads out. Since triads consist of three notes, we can group them into sets of three (654, 543, 432, 321). I have already written the lowest note in each set, so you can explore the inversions and transpositions by moving the notes around to create different chord voicings and explore different musical possibilities. I encourage you to experiment and practice finding the inversions and transpositions of these triads on your own. It's a great way to develop your understanding of chord structures and expand your musical creativity.

Here is a mix of triads and quartal triads.



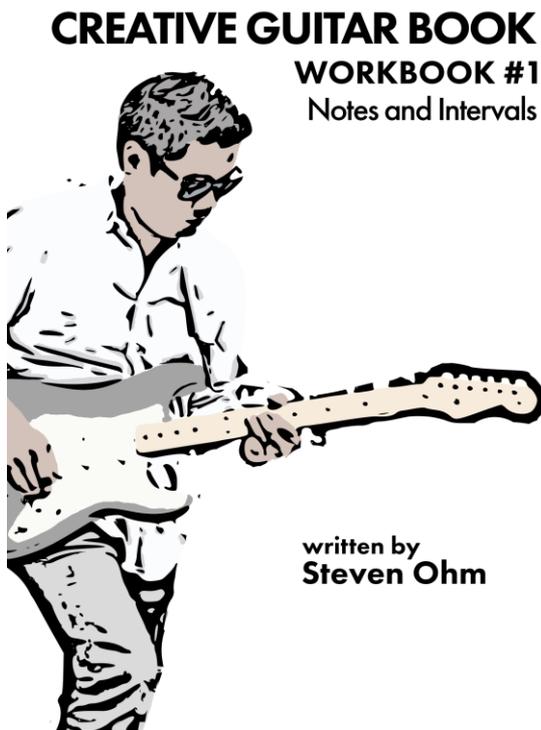
The notation shows a sequence of chords on a guitar staff. It starts with a 'Mixed' section containing several triads and quartal triads. A specific chord is labeled 'E-7'.

The reason why these playing techniques work is because they involve starting in consonance with the established harmony and then deliberately moving away from it. If you were to begin by playing outside of the established harmony from the start, it would generally be perceived as incorrect or dissonant. Therefore, it's essential to initially play in accordance with the established harmony and then use triads or other techniques to deviate from it before returning to consonance.

By adhering to the established harmony initially, you create a sense of stability and familiarity for the listener. This allows them to establish a tonal reference point and understand the underlying harmonic context. When you subsequently deviate from the expected harmonies using triads or other methods, it creates a moment of tension, surprise, or dissonance. However, when you resolve back to the consonant harmonies, it creates a satisfying and complete "out" playing experience.

Creative Guitar Book Series – Workbook #1

Notes and Intervals



About this book

Welcome to Creative Guitar Book: Workbook #1 – Notes and Intervals. Whether you're a beginner exploring the complexities of music theory, or an experienced guitarist looking to deepen your understanding and improve your skills, this workbook is designed to be a comprehensive companion on your guitar mastery journey.

In music, notes are the basic units of sound, and pitch represents the highness or lowness of each note. Correct pitch creates harmony in melody and chords, effectively conveying emotions and forming the diverse expressions and musical structures essential for music. Notes and pitch play a crucial role in determining the specific style and atmosphere of music, serving as pivotal elements for composers in creating music and performers in expressing it. Therefore, notes and pitch are indispensable in music, determining its quality and essence.

This book provides simple explanations to understand notes and pitch, followed by a hands-on approach by printing out the pages and draw them by hand.

Thank you.
04/02/2024
Steven Ohm

2 Intervals

Intervals refer to the distance between two pitches. These intervals can be classified based on their characteristics.

Intervals

Closed interval	Distance (H=Half step, W= whole step)	Closed inverted interval	Open interval
Unison		Unison - Octave	Octave
Min 2nd	1H	Min 2nd - Maj 7th	Min 9th
Maj 2nd	1W	Maj 2nd - Min 7th	Maj 9th
Min 3rd	1W 1H	Min 3rd - Maj 6th	Min 10th
Maj 3rd	2W	Maj 3rd - Min 6th	Maj 10th
Per 4th	2W 1H	Per 4th - Per 5th	Per 11th
Aug 4th	3W	Aug 4th - Dim 5th	Aug 11th
Dim 5th	3W	Dim 5th - Aug 4th	Dim 12th
Per 5th	3W 1H	Per 5th - Per 4th	Per 12th
Aug 5th	4W	Aug 5th - Dim 4th	Aug 12th
Min 6th	4W	Min 6th - Maj 3rd	Min 13th
Maj 6th	4W 1H	Maj 6th - Min 3rd	Maj 13th
Min 7th	5W	Min 7th - Maj 2nd	Min 14th
Maj 7th	5W 1H	Maj 7th - Min 2nd	Maj 14th
Octave	6W	Octave - Unison	Unison

Intervals by distance

Closed Intervals

In music, a "closed interval" typically refers to an interval that is relatively small and falls within an octave. These intervals are often consonant and harmonious. For example, the interval of a third (e.g., C to E) or a fifth (e.g., C to G) is considered closed because it fits within the range of an octave.

Creative Guitar Book Series – Workbook #2

Triads and 7th Chords

CREATIVE GUITAR BOOK WORKBOOK #2 Triads and 7th chords



About this book

Welcome to Creative Guitar Book: Workbook #2 – Triads and seventh chords. Whether you're a beginner exploring the complexities of music theory, or an experienced guitarist looking to deepen your understanding and improve your skills, this workbook is designed to be a comprehensive companion on your guitar mastery journey.

Triads are three-note chords consisting of a root, third, and fifth interval, forming the basic building blocks of harmony in music theory. They serve as the foundation for chord progressions, melodies, and harmonization in various genres.

Seventh chords expand upon triads by adding a fourth note, the seventh, to the chord structure. This extra note introduces additional color, tension, and complexity to harmonies, enriching the musical texture and providing greater depth to compositions.

Both play a crucial role in jazz, blues, and many other genres, serving as essential tools for creating sophisticated chord progressions, improvisations, and arrangements. Understanding triads and seventh chords enhances musicians' ability to convey nuanced emotions, create dynamic tension and release, and explore more advanced harmonic concepts.

This book provides simple explanations to understand triads and seventh chords, followed by a hands-on approach by printing out the pages and drawing them by hand.

Thank you.

01/11/2025

Steven Ohm

2 7th chords

A 7th chord is a four-note chord that combines a triad with an additional note called the 7th, which is located a 7th interval above the root. There are several types of 7th chords, each with its own characteristic sound, depending on the quality of the triad and the 7th interval.

Major 7th chord (maj7 or M7): Cmaj7 (C, E, G, B)

Augmented Major 7th chord (Maj#5): Cmaj#5 (C, E, G#, B)

Dominant 7th chord (7): C7 (C, E, G, Bb)

Minor 7th chord (min7 or -7): Cmin7 (C, Eb, G, Bb)

Minor 7b5 chord (min7b5 or -7b5): Cmin7b5 (C, Eb, Gb, Bb)

Minor Major7th chord (minMaj7 or -M7): CminMaj7 (C, Eb, G, B)

Diminished 7th chord (dim7 or o7): Cdim7 (C, Eb, Gb, Bbb)

Augmented 7th chord (aug7 or +7): Caug7 (C, E, G#, Bb)

Drop 2 voicing is used for jazz comping, big band arranging and guitar voicings, which has the most usage because it is easier to play the chords on the guitar. Drop 2 voicings are a way of arranging 7th chords where the second-highest note in the chord is "dropped" an octave lower.

Cmaj7 - G, C, E, B

Cmaj#5 - G#, C, E, B

C7 - G, C, E, Bb

Cmin7 - G, C, Eb, Bb

Cmin7b5 - Gb, C, Eb, Bb

CminMaj7 - G, C, Eb, B

Cdim7 - Gb, C, Eb, Bbb

Caug7 - G#, C, E, Bb

And as same as the triads, each chord can have an inversion.

7 th chords	Root	1st inv	2nd inv	3rd inv
Close				
Maj7	R 3 5 7	3 5 7 R	5 7 R 3	7 R 3 5
Min7	R b3 5 b7	b3 5 b7 R	5 b7 R b3	b7 R b3 5
7	R 3 5 b7	3 5 b7 R	5 b7 R 3	b7 R 3 5
Min7b5	R b3 b5 b7	b3 b5 b7 R	b5 b7 R b3	b7 R b3 b5
Dim7	R b3 b5 bbb7	b3 b5 bbb7 R	b5 bbb7 R b3	bbb7 R b3 b5
MinMaj7	R b3 5 7	b3 5 7 R	5 7 R b3	7 R b3 5
Maj#5	R 3 #5 7	3 #5 7 R	#5 7 R 3	7 R 3 #5
Aug7	R 3 #5 b7	3 #5 b7 R	#5 b7 R 3	b7 R 3 #5

Creative Guitar Book Series – Workbook #2

Triads and 7th Chords

CREATIVE GUITAR BOOK WORKBOOK #2 Triads and 7th chords



About this book

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Cmaj#5 - G#, C, E, B

C7 - G, C, E, Bb

Cmin7 - G, C, Eb, Bb

Cmin7b5 - Gb, C, Eb, Bb

CminMaj7 - G, C, Eb, B

Cdim7 - Gb, C, Eb, Bbb

Caug7 - G#, C, E, Bb

And as same as the triads, each chord can have an inversion.

7 th chords	Root	1st inv	2nd inv	3rd inv
Close				
Maj7	R 3 5 7	3 5 7 R	5 7 R 3	7 R 3 5
Min7	R b3 5 b7	b3 5 b7 R	5 b7 R b3	b7 R b3 5
o7	R 3 5 b7	3 5 b7 R	5 b7 R 3	b7 R 3 5
Min7b5	R b3 b5 b7	b3 b5 b7 R	b5 b7 R b3	b7 R b3 b5
Dim7	R b3 b5 b7	b3 b5 b7 R	b5 b7 R b3	b7 R b3 b5
MinMaj7	R b3 5 7	b3 5 7 R	5 7 R b3	7 R b3 5
Maj#5	R 3 #5 7	3 #5 7 R	#5 7 R 3	7 R 3 #5
Aug7	R 3 #5 b7	3 #5 b7 R	#5 b7 R 3	b7 R 3 #5

Creative Guitar Book Series – Workbook#3

Scales

CREATIVE GUITAR BOOK WORKBOOK #3 Scales



written by
Steven Ohm

About this book

Welcome to Creative Guitar Book: Workbook #3 – Scales. Whether you're a beginner exploring the complexities of music theory, or an experienced guitarist looking to deepen your understanding and improve your skills, this workbook is designed to be a comprehensive companion on your guitar mastery journey.

A scale is a sequence of musical notes arranged in ascending or descending order by pitch. Scales serve as the foundation for melodies, harmonies, and compositions. Here are a few examples of scales that we will be covering.

Modes are scales derived from the "Parent Scale", which is the Major, Harmonic minor and Jazz minor scales by starting on different degrees of the scale. Each mode has a unique sequence of whole and half steps, giving it a distinct sound and character.

Pentatonic scales are made up of 5 notes. Both Major and Minor pentatonic scales are used frequently.

Symmetrical scales have a same pattern between the notes. Whole note/Half note diminished, Half note/Whole note diminished and Whole tone scale which each note is a whole tone apart. Chromatic scale is where we play all the half notes which are 12.

Studying scales is very important. Not only does it improve your finger's dexterity, but it is also a vital part of the harmony. If you want to improvise over a change? You will need to learn the scales and use it at the right moment.

Scales are like learning the alphabet before forming words and sentences in a language. The more fluent you are with scales, the more freely you can express yourself musically!

Thank you.
03/29/2025
Steven Ohm

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