

Greg Matses

Evaluation Portfolio

Northern Vermont University - Johnson

January 2019

Contents

1. Reflective Narrative / Bio / Resume / Philosophy	3
2. Syllabi	11
3. Assignments/Exams	25
4. Student Evaluations	78
5. Guitar Class with Greg Matses (textbook excerpt)	173
6. Research	205
7. Compositions /Arrangements	230
8. Selected Discography	278

1. Reflective Narrative / Bio / Resume / Philosophy

Reflective Narrative

2019 marks my seventeenth year as a part-time faculty member in the music department at Northern Vermont University - Johnson. Since my last evaluation in 2015, the educational landscape in Vermont has continued to evolve. I've witnessed the exciting transformation of Johnson State College into Northern Vermont University, and the positive energy that this change has brought to campus. While the enthusiasm is palpable, it does bring with it a degree of uncertainty concerning course offerings, course assignments, and enrollment in courses across the music departments at both Johnson and Lyndon. Rather than worry about things I can't control, it is important to refocus on the things I can do that make an impact: lead by example, inspire by doing, and teach with clarity and authenticity. Change can often present opportunity as well as challenge. As a result, I look forward to teaching Jazz in America at NVU for the first time during the Spring 2019 semester.

Over the past four years, I was able to complete several lifelong professional goals. In May 2018, I completed a Master of Music Education degree from Castleton University. The program provided a vehicle for research in guitar pedagogy, resulting in my first textbook, *Guitar Class with Greg Matses*. The text represents my concepts and approaches in guitar education, backed by sound research and 20 years of experience teaching guitar for the Vermont State Colleges. The text and associated materials are used extensively in my applied guitar lessons and for any guitarists enrolled in the Funk Fusion Ensemble at NVU. I've included a three-chapter excerpt of the text as part of this self-evaluation.

An offer to teach world music for the Community College of Vermont inspired me to explore a new area of musical interest, Greek folk music. In July 2016, I attended a weeklong certification workshop in world music pedagogy at Indiana University Bloomington, offered by Smithsonian Folkways. The workshop provided an opportunity to research the sounds of my youth. Partly due to growing older, and partly due to the death of three close family members over the past five years, I felt a need to connect with the sounds of my ancestral homeland and ethnic culture on a deeper level. An appreciation for the Greek stylings of Markos Vamvakaris, Marika Kanaropoúlou, and Roza Eskenazi gave context to many of the accompanying dances that I witnessed and participated in as a

youth. A survey of the music naturally led to an understanding of the richness of Greek history and how it is eloquently expressed through song and dance. These sounds have greatly influenced several of my recent compositions and I hope to incorporate some of their concepts in my ensemble work at NVU. I've included an excerpt from my PowerPoint presentation on the *Folk Music of Greece* as part of this self-evaluation.

In addition to this reflective narrative, I've included supporting materials in eight areas of my work as an educator and musician: 1) biographical, including my resume and philosophy of music education; 2) recent syllabi; 3) assignments and/or exams from Applied Guitar Lessons, Jazz in America, and the Funk Fusion Ensemble; 4) student evaluations dating back to 2016; 5) an excerpt from my textbook, *Guitar Class with Greg Matses*; 6) graduate research in Greek folk music and guitar pedagogy; 7) a sampling of original compositions and arrangements; and 8) a selected discography showing some of the recorded work I've participated in over the years.

In retrospect, I've dedicated the majority of my professional energy to music education over the past 20 years. I continue to enjoy and appreciate my teaching opportunities at NVU and I am proud of the contributions I am able to make to our institution. Moving forward, I realize it is important to focus some energy on my music performance and recording goals, as these directly nourish every aspect of my teaching.

Greg Matses .. 1/3/19

GREG MATSES



Guitarist **Greg Matses** has been a familiar face on the Vermont music scene for over 25 years. As a member of Tammy Fletcher & the Disciples, No Glue, the Shed Band, and the Channel Two Dub Band, Greg's distinctive style and diverse influences have brought each of these bands to exciting new heights. A respected guitarist, composer, and educator, Greg's playing has brought him extended recording and performing stints in Los Angeles and Austin, Texas.

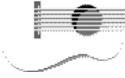
Having toured nationally with the Dude of Life and internationally with Tammy Fletcher, Greg's reputation as a player has earned him rave reviews around the country and beyond. He has performed and/or recorded with Grace Potter, Michelle Shocked, Jon Fishman (*Phish*), Francine Reed (*Lyle Lovett Band*), Vorcza, John Sinclair, Jon Finn, Cleon Douglas (*Jah Malla*), Chad Hollister, and Abby Jenne as well as opening for such greats as Buddy Guy, John Mayall, Black Uhuru, 10,000 Maniacs, Merl Saunders, Peter Wolf (*J. Geils Band*), Soulive, Edgar Winter, Leon Russell, Mary Wells (*the Supremes*), and Taj Mahal.

Greg holds a Master of Music Education degree (MM.Ed) from Castleton University in Castleton Vermont, a Master Certificate in Arranging from the Berklee College of Music in Boston, a Certificate in Guitar from the (former) Grove School of Music in Los Angeles, and a B.A. from Colby College in Waterville Maine. Greg studied at Guitar Craft Seminars under the direction of Robert Fripp and the California Guitar Trio from 1995-2000. He currently serves on the adjunct music faculty at Northern Vermont University – Johnson and the Community College of Vermont. Greg is the founder of Vermont Rock Music Camp and served as its director from 2003-2014.

Greg's research interests include online guitar education, Greek folk music, and digital audio-video production. He continues to perform in a wide range of contemporary styles but is most interested in the realms where jazz, rock, reggae, and experimental music meet. Greg has recently been incorporating live looping in ensemble settings. You can hear him perform with *Talking Doctor* in select venues throughout Vermont. For more:

www.gregmatses.com.





GREGORY S. MATSES

39 Lamell Avenue, Essex Junction, Vermont 05452
greg@gregmatses.com 802.878.7005 www.gregmatses.com

PROFESSIONAL EXPERIENCE

Northern Vermont University (formerly Johnson State College), Johnson, VT 2002 to present

Adjunct Music Faculty: *Applied Guitar Lessons, Guitar Ensemble, Funk Fusion Ensemble.*

- Develop and teach guitar curriculum for .5 - 1.5 credit applied lessons to 8-12 students per semester (Music majors & non-majors).
- Direct and score arrangements for the Guitar Ensemble (classical/jazz/rock) and Funk Fusion Ensemble in preparation of the NVU Jazz/Contemporary Performance Night. Ensemble size of 8-12 students.

Community College of Vermont (CCV - Burlington/Winooski, Montpelier, St. Albans, Online) 1999 to present

Adjunct Music Faculty: *Guitar 1, 2, & 3, Intro to Rock & Roll, Intro to Jazz Music, Music Ensemble.*

- Develop, author, and implement curriculum for three semesters of class guitar covering a broad range of styles including folk, blues, rock, classical, jazz, and reggae, culminating in a semester-ending performance.
- Develop and teach course in rock & roll history, offered on-ground and online.
- Develop and teach online course in jazz history.
- Direct and score arrangements for a contemporary music ensemble focused in the blues/rock/funk/reggae idioms. Average class/ensemble sizes of 10-13 students.

Vermont Rock Music Camp LLC, Burlington/Essex, VT 2003 to 2014 www.rockmusiccamp.com

Owner/Director: Renowned summer camp for students age 11-17 with a focus on rock music performance and recording, serving 100+ students over two weeklong sessions per summer.

- Direct and develop all aspects of camp operations including budgeting, staffing (25 employees), training, registration, advertising/promotion, correspondence, scheduling, and curriculum.
- Coordinate guided band rehearsals ranging in style from classic rock to punk to metal and funk.
- Implement curriculum for daily music theory/history classes, instrument/songwriting clinics, and music technology workshops.

Tammy Fletcher & The Disciples (soul/blues) 1996 to 2007

Lead Guitarist/Vocalist: Regional favorites who performed a schedule of 100+ dates per year.

The Phantom Theater, Warren, VT 1998 to 2000

Guitarist/Synthesist: *Full Grown Goose* (1998), *The 7 Questions* (1999) and *Lucky Letty* (2000).

Dude of Life (rock) April 1995 to May 1995

Guitarist: National tour w/the Phish songwriter supporting his Elektra release *Crimes of the Mind*.

Private Studio Instructor, Burlington/Essex, VT 1990 to present; Harwood Union HS (VT) 2016 to present

Guitar Teacher: 350+ lessons per year - all styles, levels, and ages.

SELECTED DISCOGRAPHY / CREDITS

Grace Potter (pop) - *Red Shoe Rebel* (2002)

Jody Albright (jazz) - *An Intimate Evening* (2013)

Tammy Fletcher & the Disciples (soul/blues) - *Live at the Mad River Music Festival* (1998)

Vorcza (jazz-funk) - *Live Cuts* (2005)

Cleon Douglas (reggae) - *Songs in the Key of Cee* (2012)

No Glue (avant-improv) - *No Glue* (1999), *Live @ Higher Ground* (2000), *Signal to Noise* (2000)

Mike Bernal (electro-fusion) - *Bassic Evolution* (2007)

Cat Carr (pop) - *Cat Carr* (1996)

Spanking Machine (industrial) - *Spanking Machine* (1993)

Sabotage Culture (electronic) - *Sabotage Culture* (w/Shadow Work - 1991)

Shout it Out (2006 film, Kingdom County Productions) - "Down to the Village" (original composition)

SELECTED PERFORMANCES

- w/**All-Star JAMboree** (Jon Fishman, Ray Paczkowski, Rob Morse, Gabe Jarrett, Russ Lawton):
Dibden Center for the Arts, Johnson, VT (3/13 & 3/14)
- w/**Jody Albright**:
FlynnSpace, Burlington, VT (5/13)
- w/**Tammy Fletcher & the Disciples**:
Reykjavik Grand Hotel, Reykjavik, Iceland (2/03)
Gaiety Theatre, Dublin, Ireland (5/98)
Fleet Center (Boston Garden), Boston, MA (11/96 - opening for Peter Wolf)
First Night, Flynn Theatre, Burlington, VT (1997-2002)
Starlight Theatre, Latham, NY (8/96 - opening for Buddy Guy & John Mayall)
Mad River Music Festival, Warren, VT (8/97-opening for Leon Russell & 8/98-opening for Taj Mahal)
- w/**Grace Potter**:
Red Shoe Rebel CD release concert, Valley Players Theatre, Waitsfield, VT (7/02)
- w/**Michelle Shocked**:
After Dark Music Series, Middlebury, VT (1/09)
- w/**Dude of Life**:
Somerville Theatre, Somerville, MA (3/95)
The Fox Theatre, Boulder, CO (4/95)
- w/**No Glue**:
Northern Adirondack Jazz Festival, Saranac Lake & Westport, NY (11/99)
- w/**Francine Reed**:
Discover Jazz Festival, Burlington, VT (6/01)
- w/**Channel Two Dub Band**:
Vermont Reggae Fest, Burlington & Hardwick, VT (1986, 1989, 1995, 1997)

EDUCATION

- Castleton University, Castleton, VT; **Master of Music Education (MM.Ed)**, May 2018
- Berklee College of Music, Boston, MA/Online; **Master Certificate in Arranging**, February 2012
Michel Camilo Scholarship winner, Fall 2010
- Grove School of Music, Van Nuys, CA; **Certificate in Guitar**, 1988 Dean's List 1987-1988
- Colby College, Waterville, ME; **Bachelor of Arts in Administrative Science**, 1984 Dean's List 1983-1984

PROFESSIONAL DEVELOPMENT

- Smithsonian Folkways World Music Pedagogy Certification Workshop,
Indiana University, Bloomington, IN Certificate received July 2016
- Music-COMP Music and Multimedia Summer Institute, Champlain College, Burlington, VT July 2015
- Gather at the River Choral Conference, Dartmouth College, Hanover, NH June 2015
- Guitar Craft Seminars: Directed by Robert Fripp and the California Guitar Trio.
Held worldwide, these weeklong courses focus on technique, repertoire, and performance.
Attended: 8/95 (Charles Town, WV); 3/97, 2/98 (Seattle, WA); 10/99 (Online); 9/00 (Lebanon, NJ).
- Synclavier II Computer Music Seminar, Dartmouth College, Hanover, NH June 1984
Instruction by Pat Metheny, Laurie Anderson, and Oscar Peterson.

AWARDS/ARTICLES/AFFILIATIONS

- Summer Institute Award for *Excellence in Teaching* - Community College of Vermont (2009)
- Billboard Magazine World Song Contest *Honorable Mention* - "Bum" (2004)
- Music Technology Magazine - Casio CZ101 synthesizer program published - "Reggae Split" (6/88)
- BMI affiliated songwriter/composer - (Broadcast Music, Inc., music rights management) (1998 to present)

Philosophy of Music Education

Greg Matses

- **Music is an expression of the human condition.** It is the sound of story. Through family, ethnicity, culture, socioeconomic status, success, adversity, joy, and faith, each student compiles the individual notes of their own master work. My aim as a music educator is to inspire students to tell their unique story in sound; to communicate to others in the language of music; to nurture and challenge from a safe, creative space.
- **Music educates the student's entire being.** It is simultaneously physical (the study and practice of technique), cerebral (the study and practice of theory), linguistic (the study and practice of improvisation), emotional (the study and practice of feeling), communal (the study and practice of belonging), creative (the study and practice of art), and spiritual (the study and practice of service). As a music educator, it is my responsibility to guide this study, encourage its practice, and assess its outcomes.
- **Learning music teaches discipline, responsibility, commitment, and humility:** to one's self, one's peers, one's teachers, and one's community. As an ensemble director, it is important for the students to know that their contributions are all equally important and necessary. With that knowledge comes a responsibility and commitment to others, if the whole is to be greater than the sum of its parts.
- **Music is inclusive.** It should be accessible to all. It is not elitist. It is not a contest nor is it a sport. There should be no winners and losers when it comes to learning and playing music; just participants, appreciators, supporters, and advocates. This is why a group of kids banging out three chords in the garage can make timeless music. It's not how much you know but what you do with what you know. Inner conviction makes music happen. As a music educator, it is critically important to nurture self-esteem and build confidence.
- **Music embraces technology.** Whether it's composing, arranging, recording, producing, transcribing, researching, or promoting music, chances are it's being done in the digital realms. The computer skills that students develop in creating music this way are easily transferrable to most other disciplines.

- **Music means business.** Understanding how humans respond to, consume, and digest music is big business. A deeper knowledge of music's inner workings puts a liberal arts or interdisciplinary student at a distinct advantage in our modern economy.
- **Music is a lifelong companion.** Regardless of one's professional, semi-professional, communal, or personal aspirations in music, once you let it in, it never goes away. Music is a benevolent force. Like a loyal pet, it sits patiently by your side waiting to meet your extended hand.

In closing, there are several additional principles that I adhere to as a music educator: that I lead by example, inspire by doing, and teach with clarity and authenticity.

2. Syllabi

Northern Vermont University - Johnson
Jazz in America
Course Syllabus

COURSE NO: MUS-3040-NJ01

CREDITS: 3

CLASS SCHEDULE: Tuesday/Thursday 10:00-11:15AM

CLASSROOM: Dibden 202

INSTRUCTOR: Greg Matses

OFFICE: Dibden – 1st Floor Practice Room

PHONE/TEXT: 802-878-7005

E-MAIL: greg.matses@northernvermont.edu

PREREQUISITES: None

COURSE DESCRIPTION: This course combines a look at the historical development of jazz in America (including a stylistic examination of such major figures as Louis Armstrong, Duke Ellington, Charlie Parker, Miles Davis and John Coltrane) with a discussion of various critical issues pertaining to its evolution and how it expresses and illuminates aspects of American history and culture. Students will sharpen their appreciation and understanding of historically important styles of jazz and develop an awareness of how the music and its performers have contributed to and reflected America's ongoing social and cultural development. *This course counts in the NVU General Core Category Creativity in the World: Art & Aesthetics.*

LEARNING OBJECTIVES:

1. Describe the origins of jazz music and the variety of African American and other influences that combined to create the new form.
2. Describe the historical setting and socio-economic conditions that fostered the evolution of jazz.
3. Recognize the basic sound, structure, and instrumentation in jazz.
4. Identify the major eras in jazz history, including the early forms, the Jazz Age, Swing, Bebop, Free Jazz, and Fusion.
5. Discuss the lives and works of numerous important jazz musicians.
6. Listen to and appreciate a jazz performance from both a historical and aesthetic perspective.

GRADING:

Discussion (in-class and online)/Weekly Assignments	45% (<i>graded weekly on a scale of 0-10</i>)
Quizzes	15%
Midterm Exam	15%
Live Jazz Performance Review	10%
Final Project/Presentation	15%

ATTENDANCE POLICY: Students are expected to attend all classes. More than three unexcused absences will result in an "F" for a final grade. Excused absences include serious illness or death/illness in the family. Arrangements can be made to make up excused absences. Please email or text as soon as possible if missing class. Students are responsible for keeping up with the material covered in class regardless of attendance.

TEXTBOOK (required):

Jazz: Essential Listening by Deveaux, Scott & Giddins, Gary. Norton [ISBN 978-0-393-93563-9]

RECORDINGS:

Either of the following recordings that accompany the text are recommended:

Jazz Recordings: 2 Compact Discs for Use with Jazz: Essential Listening. Norton [ISBN: 978-0-393-11843-8]
(or)

Jazz Recordings: DVD for Use with Jazz: Essential Listening (includes Interactive Listening Guides with the CD recordings). Norton [ISBN: 978-0-393-11906-0]

INSTRUCTIONAL MODIFICATIONS: Students with disabilities, who need reasonable modifications to complete assignments successfully and otherwise satisfy course criteria, are encouraged to meet with the Disability Services Coordinator in Academic Support Services to identify and plan specific accommodations.

- Week 1:** course introduction
Musical Elements and Instruments
Homework:
(1) *Jazz: Essential Listening* – read introduction, part I overview (*Musical Orientation*), chapter 1 with Week 1 Listening List/Jazz Concepts
(2) PowerPoint: chapter 1
(3) Week 1 Discussion Forum
(4) Online Self-Study resources: [chapter 1](#)
- Week 2:** Jazz Form and Improvisation
Homework:
(1) *Jazz: Essential Listening* – read chapter 2 with Week 2 Listening List/Jazz Concepts
(2) PowerPoint: chapter 2
(3) Week 2 Discussion Forum
(4) Online Self-Study resources: [chapter 2](#)
- Week 3:** elements/instrumentation/form review
The Roots of Jazz: a convergence of many cultures and styles (spirituals, blues, minstrelsy, ragtime)
Homework:
(1) *Jazz: Essential Listening* – read part II overview (*Early Jazz: 1900-1930*), chapter 3 with Week 3 Listening List/Jazz Concepts, *Primer on Music Notation* (in Appendix)
(2) PowerPoint: chapter 3
(3) Week 3 Discussion Forum
(4) Online Self-Study resources: [chapter 3](#)
(5) study for **Quiz #1** (Part I - *Musical Orientation*)
- Week 4:** **Quiz #1** (Part I - *Musical Orientation*)
New Orleans: collective improvisation, Creoles of Color, and Jim Crow
The Great Migration
New York in the 1920s: the Harlem Renaissance and European immigration
Homework:
(1) *Jazz: Essential Listening* – read chapters 4 & 5 with Week 4 Listening List/Jazz Concepts
(2) PowerPoints: chapters 4 & 5
(3) Week 4 Discussion Forum
(4) Online Self-Study resources: [chapter 4](#) & [chapter 5](#)
- Week 5:** Louis Armstrong and the First Great Soloists
Homework:
(1) *Jazz: Essential Listening* – read chapter 6 with Week 5 Listening List/Jazz Concepts
(2) PowerPoint: chapters 6
(3) Week 5 Discussion Forum
(4) Online Self-Study resources: [chapter 6](#)
(5) study for **Quiz #2** (Part II - *Early Jazz: 1900-1930*)

Week 6: **Quiz #2** (Part II - *Early Jazz: 1900-1930*)
live jazz performance review planning begins
Swing Bands: dancing through segregation, the Great Depression, and World War II
Homework:
(1) *Jazz: Essential Listening* – read part III overview (*The Swing Era*), chapter 7
 with Week 6 Listening List/Jazz Concepts
(2) PowerPoint: chapters 7
(3) Week 6 Discussion Forum
(4) Online Self-Study resources: [chapter 7](#)

Week 7: Count Basie and Duke Ellington
 Women in Jazz
Homework:
(1) *Jazz: Essential Listening* – read chapter 8
 with Week 7 Listening List/Jazz Concepts
(2) PowerPoint: chapter 8
(3) Week 7 Discussion Forum
(4) Online Self-Study resources: [chapter 8](#)

Week 8: A World of Soloists
 Rhythm in Transition
 review for midterm
final project planning begins
Homework:
(1) *Jazz: Essential Listening* – read chapters 9 & 10 with Week 8 Listening List/Jazz Concepts
(2) PowerPoints: chapters 9 & 10
(3) Week 8 Discussion Forum
(4) Online Self-Study resources: [chapter 9](#) & [chapter 10](#)
(5) study for **Midterm Exam**

Week 9: **Midterm Exam**
 Bebop: Bird, Dizzy, and an emerging drug culture
Homework:
(1) *Jazz: Essential Listening* – read part IV overview (*Modern Jazz*), chapter 11
 with Week 9 Listening List/Jazz Concepts
(2) PowerPoint: chapter 11
(3) Week 9 Discussion Forum
(4) Online Self-Study resources: [chapter 11](#)
(5) **final project outlines due Week 10**

Week 10: **final project outlines due**
 The 1950s: Cool Jazz and Hard Bop in the age of affluence
 Jazz Composition in the 1950s
Homework:
(1) *Jazz: Essential Listening* – read chapters 12 & 13 with Week 10 Listening List/Jazz Concepts
(2) PowerPoints: chapters 12 & 13
(3) Week 10 Discussion Forum
(4) Online Self-Study resources: [chapter 12](#) & [chapter 13](#)

Week 11:

Modality: Miles Davis & John Coltrane
The Avant-Garde: the sound of the Atomic Age

Homework:

- (1) *Jazz: Essential Listening* – read chapter 14, part V overview (*The Avant-Garde, Fusion, Historicism, and Now*), chapter 15 with Week 11 Listening List/Jazz Concepts
- (2) PowerPoints: chapters 14 & 15
- (3) Week 11 Discussion Forum
- (4) Online Self-Study resources: [chapter 14](#) & [chapter 15](#)
- (5) **live jazz performance review due Week 12**

Week 12:

live jazz performance review due

Fusion I: R&B, Singers, and Latin Jazz
The Great Upheaval: civil rights, women's rights, assassinations, and Vietnam

Homework:

- (1) *Jazz: Essential Listening* – read chapter 16 with Week 12 Listening List/Jazz Concepts
- (2) PowerPoint: chapters 16
- (3) Week 12 Discussion Forum
- (4) Online Self-Study resources: [chapter 16](#)

Week 13:

Fusion II: Jazz, Rock, and Beyond

Homework:

- (1) *Jazz: Essential Listening* – read chapter 17 with Week 13 Listening List/Jazz Concepts
- (2) PowerPoint: chapters 17
- (3) Week 13 Discussion Forum
- (4) Online Self-Study resources: [chapter 17](#)
- (5) study for **Quiz #3** (Part IV - *Modern Jazz*)
- (6) **final project/presentations due Weeks 14 & 15**

Week 14:

final projects/presentations

Quiz #3 (Part IV - *Modern Jazz*)

Historicism: Jazz on Jazz

Jazz Today

Homework:

- (1) *Jazz: Essential Listening* – read chapters 18 & 19 with Week 14 Listening List/Jazz Concepts
- (2) PowerPoints: chapters 18 & 19
- (3) Week 14 Discussion Forum
- (4) Online Self-Study resources: [chapter 18](#) & [chapter 19](#)

Week 15:

final projects/presentations

Homework:

- (1) Week 15 Discussion Forum

Northern Vermont University - Johnson
Funk Fusion Ensemble
Course Syllabus

COURSE NO: MUS-2220-NJ04

CREDITS: 0-1

CLASS SCHEDULE: Thursday 4:00-6:00PM

CLASSROOM: Dibden - Dressing Room B

INSTRUCTOR: Greg Matses

OFFICE: Dibden – 1st Floor Practice Room

PHONE: 802-878-7005

E-MAIL: greg.matses@northernvermont.edu

PRE-REQUISITES: Instructor permission

COURSE DESCRIPTION: The NVU-Johnson Funk Fusion Ensemble plays music composed and arranged for standard funk/fusion instrumentation. Students will rehearse and perform music in a broad range of funk and jazz/rock fusion styles. Reading of professional level charts and learning-by-ear will be required.

LEARNING OBJECTIVES: Students will learn to function effectively in a contemporary music ensemble. This involves developing listening techniques, group awareness and leadership skills with the goal of a coherent group sound. Students will continue to improve their sight-reading, part playing, and improvisation skills within the funk/fusion idiom. This course will give students the experience they need to prepare them for future professional ensemble opportunities.

MATERIALS NEEDED: Instrument, pencil/pen, paper, 3-ring binder; any cables or amplification.

GRADING: Students will be graded on the quality of their commitment to the ensemble and the level of effort required to effectively perform the assigned music.

Weekly Rehearsals: 80%

Final Performance: 20%

ATTENDANCE POLICY: Students are expected to attend all classes. Absences must be approved by permission of the instructor.

INSTRUCTIONAL MODIFICATIONS: Students with disabilities, who need reasonable modifications to complete assignments successfully and otherwise satisfy course criteria, are encouraged to meet with the Disability Services Coordinator in Academic Support Services to identify and plan specific accommodations.

Northern Vermont University - Johnson
Applied Music Lessons – Guitar
Course Syllabus

COURSE NO: MUS-1120-NJ15/MUS-3240-NJ15/MUS-4030-NJ15

CREDITS: .5/1/1.5

CLASS SCHEDULE: 12 weekly lessons per semester - individually scheduled

CLASSROOM: Dibden – 1st Floor Practice Room

INSTRUCTOR: Greg Matses

OFFICE HOURS: Wednesday/Thursday 10am-4pm (by appointment)

PHONE: 802-878-7005

E-MAIL: greg.matses@northernvermont.edu

PREREQUISITES: Instructor permission

COURSE DESCRIPTION: Private guitar instruction may vary depending on a student's major. Music majors studies will include but not be limited to: proper left and right hand technique (pick & fingerstyle), sight-reading standard notation, reading chord symbols and rhythm charts, comprehension and application of harmonic theory, chord construction, scales/modes, chord-scale relationships and improvisation. Music majors will also be required to build a repertoire of songs for performance in the jazz/contemporary idiom. At the end of each semester, music majors must perform a "jury" before the music faculty as a final exam. Non-music majors may take lessons with less stringent requirements.

LEARNING OBJECTIVES: Private guitar instruction will give students the opportunity to study with an experienced and professional teacher that can greatly enhance and accelerate the level of expertise on their instrument. By learning and practicing the areas described above, students will be prepared to display a wide variety of skills needed to succeed as a professional musician.

MATERIALS NEEDED: Guitar (acoustic or electric), pick, cable (for electric guitar), tuner, metronome, extra strings, 3-ring binder.

GRADING: Late assignments are not acceptable unless there is prior approval by the instructor. Difficulties in completing assignments should be brought to the instructor's attention. Missed quizzes/exams may be made up for an unavoidable absence due to illness or other special circumstances.

Weekly Assignments: 60%

Quizzes/Exams: 20%

Jury: 20% (for Guitar/Music majors only)

ATTENDANCE POLICY: Students are expected to attend all lessons. Absences must be approved by permission of instructor.

INSTRUCTIONAL MODIFICATIONS: Students with disabilities, who need reasonable modifications to complete assignments successfully and otherwise satisfy course criteria, are encouraged to meet with the Disability Services Coordinator in Academic Support Services to identify and plan specific accommodations.

NVU-Johnson Beginning Guitar Lessons (1) - Weekly Syllabus Greg Matses MUS-1120-NJ15

- Week 1:** guitar basics/tuning
right hand technique/plectrum technique/alternate picking
left hand technique
Homework: practice *The Hands of Time* daily w/metronome ! **(for the duration of the semester)
practice tuning ...
- Week 2:** rhythmic notation 1 - time signatures, notes & rests, beams
chords/chord diagrams/strumming
basic chord progression(s) w/rhythmic variations
Homework: *Rhythmic Notation Exercises #1*
Open Chords & Rhythms
write a 4-8 bar chord progression w/rhythm
- Week 3:** song(s) #1
staff/tablature overview
Homework: *Music Notation Exercises*
practice song(s) #1
- Week 4:** first position reading - strings 1 & 2
Homework: *1st (E) & 2nd (B) String Notes*
practice song(s)/exercises
- Week 5:** first position reading - strings 3 & 4
song(s) #2
Homework: *3rd (G) & 4th (D) String Notes*
practice song(s) #2/exercises
- Week 6:** half steps/whole steps/octaves
accidentals (sharps, flats, naturals)
first position reading - strings 5 & 6
Homework: *5th (A) & 6th (E) String Notes*
practice exercises/songs
- Week 7:** rhythmic notation 2 - dotted notes vs ties, slurs (hammer-ons, pull-offs, slides)
review for midterm
Homework: *Rhythmic Notation Exercises #2*
study for midterm – *Midterm Review*
- Week 8:** midterm exam
the major scale/improvisation
Homework: *'C' Major Scale Patterns*
- Week 9:** song(s) #3/bass lines
Homework: song(s) #3

Week 10: fingerpicking basics - Travis patterns/alternating bass
song(s) #4
Homework: *Fingerpicking 101*
song(s) #4

Week 11: final review
Homework: study for final – *Final Review*

Week 12: final exam
song(s) to fly away with

NVU-Johnson Beginning Guitar Lessons (2) - Weekly Syllabus Greg Matses
MUS-3240-NJ15

- Week 1:** left/right hand review
rhythm/notation/sight-reading review
Homework: *The Hands of Time (part 2)*
I Got Rhythm?
- Week 2:** dynamic signs/articulation
“You Can’t Always Get What You Want”/“Wild Horses” w/major scale soloing concepts
Homework: practice song(s) & improv concepts
- Week 3:** flatpicking
“Cocaine Blues”
the Major Pentatonic scale
Homework: practice songs & improv concepts
- Week 4:** rhythmic notation 3 – sixteenth notes
“Greensleeves”/“A minor Decision”
Homework: *Rhythmic Notation Exercises #3*
“Greensleeves” tab
practice songs & performance pieces
- Week 5:** ear training 101 – identifying major vs. minor chords
“Prelude in C”
surf guitar
Homework: practice songs & performance pieces
- Week 6:** Fingerpicking 202 (ring finger variations)
“Goin’ Down the Road Feelin’ Bad”/“Freight Train”
Homework: *Fingerpicking 202*
practice songs & performance pieces
- Week 7:** relative minor key ... key signature review
midterm review
Homework: study for midterm - *Midterm Review*
- Week 8:** midterm exam
the minor scale
Homework: Minor Scale Patterns/applications/transposition of patterns
- Week 9:** CAGED Forms
movable root position chord shapes
“Moondance”/“The Thrill Is Gone”/“Blue Bossa” analysis
Homework: write (1) 8-bar diatonic chord progression
practice scales, songs, & performance pieces

Week 10: blues progressions
“Sweet Home Chicago”
Blues Bass Lines & Turnarounds
Homework: practice scales, songs, & performance pieces
Blues Bass Lines & Turnarounds

Week 11: final review
Homework: study for final - *Final Review*

Week 12: final exam
song(s) to fly away with

NVU-Johnson Intermediate Guitar Lessons (3) - Weekly Syllabus Greg Matses
MUS-3240-NJ15

- Week 1:** blues review & transposition
minor pentatonic & Blues scale patterns...
Homework: *Blue Notes*
 "Red House"
- Week 2:** blues soloing & riffs
improvisation techniques – sliding, bending, slurs, vibrato
position playing
Homework: *Blues You Can Use*
 "Autumn Leaves" 7th position
- Week 3:** jazz-blues concepts
Walkin' Jazz-Blues
Homework: "Walkin' Jazz-Blues"
 continued song/scale/improv practice
- Week 4:** chord construction (part 1)
Summertime/Blackbird
Homework: *Chord (de)Construction (Majors)*
 "Summertime"/"Blackbird"
- Week 5:** chord construction (part 2)
improv clinic (Dorian mode)
rhythm notation #4 (eighth & 1/4 note triplets, dotted eighth notes)
Homework: *Chord (de)Construction (Minors & Dominants)*
 improv concepts
 Rhythm Notation Exercises #4
- Week 6:** midterm review
Waltz (Carcassi)
Homework: study/prepare piece for midterm - *Midterm Review*
- Week 7:** midterm exam
funk chords/rhythms
Homework: *Funk if I Know ... ?*
- Week 8:** triads/triad inversions
major triad shapes
Homework: *Major Triad Shapes* (all string sets) ... apply to "In the Midnight Hour"/"Sympathy"
- Week 9:** minor triad shapes
Homework: *Minor Triad Shapes* (all string sets) ... apply to "Jamming"

Week 10:

Black Magic Woman

Homework: “Black Magic Woman” (chords/function/play melody)

Week 11:

Black Magic Woman intro solo

final review

Homework: learn & apply “Black Magic Woman” intro solo
study for final - *Final Review*

Week 12:

final exam

song(s) to fly away with

3. Assignments/Exams

Jazz in America (MUS-3040-NJ01)

ME: Funk Fusion (MUS-2220-NJ04)

AML: Guitar (MUS-1120-NJ15 & MUS-3240-NJ15)

Jazz in America - Live Jazz Performance Review Guidelines

Everyone is required to attend one live jazz music performance during the semester. A review of this performance is due in Week 12. *Please note: the live performance review cannot be written on a performance you attended prior to the beginning of this class.* The review accounts for 10% of your overall grade. The performance can be anything from a local bar or restaurant gig to a theatre show. If you're having trouble finding a jazz performance to attend or are not sure if what you're considering constitutes a *jazz performance* then please consult with me. (*Note: if for health, age, hardship, or related reasons you are unable to attend a live performance then either email or speak to me to discuss an alternative plan*).

The review should be 4-6 pages sized to 8.5" x 11", double spaced using a 12pt font and 1" margins on all sides. Completed reviews are to be submitted in MS Word format under the Week 12 Assignment icon. *Add your first and last name (in parenthesis) to the document file name.* The review should include the following:

The date of the show:

An objective description of the:

weather, venue, and audience demographic. How do these elements come together to create *atmosphere*?

A brief historical overview of the performer(s):

Note the performer(s) place(s) of origin, number of years active recording and/or performing, a selected discography of any important recordings, any awards received, and any social issues that guide their artistry.

A critical discussion of the music and the performance:

Discuss several tunes in depth with attention to style, rhythm, instrumentation, tempo, form, texture, etc. How did each instrument contribute? Did you recognize any jazz-centric instances of improvisation (or collective improvisation), scat-singing, call-and-response, or anything else?

Did the performance seem well-rehearsed and arranged or did it feel loose and exploratory?

Did you recognize any of the tunes? Did the tunes differ greatly from other versions you may have heard? If so, how?

Talk about your personal experience towards the music, the performance, and the audience.

Was the performer(s) effective in communicating something to the audience? If so, what was it and how was it achieved?

NOTE: If the performance is at a smaller venue, try to gain access to the musicians to interview them. Tell them you're writing a review for a jazz history course. Ask them for the names of the musicians in the band, the instruments (or vocals) they play, what tunes they performed, where they are from, who their influences are etc. This type of information will allow you to write a much better and more detailed review.

Check out anything from the New York Times and Rolling Stone magazine to your local arts paper for examples of live music reviews. I've also posted several former student reviews that you could reference. **The best reviews give me a great sense of being there. Have Fun!**

Jazz in America - Final Project/Presentation Guidelines

A final project/presentation is due during the last two weeks of the course. It accounts for 15% of your overall grade. The final project will be a **10-12 page** research paper concerning a specific jazz-related theme that can be chosen from the entirety of the jazz era (1900-present). The subject could be an artist, band, a specific recording, a historical event, or a unifying topic such as "The Innovators of Bebop" or "Segregation in the Swing Era" as examples.

The final project must be a Microsoft Word document, sized to 8.5" x 11", double spaced with 12pt font, and have 1" margins on all sides. The paper should adhere to **MLA guidelines** for formatting and citations (follow the links at <https://owl.english.purdue.edu/owl/resource/675/1/>). The project must contain several multimedia (audio, photo, and/or video) components embedded within the document, attached to it, or linked to external sources like YouTube. Note: The page count (10-12 pages) does not include references, any photos/illustrations, or appendices. Completed projects are to be submitted under the Week 15 Assignment icon in Moodle. *Add your first and last name (in parenthesis) to the document file name.* All projects will be made available for review and comment from the class.

Whatever your project, devote some thought towards examining the topic with specific examples in, and analysis of, the music. How is your subject matter realized in song or sound? What cultural or social issues influenced or affected your subject matter. How does the topic move you or connect with you on a personal level? Of course, some historical/biographical background is important but I want you to move beyond that and dig deeper into the music, style, and sociocultural elements of your topic. Again, several examples of musical analysis would be helpful in reinforcing an argument or specific point.

A final project outline is due in Week 10 so I can review and comment on your topic. Check the course Moodle site under Writing Assignments > Final Project for outline examples.

Scatterbrain

(Concert Score) Jazz Fusion ♩ = 220

Jeff Beck - Max Middleton / arranged by Greg Matses

gtr2

B \flat /A \flat G/F E/D D \flat /C

o = optional note >

gtr1

Drum/Percussion .. Intro

(*gtr2a*)

gtr1

9 feel = ♩ ♩ ♩ ♩

15 ↑ 12 ↑ 9 ↑ 5 ↑

17 ↑ 14 ↑ 11 ↑ 7 ↑

Full Full Full Full

A (Melody)

gtr2

B \flat m7

simile..

gtr1

gtr1

8-9-8-9-11-9-11-11-8-8-9-8-9-11-9-8-11-9

8-9-8-9-11-9-11-11-8-8-9-8-9-11-9-8-11-9

horns enter on repeat after 1st (A) only

trp

tnr

bari

gtr2

D \flat /C Bmaj7(#11)

gtr1

gtr1

8-9-8-9-11-9-11-11-8-8-9-8-9-11-9-8-11-9

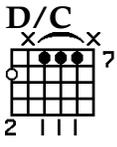
8-9-8-9-11-9-11-11-8-8-9-8-9-11-9-8-11-10

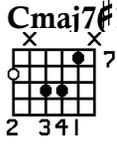
trp

tnr

bari

gtr2

D/C

 2 1 1 1

Cmaj7(#11)

 2 3 4 1

gtr1

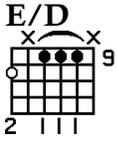
trp

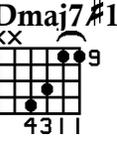
trn

bari



gtr2

E/D

 2 1 1 1

Dmaj7(#11)

 4 3 1 1

gtr1

trp

trn

bari



gtr2

Gmaj7(#11)
 2 341

B \flat /A \flat
 2 1111

G/F
 2 1111

E/D
 2 1111

D \flat /C
 2 1111

gtr1

gtr1

T
A
B

9-11-9-11-12-11-12 9-12 9-11-9-11-12-11-9 12-11

Full Full Full Full

(gtr2a) Full Full Full Full

15 \uparrow 17 \uparrow 12 \uparrow 14 \uparrow 9 \uparrow 11 \uparrow 5 \uparrow 7 \uparrow

repeats (A) 1st time only **Fine**

trp

tnr

bari

B (Solos)

gtr2

B \flat m7
 2 3333

D \flat /C
 2 1111

B7(#11)
 2 342

D/C
 2 1111

Cmaj7(#11)
 2 341

gtr2

4/4 // // // // // // // // // // // //

horns enter on repeat

trp

tnr

bari

gtr2

E/D
 2 1111

Dmaj7#11
 2 341

G7
 13141

B \flat /A \flat
 2 1111

G/F
 2 1111

E/D
 2 1111

D \flat /C
 2 1111

gtr2

T
A
B

% % % % % % % % (gtr2a) Full Full Full Full

15 \uparrow 17 \uparrow 12 \uparrow 14 \uparrow 9 \uparrow 11 \uparrow 5 \uparrow 7 \uparrow

D.S. (2nd time al Fine)

trp

tnr

bari

Form: Drum/Percussion.. Intro - A - A (w/horns) - B (Guitar solo) - A (Bass melody w/horns) - B (Bass solo) - A (w/horns) - End (Bb-7)

You Can Leave Your Hat On

Randy Newman / arranged by Greg Matses

Funk ♩=74

Intro

gtr1 *sound* *efx* *sound* *efx* *sound* *efx* *sound* *efx*

gtr2

bass

Verse / Solo swing 16ths $\text{♩} = \overbrace{\text{♩} \text{♩} \text{♩} \text{♩}}^6$

E7 *xx* $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \hline & & & & & \\ \hline \end{array}$ 5 or *xxx* $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ 3 or *xx* $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline \end{array}$ 12

after 3rd Vrs -
to Bridge

gtr1

gtr2

gtr3

bass

trp

sax

(horns play between verses and during 3rd verse)

Baby take off your coat ..

real slow ..

Chorus

Chorus musical score with guitar (gtr1, gtr2, gtr3), bass, and lyrics. Includes chord diagrams for E7, A7, and B7.

E7 chord diagram: $\begin{matrix} \text{xx} & & & & & \\ & \bullet & & & & \\ & & \bullet & & & \\ & & & \bullet & & \\ & & & & \bullet & \\ & & & & & \bullet \end{matrix}$ 5 etc ..
 2 3 1 4

A7 chord diagrams: $\begin{matrix} \text{x0} & & & & & \\ & \bullet & & & & \\ & & \bullet & & & \\ & & & \bullet & & \\ & & & & \bullet & \\ & & & & & \bullet \end{matrix}$ 1 1 1 2 or $\begin{matrix} \text{xx} & & & & & \\ & \bullet & & & & \\ & & \bullet & & & \\ & & & \bullet & & \\ & & & & \bullet & \\ & & & & & \bullet \end{matrix}$ 10 2 3 1 4

B7 chord diagram: $\begin{matrix} \text{xx} & & & & & \\ & \bullet & & & & \\ & & \bullet & & & \\ & & & \bullet & & \\ & & & & \bullet & \\ & & & & & \bullet \end{matrix}$ 7 1 2 1 1

Lyrics: You can leave your hat on .. You give me reason to live ..

You can leave your hat on .. You can leave your hat on .. You can leave your hat on
 You give me reason to live .. You give me reason to live .. You give me reason to live

Bridge

Bridge musical score with guitar (gtr1, gtr2, gtr3), bass, trumpet (trp), and saxophone (sax). Includes chord diagrams for E7 and B7.

E7 (repeat 3x) **B7** **D. S.**

They don't know what love is .. I know what love is

Form: Intro - Verse 1 - Chorus - Vrs 2 - Chrs - Vrs 3 - Bridge - Solo - Chorus - End

Dance to the Music

Sly & The Family Stone (S. Stewart)

Intro: (Dez) "Get up and dance to the music!" (Horn intro & Lead Guitar fills/Zach)

G F C G G7
||: ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

"Get up and dance to the music!" (**All Vox only**) ("boom boom ...") **2x** = 4 measures

Chorus: (everyone in w/ horn theme 1) "Dance to the Music..." **4x** = 8 measures

G7 C7
chorus rhythm ||: ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

Breakdowns: (4 measures each)

(Dez - chorus rhythm cont) "Hey Benj! (What?) .. All we need is a drummer, for people who only need a beat" .. **everyone out** .. (Drums / Benj)

(Bryanna) "I'm gonna add a little guitar and make it easy to move your feet" (Lead Guitar / Zach)

(Kemal) "I'm gonna add some bottom, so that the dancers just won't hide" (Bass Guitar / Kyle)

(Liz) "You might like to hear my organ I said "Ride Sally Ride now" (Organ/Tomahiro) .. **chorus rhythm in**

(Dez) "Angie (What?) Ben (What?) .. If I could hear the horns blowin', Angie on the throne, yeah!

Bridge:

(on '2') **Climb up** (notes G-B-D) to **E^b7** (4 measures) ||: ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ||

(Dez) "Listen to me!" .. (**chorus rhythm in**) "Liz & Bryanna got a message they're sayin'"

(Liz / Bryanna / Kemal) "All the squares, go home! YEAAAaaaaaah!"

(horn theme 1 & 2 ... **4x** = 8 measures) G7 C G7 C
bridge rhythm 2 ||: ♩ ♩ | ♩ ♩ ||

Outro/Chorus:

(Dez) "Listen to the voices .." (**All Vox only**) "boom boom ..." **4x** = 8 measures

(everyone in w/ horn theme 1 & 2, **bridge rhythm 2**,) "Dance to the Music..." **4x** = 8 measures

chorus **call & response** (w/hand claps on 2 & 4): **4x** = 8 measures

(**All Vox / horn theme 2 - call**) "Dance to the Music..." and **response**: horn theme 1 ..
last time: **End** on "& of 4)

Greggae

Greg Matses

Prog-Reggae ♩ = 120

Em (xx0202) **Em11** (xx0202) **Cm** (xx0203) **Csus2** (xx0203)

Gtr 2 - 3rd/4th x

melody

(solo section - last x to Coda)

rhythm

bass

Ab13(b9) (xx0204) **Db9** (x0202) **C9#11** (xx0203) **BmMa7(11)** (x0202)

melody

(stop 1st x only)

rhythm

(stop 1st x only)

bass

A/Bb (x0202) **Bbmaj7(#11)/A** (x000) **C7/Bb** (x0202) **Bb9** (x0202) **C9#11** (xx0203) **BmMa7(11)** (x0202) **Daug** (xx0) **C9** (0x0)

melody

D.S. - solos

rhythm

bass

gtr's 1 - 4: enter consecutively after 2x of previous gtr

Coda

E_m E_m11 C_m $C_{sus\ 2}$

(or) (or)

gtr 1

gtr 2

gtr 3

gtr 4

gtr 5

rhythm

Fine

Detailed description: This musical score is for a guitar ensemble of five parts (gtr 1-5) and a rhythm part. The key signature is one sharp (F#). The score is divided into two measures by a double bar line with repeat dots. The first measure is in the key of D major, and the second measure is in the key of C major. Each guitar part (gtr 1-5) features a melodic line with triplets and slurs. The rhythm part consists of eighth-note chords. The score concludes with a 'Coda' section containing four chord diagrams: Em, Em11, Cm, and Csus2, with alternative options in parentheses. The word 'Fine' is placed at the end of the final measure.

Valerie (Eb)

(Mark Ronson / Amy Winehouse)

Intro: Ebmaj7 (bass & drums only – 4 measures)

Verse 1: Ebmaj7 – Fm7 (2x .. Julia – vox)

Pre-chorus: Abmaj7 – Gm7 (3x) .. Bb7 (2x .. Anna – vox)

Chorus: Ebmaj7 – Fm7 (Anna - vox)

Verse 2: 4x – bass out first 4 measures

Pre-chorus / Chorus

Verse 3: 2x – drums out first 4 measures

Pre-chorus (bass out first 4 measures) / **Chorus (2x)**

Chorus: Vocals - sax lines

Lead vox: F_(w/bend)-Eb .. G-F;

Backing vox 1 (high): Ab_(w/bend)-G .. Bb-Ab;

Backing vox 2 (low): C-Bb .. Eb-C

Alto: E-E-E-F-G / E-E-E-F-G / F-F-F-G-A / F-F-F-G-A

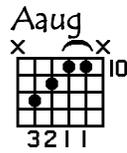
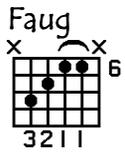
Tenor: F-F-F-G-A / F-F-F-G-A / G-G-G-A-Bb / G-G-G-A-Bb

Indiscipline

King Crimson / arranged by Greg Matses

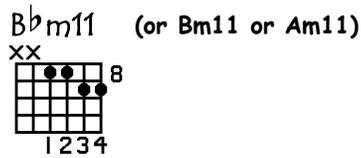
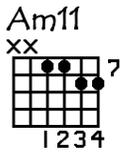
Progressive Rock ♩ = 122 ♪ = $\frac{7}{8}$

Intro / Drum Solo



(repeat 4x)

Solo



gtr1

gtr2

bass

(repeat 7x)

Faug

(repeat 4x)

gtr1

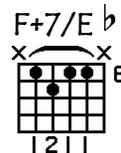
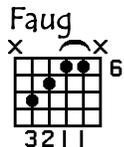
gtr2

bass

Am11

B \flat m11 (or Bm11 or Am11)

Verse



- 1) I do remember one thing ..
 - 2) I repeat myself when under stress..
- End) I like it.

C[#]aug

F+7/E^b

I did ..

I wish you were here to see it ..

Form: Intro - Solo 1 - Verse 1 - Solo 2 - Verse 2 - Solo 3 - End

Lyrics

I do remember one thing. It took hours and hours ..
 By the time I was done with it, I was so involved, I didn't know what to think.
 I carried it around with me for days and days.. Playing little games
 Like not looking at it for a whole day
 And then... looking at it. To see if I still liked it... I did.

I repeat myself when under stress, I repeat myself when under stress,
 I repeat myself when under stress, I repeat myself when under stress. I repeat...
 The more I look at it, The more I like it. I do think it's good.
 The fact is.. No matter how closely I study it,
 No matter how I take it apart, No matter how I break it down,
 It remains consistent.. I wish you were here to see it.

I like it.

Nica's Dream

Horace Silver / arranged by Greg Matses

Funk ♩ = 80

Bar 1 Intro

trp

Bar 1

alto

Bar 1

trn

Bar 1

tmb

Bar 1

bari

Bar 1

B^bmMaj7 A^bmMaj7 F7#9

Bar 1

pno

mf

f

Bar 1

pno

Bar 1

gutr

Bar 1

bass

Bar 1

drum

(crash)

(toms)

(open hat)

f

(A)

Bar 8

trp

Bar 8

alto

Bar 8

trn

Bar 8

tmb

Bar 8

bari

Bar 8

BbmMaj7

AbmMaj7

BbmMaj7

pno

Bar 8

pno

Bar 8

gutr

Bar 8

bass

Bar 8

drum

o + (cls hat)

simile

Bar 14

trp

alto

trn

tmb

bari

Bar 14

E^bm7 A^b7 A^bm7 D^b7 G^bmaj7

pno

pno

gutr

bass

drum

(ride)

(ride bell)

(crash)

Bar 20 (B)

trp

alto

trn

tmb

bari

pno

pno

gutr

bass

drum

f

f

f

f

(bell)

simile

Cm7b5

F+7(b9)

BbmMaj7

BbmMaj7

3

3

Bar 26

trp

alto

trn

tmb

bari

AbmMaj7

BbmMaj7

Ebm7

Ab7

pno

pno

gutr

bass

drum

(crash)

(ride bell)

Bar 32

trp

alto

trn

tmb

bari

A^bm7 D^b7 G^bmaj7 Cm7^b5 F+7(^b9) B^bmMaj7

pno

pno

gutr

bass

drum

(crash) * (crash) * Fill

(C)

Bar 40

trp

alto

trn

tmb

bari

Ebm7

Ab7

Fm7b5

Bb7b9

Ebm7

Ab7

Dbmaj7

Em7

A7

Bar 40

pno

pno

Bar 40

gutr

Bar 40

bass

Bar 40

drum

(crash) x

(ride) x

(crash) x

(ride bell) x

simile

Bar 48

trp

Bar 48

alto

Bar 48

trb

Bar 48

tmb

Bar 48

bari

Bar 48

Ebm7 Ab7 Fm7b5 Bb7b9 Ebm7 Ab7 Dbmaj7 Cm7b5 F7b9

Bar 48

pno

Bar 48

pno

Bar 48

gutr

Bar 48

bass

Bar 48 (crash)

(crash)

(ride bell)

drum

(D)

Bar 56

trp

alto

trn

tmb

bari

BbmMaj7

AbmMaj7

BbmMaj7

Ebm7

Ab7

Bar 56

pno

pno

gutr

bass

drum

Coda ⊕ ritard ♩ = 65 Fine

Bar 72

trp

Bar 72

alto

Bar 72

trn

Bar 72

tmb

Bar 72

bari

Bar 72

Cm7^b5 F+7(^b9) B^bmMaj7

Bar 72

pno

Bar 72

pno

Bar 72

gutr

Bar 72

bass

Bar 72

drum

Open Chords & Rhythms

Open Chords are played on the first four frets (*1st position*) and utilize open strings. They are the most popular guitar chords and form the foundation of many folk, country, rock, and pop songs.

Practice the following chords with each rhythm.

#1 is similar to a Rolling Stones' song about a famous sinner.

#1

 E 0 2 3 1 0 0	 D x x 0 2 3 2	 A x 0 2 2 2 0 or 2 1 3	 E 0 2 3 1 0 0
<p>rhythm 1</p> <p>$\frac{4}{4}$: : </p> <p>1 (2 3 4) 1 (2 3 4) 1 (2) 3 (4) 1 (2) 3 (4)</p>			
<p>rhythm 2</p> <p>$\frac{4}{4}$: : </p> <p>1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 & 4</p>			

#2 may have you feeling a little *young* and *helpless*.

#2

 D x x 0 2 3 2	 A x 0 2 2 2 0 or 2 1 3	 G 3 2 0 0 0 3 or 2 1 4 to begin with	<p>(‘G’ chord from the previous measure is assumed)</p>
<p>rhythm 1</p> <p>$\frac{4}{4}$: : </p> <p>1 (2 3 4) 1 (2 3 4) 1 (2) 3 (4) 1 (2) (3 4)</p>			
<p>rhythm 2</p> <p>$\frac{4}{4}$: : </p> <p>1 (2) 3 4 1 (2) 3 (4) 1 (2) 3 & 4 1 (2) 3 & 4 &</p>			

Guitar 2 alternate chord voicings:

 E x x x 0 2 3 1	 D x x 0 2 3 2	 A x x 0 2 2 2	 G x x 0 0 0 3	 C x x 0 0 0 3	 Am x x 0 2 2 2	 Em x x 0 2 3 1
1 3 2	3 3 3	3 2 1 1	3 2 1 1	1 1 1	3 1 1 1	3 2 4 1

#3 could be a little bit country or a little bit early rock & roll.

Switching chords in time will present the biggest challenge for the beginning guitarist. Applying *common fingers*, *common shapes*, and *guide fingers* will simplify the process by minimizing motion in the left hand.

Common Fingers: Keep fingers that are common between chords in place.

Common Shapes: Maintain the common shape between chords when moving across strings or frets.

Guide Fingers: Keep contact with the string as you guide the finger to the new position.

Am ↔ C: 2nd and 1st fingers are common. Only move the 3rd finger.

E ↔ Am: entire chord shape moves one string.

D ↔ A: 3rd finger stays on the second string, moving one fret.

Practice the above chord pairs using the common/guide concepts without strumming. Work on keeping your fingers from flying off the fretboard. Begin to identify common/guide concepts as you learn new chords. Here are a few more:

E ↔ D: 1st finger guide on the third string.

C ↔ G: common shape with the 2nd and 3rd fingers.

G ↔ D: common shape with the 2nd and 3rd fingers.

A ↔ E: common shape with the 2nd and 3rd fingers.

D ↔ C: common shape with the 2nd and 3rd fingers.

E ↔ C: common shape with the 1st and 2nd fingers.

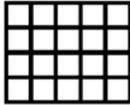
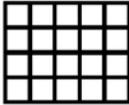
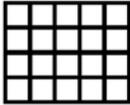
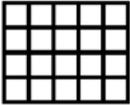
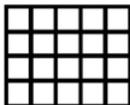
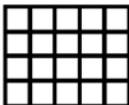
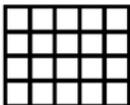
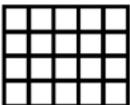
E ↔ Dm: common shape with the 1st and 2nd fingers.

Homework Exercise:

Compose an 8-measure chord progression using only chords introduced in this lesson.

- Fill in the blank chord diagrams with the correct fingerings and chord name.
- Choose a time signature (3/4 or 4/4).
- Add a strumming pattern/rhythm for each measure.
- Add a beat count below the rhythm and the up/down strokes above.

Then practice it! You might yield more interesting results by composing your entire progression before playing it. Model examples #1-#3 above, if needed.

<i>chord</i>				
<i>stroke</i>				
<i>rhythm</i>	:			
<i>count</i>				
<i>chord</i>				
<i>stroke</i>				
<i>rhythm</i>				
<i>count</i>				:

Fingerstyle/Fingerpicking

Fingerstyle simply refers to, you guessed it, using your right-hand fingers instead of a pick to play the strings. Many styles including **folk**, **blues**, **jazz**, **country**, and **rock** incorporate fingerstyle techniques to weave melody, accompanying chords, and bass lines. All **classical guitar** music is played fingerstyle.

Fingerpicking is fingerstyle playing that follows a recurring pattern in the right-hand, i.e., **Travis picking**, used for accompaniment and solo guitar playing. Some of you may have already been working through the book fingerstyle. For those playing with a pick thus far, this lesson will be a good fingerstyle introduction.

Fingerstyle technique:

- ^^ The right-hand fingers are notated with:

p (thumb), *i* (index), *m* (middle), and *a* (ring)

from the Spanish words *pulgar*, *indice*, *medio*, and *anular* used in classical guitar notation.

- ^^ Generally speaking, the thumb (*p*) will play strings 6, 5, and 4 (**bass strings**) and the index (*i*), middle (*m*), and ring fingers (*a*) will play strings 3, 2, and 1 (**treble strings**) respectively. Start by *planting* your fingers on the correct string assignments. The thumb can begin on any of the bass strings.
- ^^ Arch the wrist slightly and rotate it to the left so the fingers move more perpendicular to the strings. This allows for optimal tone and volume. Keep the hand and fingers *relaxed* and avoid straining the wrist.
- ^^ To allow notes to *ring out*, we will use *free strokes* (see Lesson 1 for more) in this lesson as follows:
Fingers (i, m, a): using the tips or nails, pluck the string at an upward angle (without pulling up) and follow through to a position just above the lower adjacent string before returning.
Thumb (p): extending outward from the hand, pluck downward with the left edge in a semi-circular motion from its base before returning.
- ^^ Don't place your fingers or wrist on the guitar top – keep your fingers planted during rests and allow them to float above the strings as notes sustain. Keep the hand still, allowing the thumb and fingers to move as if they were on hinges.



Fingerstyle starting position



Finger - follow through



Thumb – follow through

We will apply our fingerstyle prowess to **chords**, **arpeggio style** (*broken chords*), and **Travis picking**. With each, hold the chord shape and let the notes **ring out**. All of the action is in your right hand!

Chords: can be played fingerstyle as follows: the thumb (*p*) plays the root or bass note on the appropriate bass string while the fingers (*i, m, a*) play strings 3, 2, 1 as outlined above. The plucking motion between thumb and fingers is simultaneous. Additionally, we can stagger the thumb and fingers on different beats creating a **bass-chord** or an **alternating bass-chord** approach.

Arpeggio style: or *broken chords*, involves playing the notes of a chord sequentially (one at a time) instead of simultaneously. The tablature shows the right-hand fingering instead of the frets.

Arpeggio variations: come in many flavors including **alternating bass**, **alternate finger order**, and added **double-stops** (two notes at the same time) outlined below. TAB shows right-hand fingers and rhythms.

Scarborough Fair

Traditional British Ballad

Moderately

Bar 1

mel

Are you go - ing to Scar - bor - ough Fair? _____

comp

Dm C Dm

xxo x 0 0 xxo

231 32 1 231

Bar 1

comp

a *m* *p* *a* *m* *p* *a* *m* *p*

Bar 1

comp

3 4 1 3 2 0 0 1 3 2 0 1 3 2 0 1 3 2

Bar 6

mel

Pars - ley, sage, rose - mar - y, and thyme. _____ Re -

comp

F Dm G Dm

1 1 1 1 1 1 1 1

3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

Bar 6

comp

1 1 1 1 1 1 1 1

3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

Bar 11

mel

mem - ber me to one who lives there. _____

comp

Dm F Dm C

1 1 1 0 0 0 0

3 3 3 1 1 1 1

2 2 2 0 0 0 0

0 0 0 3 3 3 3

Bar 11

comp

1 1 1 0 0 0 0

3 3 3 1 1 1 1

2 2 2 0 0 0 0

0 0 0 3 3 3 3

Bar 16

mel

She once was a true love of mine. _____

comp

Dm G C Dm

1 1 3 3 0 0 1 1 1 1 1 1

3 3 0 0 1 1 3 3 3 3 3 3

2 2 0 0 0 0 2 2 2 2 2 2

0 0 3 3 0 0 0 0 0 0 0 0

Bar 16

comp

1 1 3 3 0 0 1 1 1 1 1 1

3 3 0 0 1 1 3 3 3 3 3 3

2 2 0 0 0 0 2 2 2 2 2 2

0 0 3 3 0 0 0 0 0 0 0 0

House of the Rising Sun

Traditional Folk Ballad

Slowly ♩ = 55

mel
There is a house in New Orleans they call the

fp
Am C D F Am
231 321 132 321 231

fp
6 8
i m a m i i m a m i i m a m i i m a m i

bass
count: 1 2 3 4 5 6

mel
Ris - ing Sun. And it's been the ru - in of

fp
C E Am C
321 231 231 321

fp
i m a m i i m a m i i m a m i i m a m i

bass

mel
man - y a poor boy, and God, I know I'm one.

fp
D F Am E Am E

fp
i m a m i i m a m i i m a m i i m a m i

bass

Travis Picking

Travis picking is named after *Merle Travis* the country music star who popularized this **alternating bass** style in the 1940s and '50s. His fingerstyle approach is used extensively in acoustic guitar styles from **blues** to **rock**. The hallmark of Travis picking is the steady quarter-note bass occurring on every beat, played by the thumb. The remaining fingers (*i*, *m*, *a*) can be varied many ways on the treble strings but we'll learn two of the most popular Travis patterns: the *roll* and the *pinch*. First, let's get a handle on the bass:

Thumb Rules: *root 5* chords alternate between 5th & 4th strings; *root 6* chords alternate between 6th & 4th strings; *root 4* chords alternate between 4th & 3rd strings. The alternating bass is notated as a distinct part using down stems.

Roll pattern: now we'll add the *i* and *m* fingers to create the separate treble part (stems up). Each part (treble and bass) adds up to 4 beats and are played simultaneously. This can be tricky to read. The alternate version that notates the rhythm and fingering on the TAB might be easier to grasp. As long as you hold the chord and let the notes ring, you'll be fine.

Pinch pattern: is the most popular Travis pattern and heard on numerous tunes from the likes of James Taylor, Simon & Garfunkel, Stephen Stills, and Bert Jansch. The “pinch” refers to the thumb (bass) and one other treble finger playing notes at the same time.

The image shows the C major pinch pattern. It includes a guitar chord diagram for C major (x00321) and a musical score in 4/4 time. The score is divided into two systems. The first system shows a treble clef with notes G4, A4, B4, G4, A4, B4 and a bass clef with notes C3, E3, G3, C4, E4, G4. The second system shows a treble clef with notes G4, A4, B4, G4, A4, B4 and a bass clef with notes C3, E3, G3, C4, E4, G4. The notes are grouped into pairs (m, p) for each beat. The bass clef notes are labeled with fingerings: 1, 2, 0, 1, 3, 2. The treble clef notes are labeled with fingerings: 1, 2, &, 3, &, 4. The notes are labeled with dynamics: m, p, p, i, p, m, p. The notes are labeled with dynamics: m, p, p, i, p, m, p. The notes are labeled with dynamics: m, p, p, i, p, m, p.

... and a few more chords using the *pinch* pattern. Note that the entire pattern shifts up one string on *D7*, as it would for any other *root 4* chord.

The image shows the pinch pattern for Am, E7, and D7 chords. It includes guitar chord diagrams for Am (x0231), E7 (0021), and D7 (xx0213) and a musical score in 4/4 time. The score is divided into three systems. The first system shows Am, the second shows E7, and the third shows D7. Each system has a treble clef and a bass clef. The notes are grouped into pairs (m, p) for each beat. The bass clef notes are labeled with fingerings: 2, 3, 1, 2, 1, 3. The treble clef notes are labeled with fingerings: m, i, m, p, i, m. The notes are labeled with dynamics: m, p, p, i, p, m, p.

Sweet Home Chicago

Robert Johnson

Blues Shuffle/Triplet Feel (♩ = $\overset{\frown}{\text{♩}}$) (this is the most common blues feel)

Bar 1

E7 A7 E7

Bar 1

T A B

(1) Oh..... baby don't you want to go?

Bar 5

A7 E7

Bar 5

T A B

Oh..... baby don't you want to go?

B7 or A7 E7 B7

213 213 4 1112 213

Bar 9

Bar 9

T A B

(1/4 step bend) 1/4 1/4 1/4 1/4 1/4 let ring

tr (trill) tr

0-1-2

Back to that land of California to my Sweet Home Chicago. (t u r n a r o u n d)

Blue Notes:

- 1) Most blues progressions are 12 bars (measures) long, hence the term "12 bar blues".
- 2) Harmonically, the blues are based on the I, IV and V chord of the key. The most common form is: bars 1-4 (I chord); bars 5-6 (IV); bars 7-8 (I); bar 9 (V); bar 10 (IV); bar 11 (I); bar 12 (V); Note the substitution of the IV chord in measure 2 of this tune. This is a common variation.
- 3) The last two measures are called the "turnaround". They usually contain some slick lick that gets you back to the top.
- 4) Experiment with muting the low strings by lightly resting the edge of your right hand palm on them. This is referred to as "palm muting" or "damping".
- 5) You can substitute 9th or 13th chords for any of the 7th chords and vice-versa.

Minor Pentatonic & Blues Scale Patterns

Minor Pentatonic Scale: contains five notes (*penta* = 5) constructed from the *scale formula* 1, b3, 4, 5, b7. It is used extensively in **classic rock**, **jazz**, **blues**, and **West African** styles. Check the following **E minor pentatonic scale pattern**. The fret numbers coincidentally correspond to the correct left-hand fingers.

Bar 1

Bar 5

The E minor pentatonic scale can be represented on a scale grid as follows:

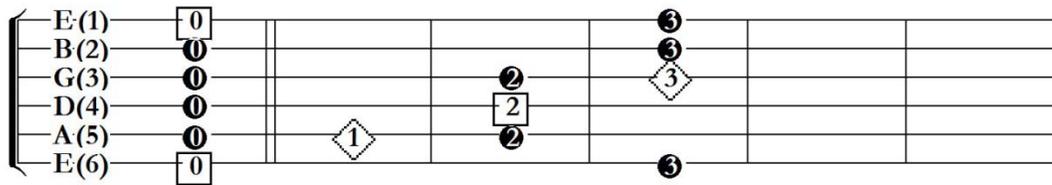
numbers = fret-hand fingerings .. **squares** = scale roots ..

Blues Scale: adds one note, the **b5** or *blue note*, to the minor pentatonic scale giving us a six-note scale with the formula 1, b3, 4, b5, 5, b7. It is *the* sound of the **blues**. Check the following **E blues scale pattern**.

Bar 1

Bar 5

Here's the E blues scale grid:



diamonds = *blue notes*

Once comfortable with the patterns, practice each using *1/8 notes* as follows:

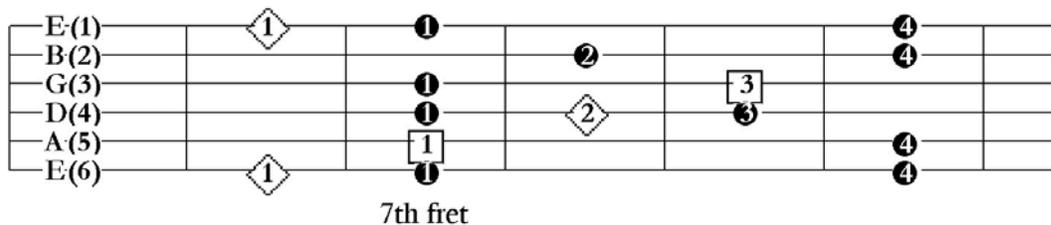
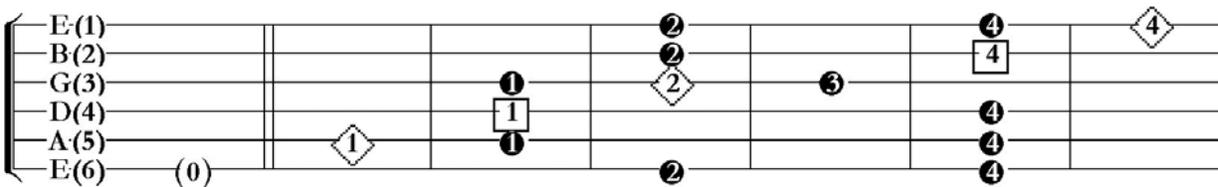
Pick-style: alternate picking using downstrokes (▣) on the beat and upstrokes (∨) off the beat.

Fingerstyle: alternate *i-m* or *m-i* with both free strokes and rest strokes.

Remember to start and end each pattern on the lowest root.

To **transpose** these patterns to other keys, assign the root (□) to the desired key note on the same string and build accordingly. The patterns are *movable* and remain the same, only the root changes.

Guitar 2: try the following two E minor pentatonic/blues scale pattern.



The *Appendix* contains a complete set of minor pentatonic/blues scale patterns for those wanting more..

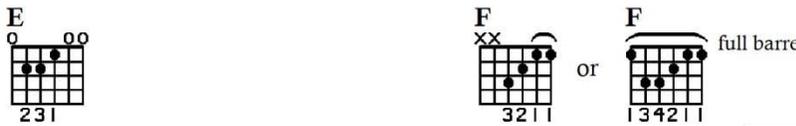
Homework Exercise: 1) record yourself playing all or part of (*Fill in the Blank*) Blues, even if all you can do is loop the shuffle pattern on the E7 chord. 2) practice **improvising** short, melodic phrases using the notes from the E minor pentatonic/blues scale patterns; 3) start simply by limiting yourself to a 2-3 string range within the pattern before expanding.

Samos

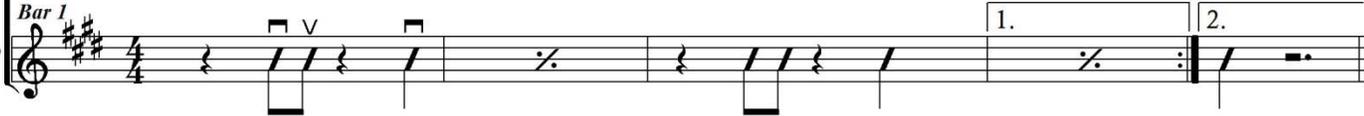
Briskly ♩ = 130

Greek *Rebetico* style - G.M.

Intro:

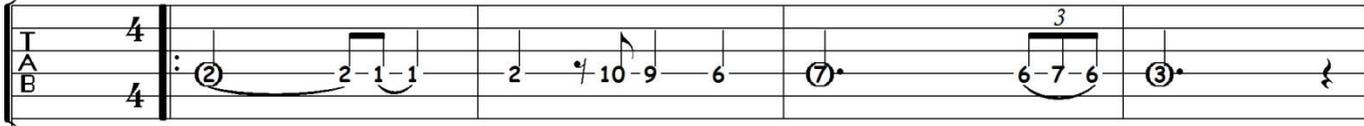


comp



(A)

Bar 6



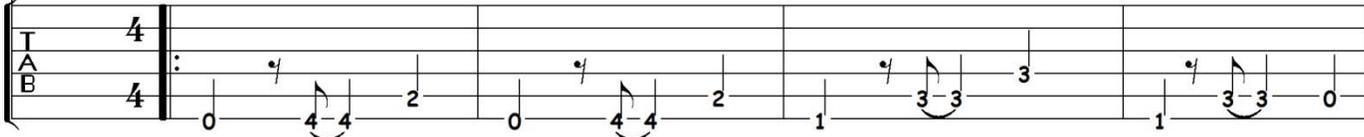
mel.



comp

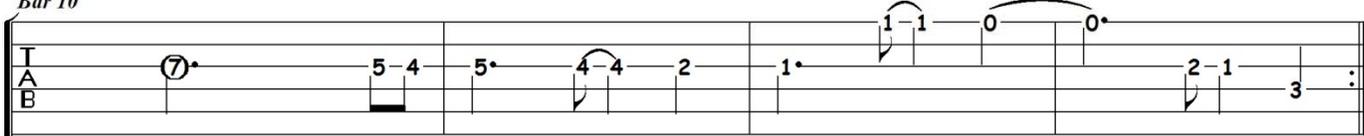


Bar 6

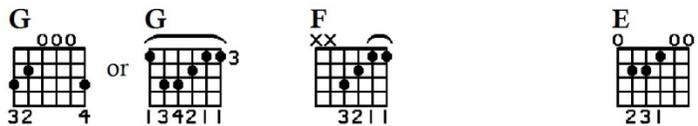


bass

Bar 10



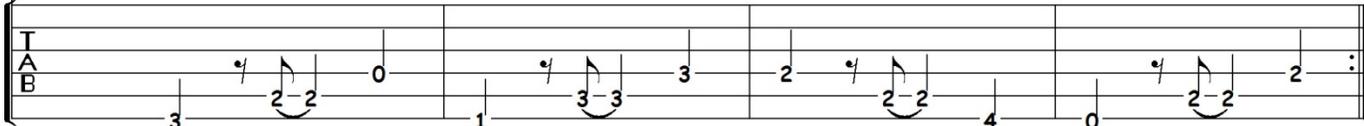
mel.



comp



Bar 10



bass

(B) Bar 14

mel.

comp

bass

D.S. S -

last time To Coda \oplus

last time al Coda \oplus

Bar 19

mel.

comp

bass

Coda

Bar 23

mel.

comp

bass

Autumn Leaves

(melody in 7th position)

Kosma/Mercer/Prevert

Bar 1

Bar 1

T
A
B

1. 2.

Bar 6

Bar 6

T
A
B

Bar 12

Bar 12

T
A
B

Bar 17

Bar 17

T
A
B

Bar 23

Bar 23

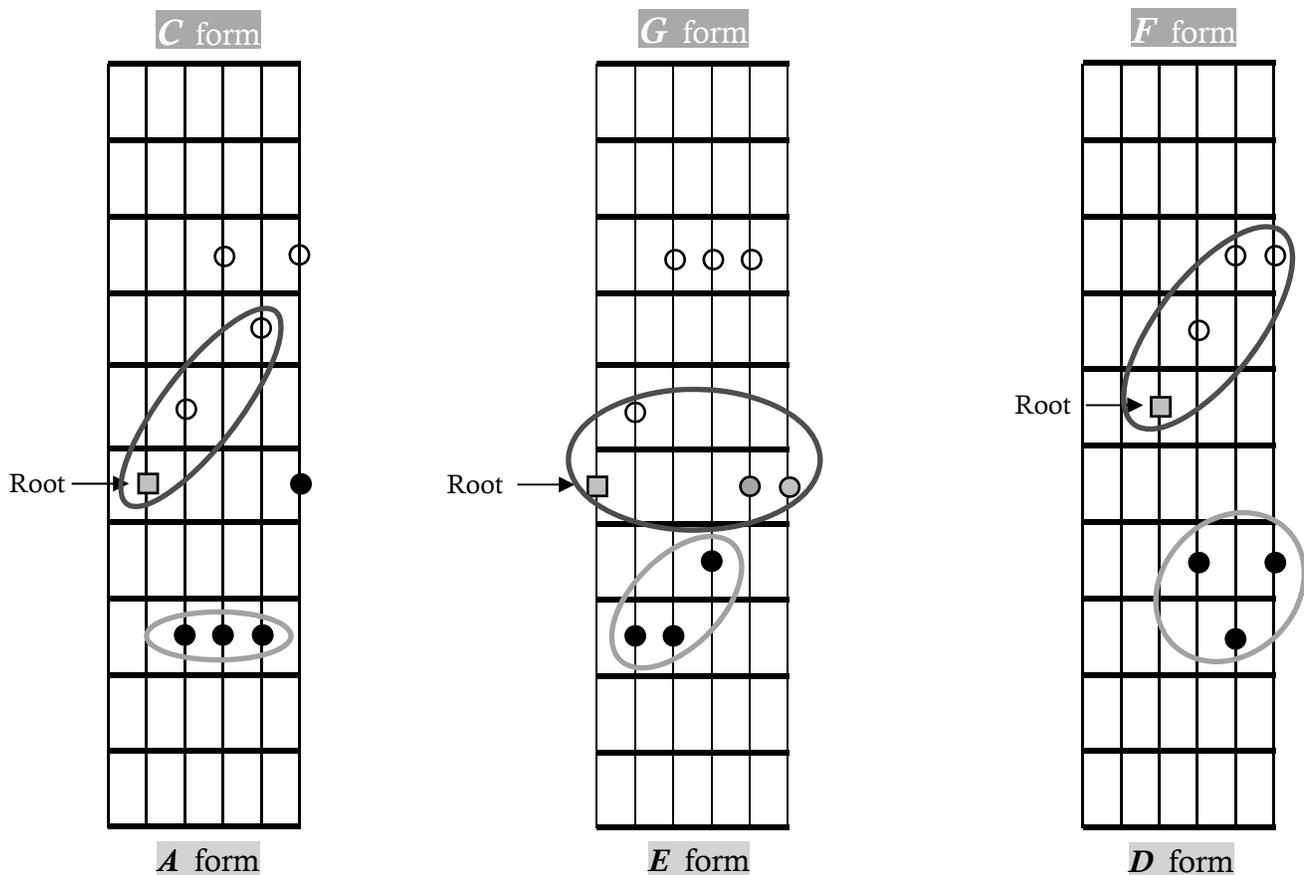
T
A
B

Complete the tablature in 7th position and play it !!

CAGED Forms

The guitar fretboard can be organized into a system of five forms based on the familiar open-position chords of **C**, **A**, **G**, **E** and **D** (hence the term **CAGED**). These forms serve as a framework around which scales, arpeggios, and chords can be organized. Examine each form below for the open shape and how it would be fingered with a barre. The five forms cover an entire octave (12 frets), after which, they repeat. They will ascend the fretboard in order, meaning that in any given key, the **A** form always follows the **C** form, **G** follows **A**, **E** follows **G**, etc. There exists a sixth form - **F** - that some recognize as its own form with its root on the 4th string. It could also be viewed as the upper part of an **E** form.

Grayed notes (including the roots) are common to both forms on each grid. The open notes indicate the top forms, the black notes indicate the bottom forms. The core chord-form shapes are circled.



The upper forms (**C**, **G**, **F**) will be built from the root starting with the third or fourth finger. The lower forms (**A**, **E**, **D**) will be built from the root starting with the first or second finger.

To transpose these forms to other keys, assign the root (\blacksquare) to the desired key note and build accordingly. The forms remain the same, only the root changes.

Funk if I Know...?

All chord shapes are given in the key of E. E is a great funk key for guitar because you can pedal your low E string to emulate a bass player .. these chords are moveable to any other key, just follow the root .. Try sliding into the shapes from above and/or below. Some of the chords sound great played up an octave (12 frets)..

Getting The (16th note) Feel:

the Scratch (x'd note head) is achieved by releasing pressure in the left hand, creating a muted sound.

Get a feel for the Scratch with #1 .. For a hip-hop feel, swing the 16th notes (at slower tempos)

Rhythms to Funk by:

Apply any of the above chords to the following rhythms for insta-groove ! Pay attention to the accents and alternate strumming. ** Practice these rhythms with a metronome. Somewhere between 68 and 108 is a good tempo for funk.



Minor Triad Shapes

(close voicing)

Minor Triads are built from the 1st, b3rd and 5th notes of the major scale. In the key of 'C', the minor triad would consist of the notes C, Eb and G. In the key of 'G' they would be G, Bb and D etc ...

The inversions are now:

root position: 1(r) b3 5

first inversion: b3 5 1(r)

second inversion: 5 1(r) b3

If you lower the 3rd of the Major Triad shapes by one half step, you get the Minor Triad Shapes !!

There are 12 close voicing Minor Triad shapes on the guitar neck.

Fill in the 12 shapes for Gm on the following chord grids.

Note the fret number and barre where necessary. I've given you the inversion underneath the grid.

string set 1:

scale degrees

Gm	Gm	Gm
		
b3 5 r	5 r b3	r b3 5

string set 2:

Gm	Gm	Gm
		
r b3 5	b3 5 r	5 r b3

string set 3:

Gm	Gm	Gm
		
5 r b3	r b3 5	b3 5 r

string set 4:

Gm	Gm	Gm
		
r b3 5	b3 5 r	5 r b3

Practice suggestion:

choose a string set. choose a key.
play the shapes from left to right then right to left.
say the name of the root as you play each shape !
move around the circle of fifths to the next key.
repeat.

Walkin' Jazz-Blues

Here's a jazzed-up blues progression with a nifty walking bass line. Notice it's 12 bar length. There are many variations/substitutions for this basic theme but this will give you a good start. Practice the bass line (stems down) alone. Pay close attention to the left hand fingerings. After working out the chord voicings, put the two parts together as written. You may want to practice the chords alone by playing the progression with a steady quarter note rhythm. This is commonly referred to as the Freddie Green-style "4 to the bar" rhythm named after the late guitarist for the Count Basie Big Band. Notice how the bass line approaches the following chord using: a) chromatic notes (bars 1, 2 & 3); b) half steps from above or below (bars 4 & 12); and c) root-fifth sequences (bar 7). Experiment with these bass approaches to develop your own lines. Try substituting other chords from the same chord family to vary the harmony.

♩ = ♩♩♩ (swing feel)

Chord diagrams for the progression:

- G13**:
- C9**:
- G13**:
- D7#9**:
- G+7**:
- C9**:
- C#dim7**:
- G13**:
- Am7**:
- Bm7**:
- E7#9**:
- Am7**:
- D7#9**:
- G13**:
- E7#9**:
- Am7**:
- D7#5#9**:

Bar 1

Bar 5

Bar 9

NVU-J Beginning Guitar (2) Midterm Exam

name: _____

#1) Name the following symbols above the staff in each measure: (4 points)



#2) Staccato means to play the note _____ & _____. (2)

#3) Name the following dynamic directions and what they mean. (4)

	Italian word	Direction
a) "f"	_____	_____
b) "mp"	_____	_____
c) "p"	_____	_____
d) "ff"	_____	_____

#4) Playing in fifth position, the pinky would play all the notes on the _____ fret. (4)

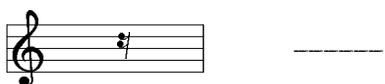
#5) Which fingers do the following right hand symbols stand for? (4)

p = _____
i = _____
m = _____
a = _____

#6) When fingerpicking, the right hand index finger is used to pick the _____ string. (2)

#7) When fingerpicking, the thumb is used to play which strings? _____ (2)

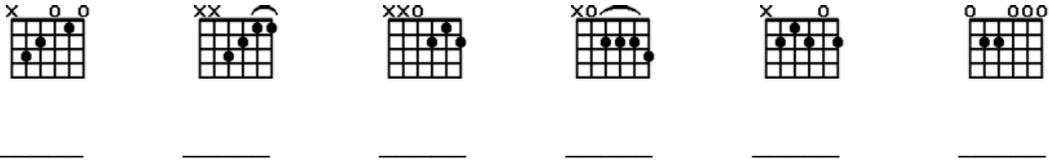
#8) How many beats do the following notes/rests receive? (assume 4/4 time) (6)



#12) When notating two parts on one staff (as in fingerpicking), the downward stems represent: (4)
(circle the correct letter)

- a) half notes, to be played by the index finger
- b) the bass line, to be played by the thumb
- c) chords
- d) alternate picking

#13) Name the following chords: (6)



#14) Complete the tablature for the following passage: (7)

C G/B E_m A_m E A_m

#15) Name the quality (major or minor) of the following chords: (AUDIO EXTRA CREDIT) (6)

- a) _____
- b) _____
- c) _____

#16) Midterm Exam Performance Piece: (25)
 (please, write down the title...)

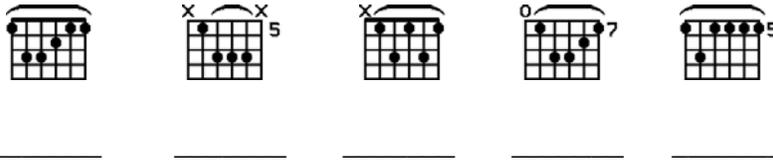
NVU-J Beginning Guitar (2) Final Exam

name: _____

#1) Which fingers do the following right hand symbols stand for? (4 points)

m = _____
a = _____
p = _____
i = _____

#2) Name the following barre chords: (10)



#3) The last two bars of a 12 bar blues are referred to as the _____. (1)

#4) The dynamic direction " f " stands for _____ and means to play _____. (2)

#5) Playing in fifth position, the pinky would play all the notes on the _____ fret. (1)

#6) Staccato means to play the note _____ & _____. (2)

#7) Name the triads (maj, min etc.) and 7th chords as they function in a MAJOR key. (14)

Function	I	II	III	IV	V	VI	VII
----------	---	----	-----	----	---	----	-----

triad

7th chord

#8) Name the step-pattern for the natural minor scale (where W=whole step and H=half step): (3)

#9) Compose a four bar chord progression in the key of C minor: (10)

(indicate key signature - 1 chord/measure - no repeated chords - no rhythm)



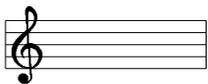
#10) Write the major and relative minor keys represented by the following key signatures:

(8)

 -----

 -----

 -----

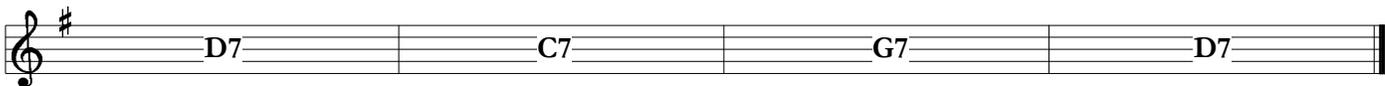
 -----

#11) Write the chord function (using Roman numerals) underneath the staff for the following 12 bar blues:

(12)





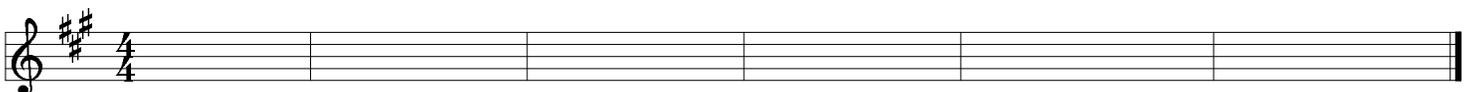


#12) a: What key is the following progression in? _____

(8)

b: Note each chord's function within that key using Roman numerals:

A F#m Bm E7 A E7 A



#13) Name the quality (major or minor) of the following chords: (AUDIO EXTRA CREDIT) (6)

a) _____

b) _____

c) _____

#14) Final Exam Performance Piece: (25)
(please, write down the title...)

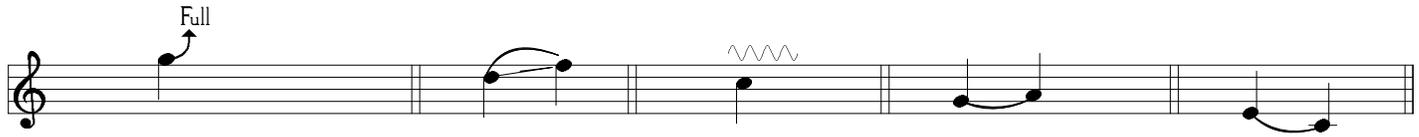
NVU-J Intermediate Guitar (3) Midterm Exam

name: _____

#1) Spell (in scale degrees) the Blues scale _____ (2 points)

#2) What scale degree is commonly referred to as the "blue note" _____ (2)

#3) Name the following slurs/symbols: _____ (5)



#4) Spell (in scale degrees) the following chord types: _____ (20)

major _____

major 7#11 _____

minor _____

minor 7 _____

7 _____

-7b5 _____

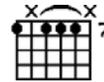
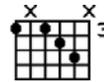
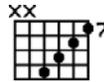
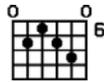
dim 7 _____

m6 _____

sus 4 _____

7b9 _____

#5) Name the following root position chords: _____ (6)



#6) Midterm Exam Performance Piece: _____ (65)
 (please, write down the title...)

NVU-J Intermediate Guitar (3) Final Exam

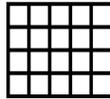
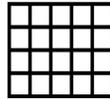
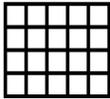
name: _____

#1) A _____ triad contains the 1st, 3rd and 5th degrees of the major scale. (3)

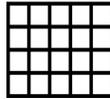
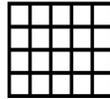
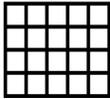
#2) A _____ triad contains the 1st, b3rd and 5th degrees of the major scale. (3)

#3) Name the three triad inversions and which note is lowest in each: (6)

#4) Enter three A major triads on the first string set of the following grids. (9)
(note fret number & open strings if necessary !)



#5) Enter three D minor triads on the second string set of the following grids. (9)
(note fret number & open strings if necessary...)

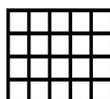
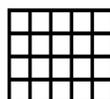
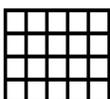


#6) Enter the following progression using three distinct triad shapes. Use the closest possible shapes on the same string set of your choosing. (note fret number & open strings if necessary ...) (9)

C

F

G



4. Student Evaluations

Individual Report for MUS-2220-J05 Me: Funk Fusion-Gregory Matses

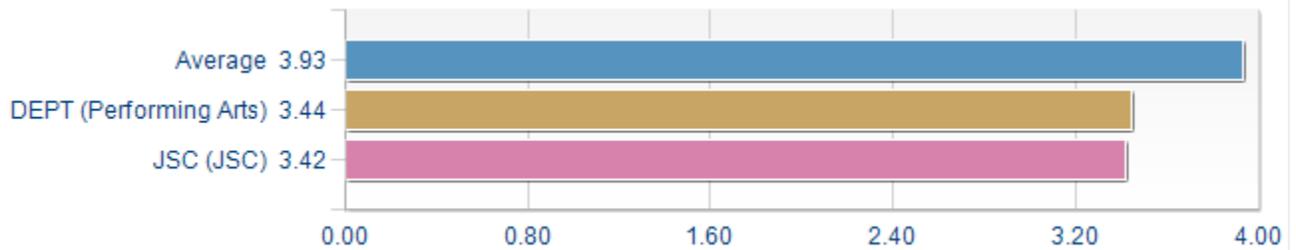


Response Table

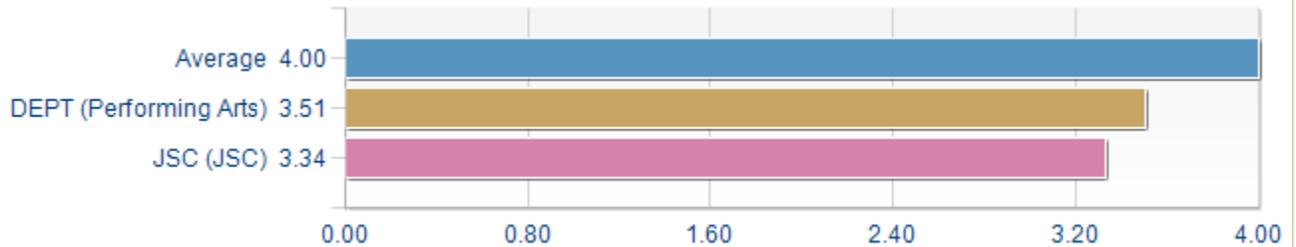
[JSC]-Fall 2015 Student Response to Instruction	
Raters	Students
Responded	3
Invited	11
Response Ratio	27.27%

Course: Please reflect on your overall experience of this course

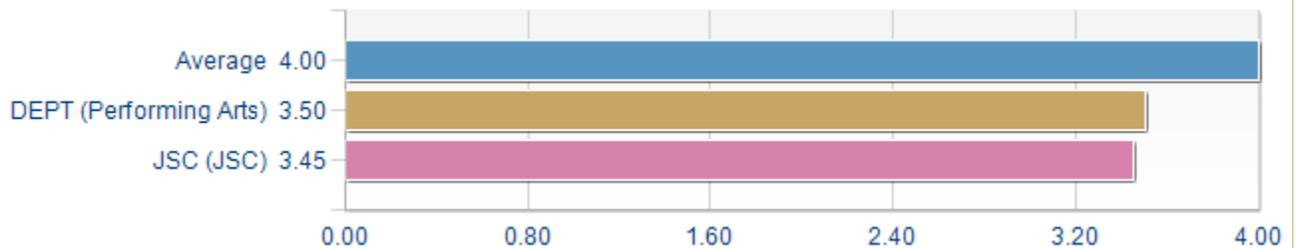
Overall



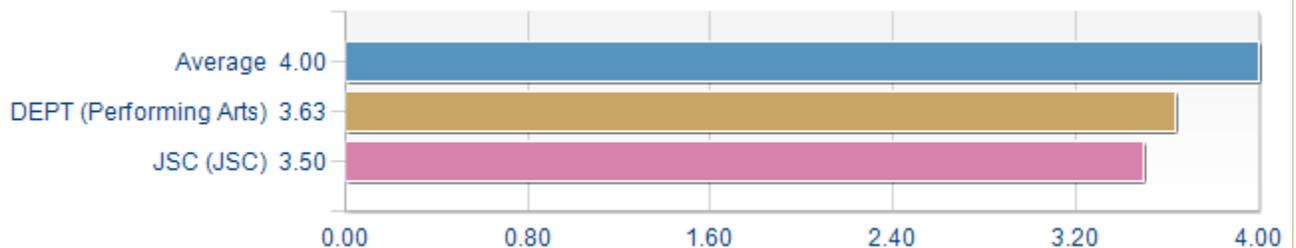
1. The textbook and required materials were useful.



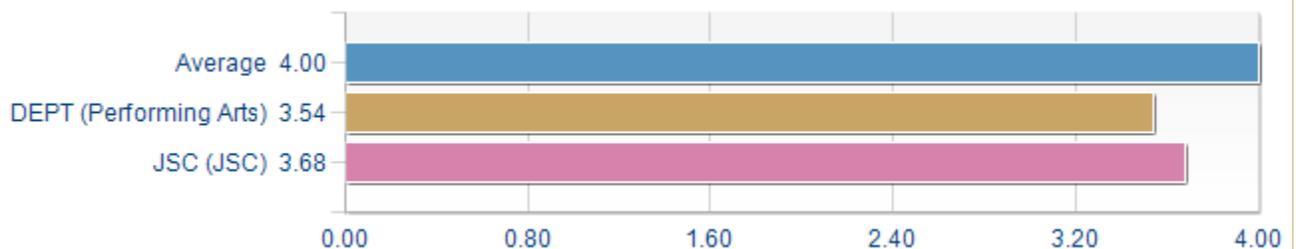
2. The homework, assignments, exams and class activities helped my understanding of the subject.



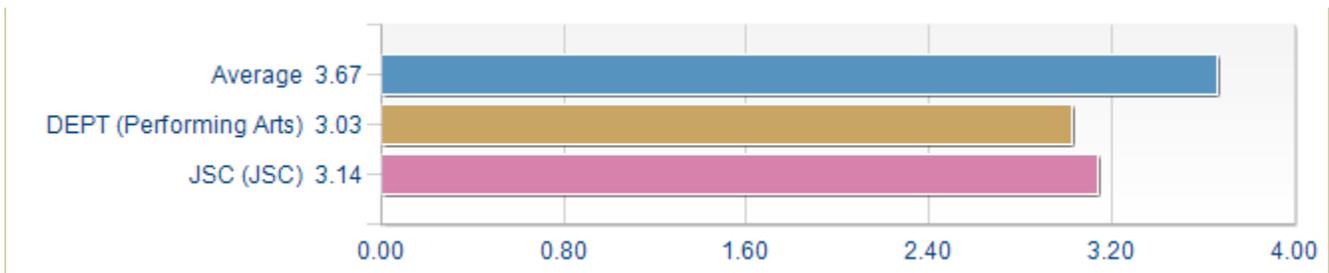
3. The laboratory/field component helped my understanding of the material and concepts.



4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



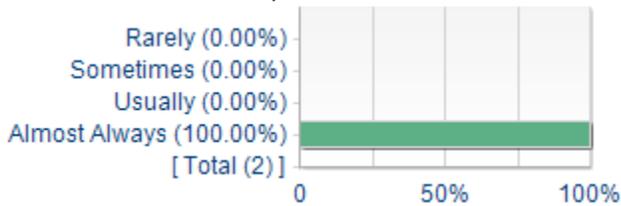
5. The course was challenging.



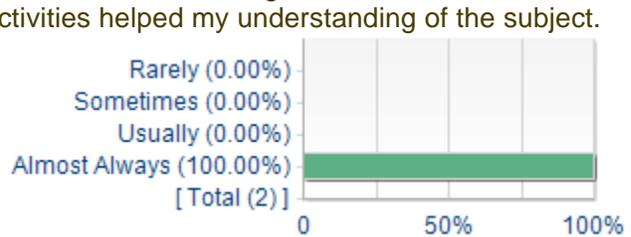
Course: Please reflect on your overall experience of this course

Competency Statistics	Value
Mean	3.93
Median	4.00
Standard Deviation	+/-0.29

1. The textbook and required materials were useful. 2. The homework, assignments, exams and class activities helped my understanding of the subject.

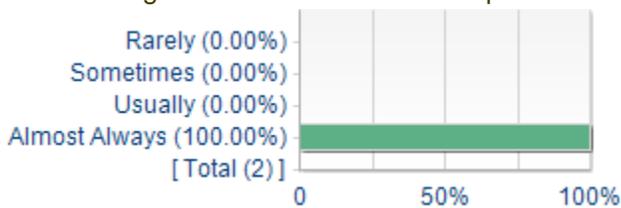


Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00



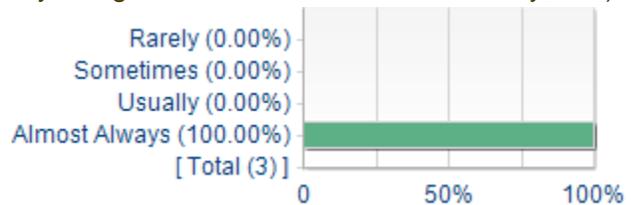
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

3. The laboratory/field component helped my understanding of the material and concepts.



Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

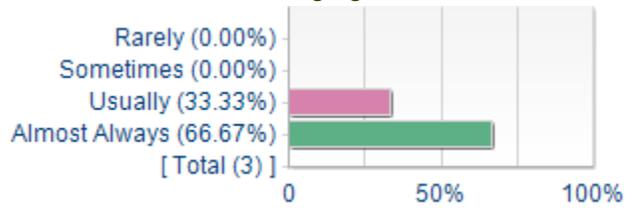
4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

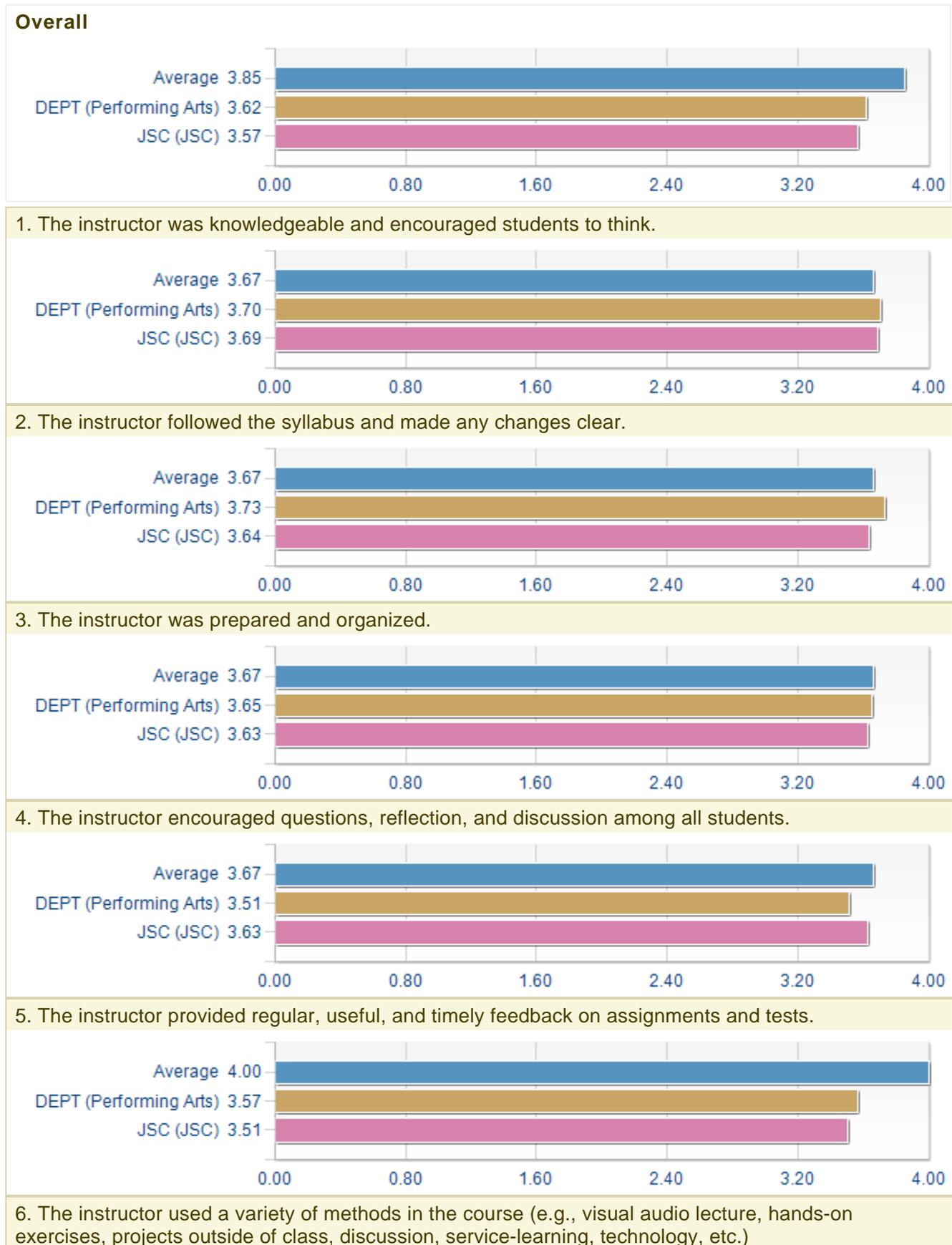
Course: Please reflect on your overall experience of this course (continued)

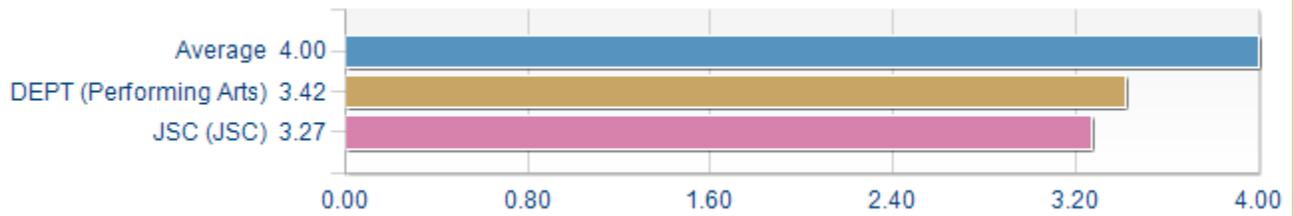
5. The course was challenging.



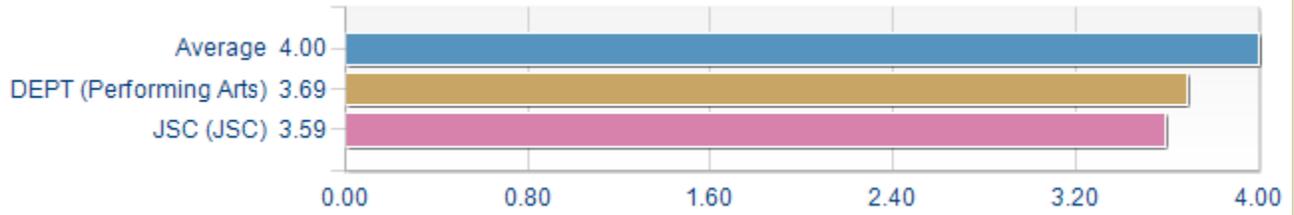
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

Instructor: Please reflect on your overall experience of this instructor:

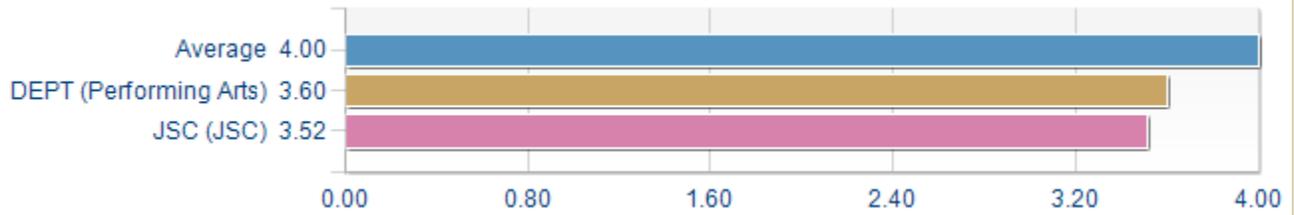




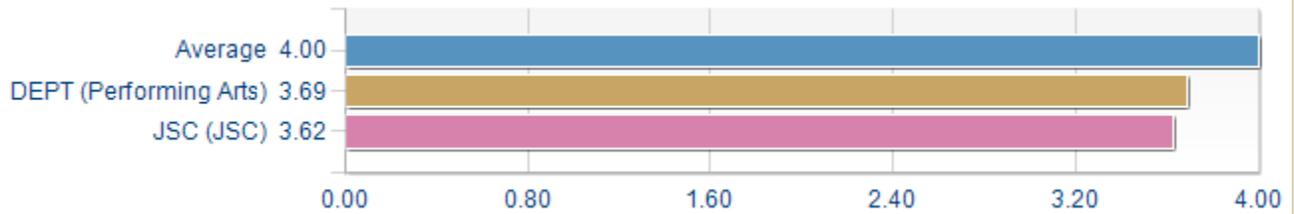
7. The instructor used class/lab time effectively.



8. The instructor was enthusiastic and made the course interesting.



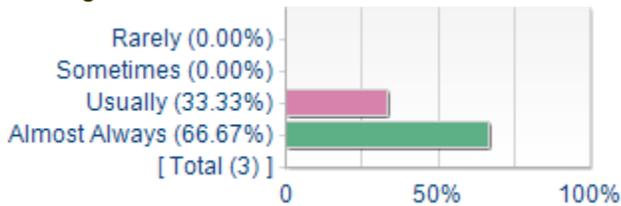
9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



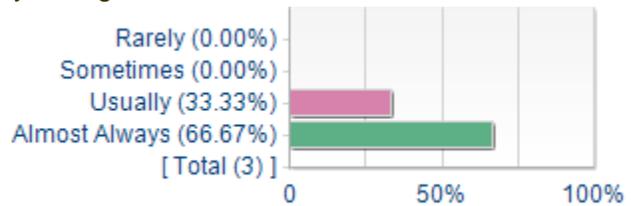
Instructor: Please reflect on your overall experience of this instructor:

Competency Statistics	Value
Mean	3.85
Median	4.00
Standard Deviation	+/-0.36

1. The instructor was knowledgeable and encouraged students to think.



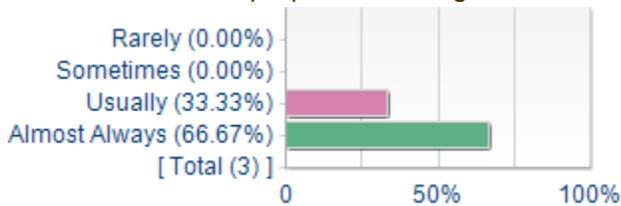
2. The instructor followed the syllabus and made any changes clear.



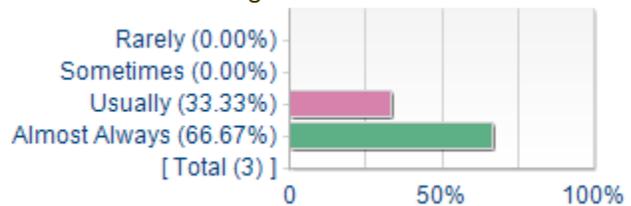
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

3. The instructor was prepared and organized.



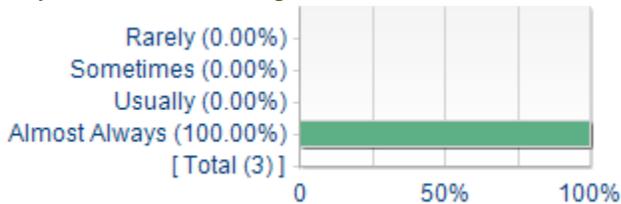
4. The instructor encouraged questions, reflection, and discussion among all students.



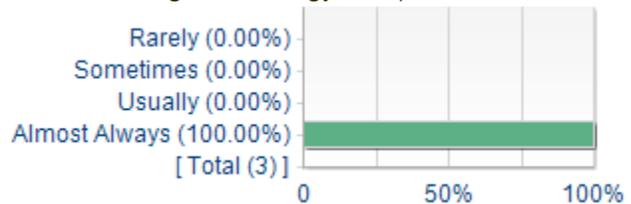
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

5. The instructor provided regular, useful, and timely feedback on assignments and tests.



6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)

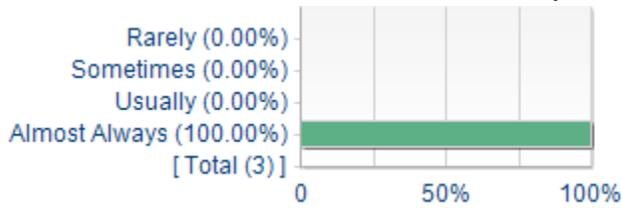


Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

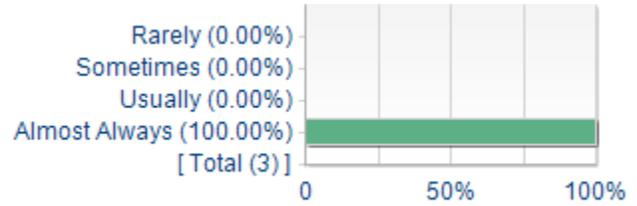
Instructor: Please reflect on your overall experience of this instructor: (continued)

7. The instructor used class/lab time effectively.



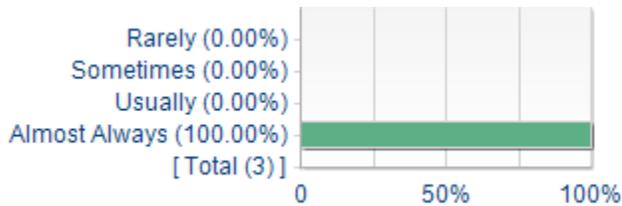
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

8. The instructor was enthusiastic and made the course interesting.



Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

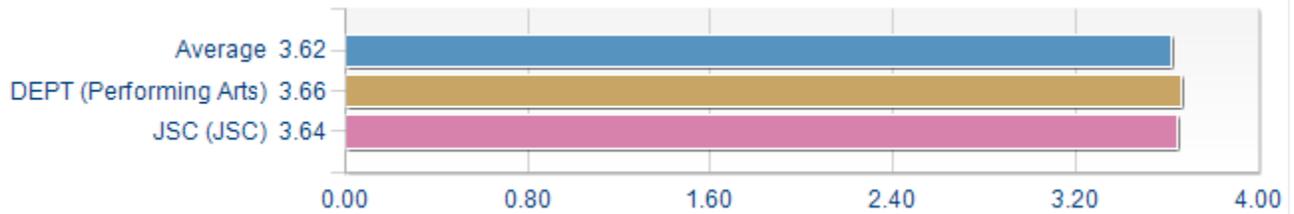
9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



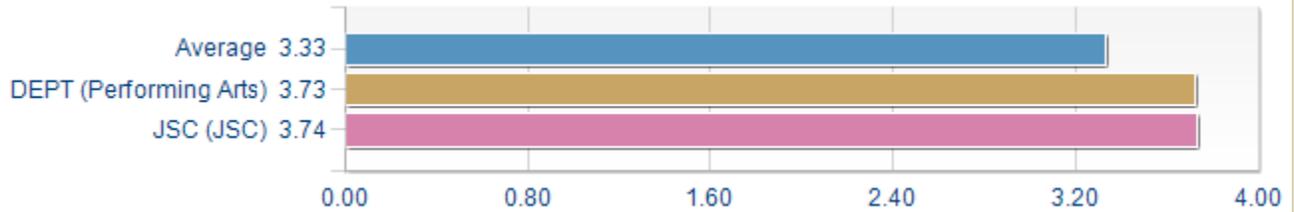
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Student: Please reflect on yourself as a student in this course.

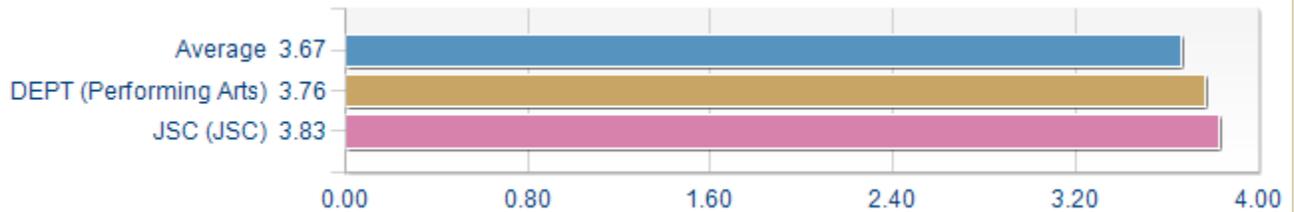
Overall



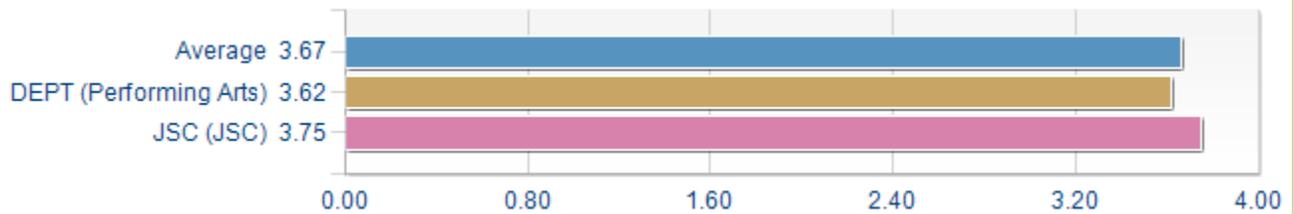
1. I read and understood the syllabus



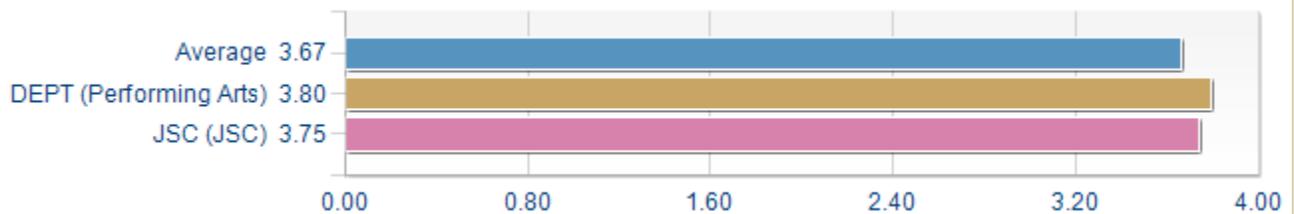
2. I regularly attended class.



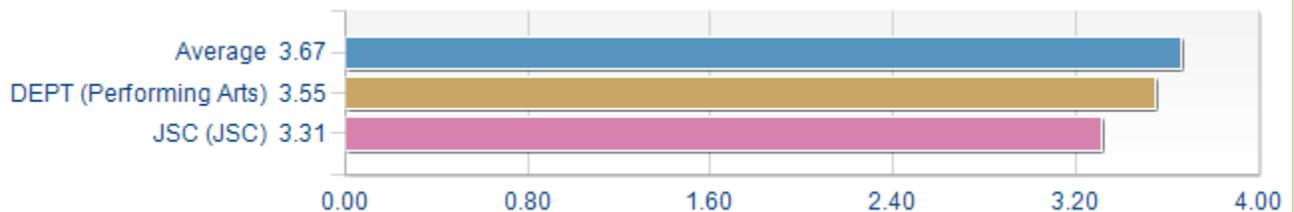
3. I was prepared for class.



4. I listened well during class.

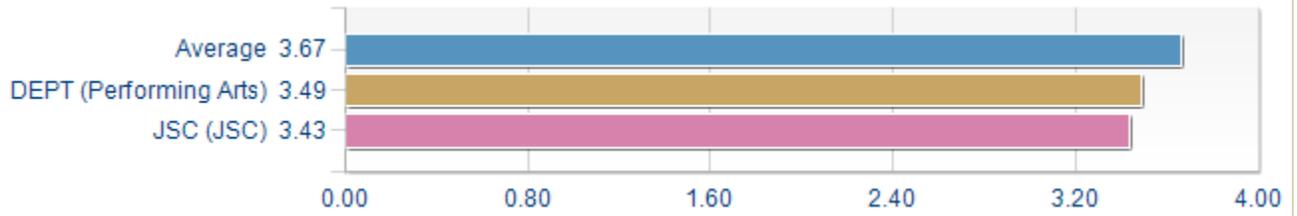


5. I participated in discussions.

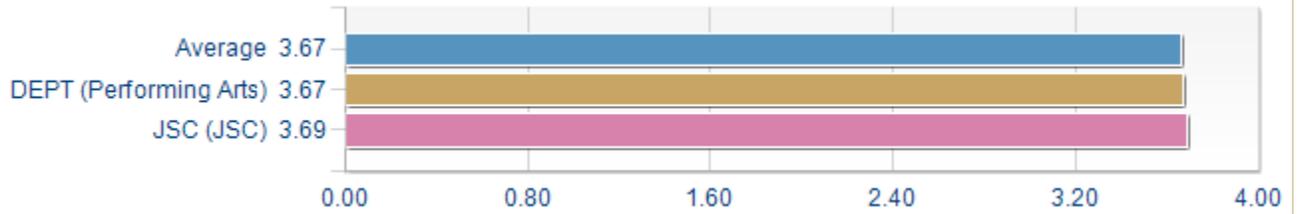


Student: Please reflect on yourself as a student in this course. (continued)

6. I asked questions when I did not understand the material.



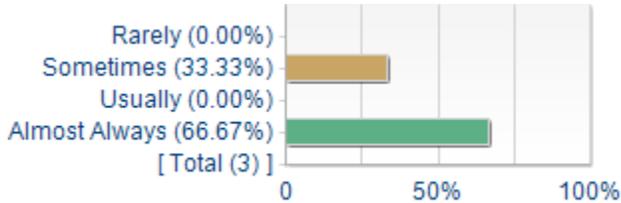
7. I completed the assignments on time.



Student: Please reflect on yourself as a student in this course.

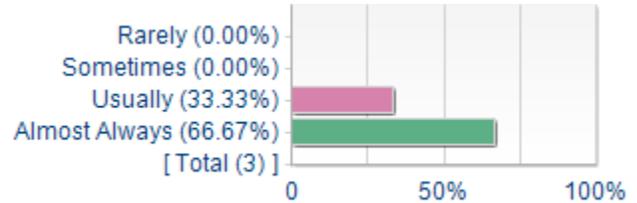
Competency Statistics	Value
Mean	3.62
Median	4.00
Standard Deviation	+/-0.59

1. I read and understood the syllabus



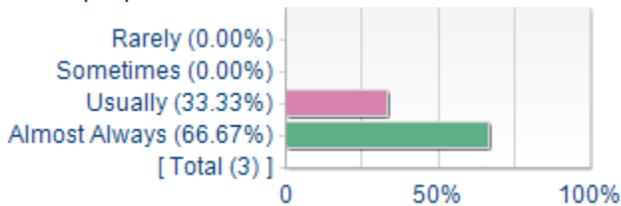
Statistics	Value
Response Count	3
Mean	3.33
Median	4.00
Standard Deviation	+/-1.15

2. I regularly attended class.



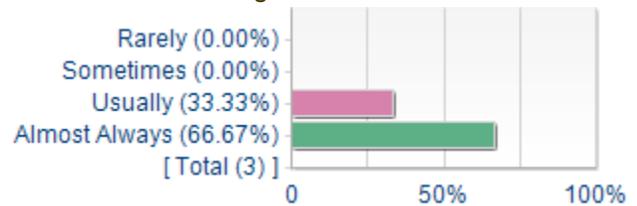
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

3. I was prepared for class.



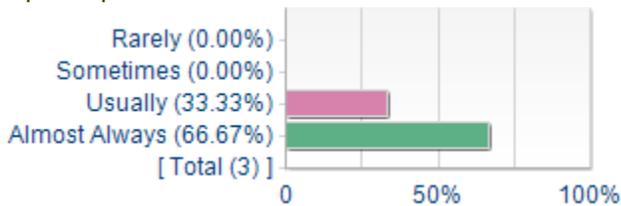
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

4. I listened well during class.



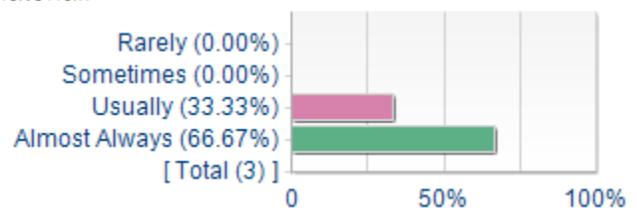
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

5. I participated in discussions.



Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

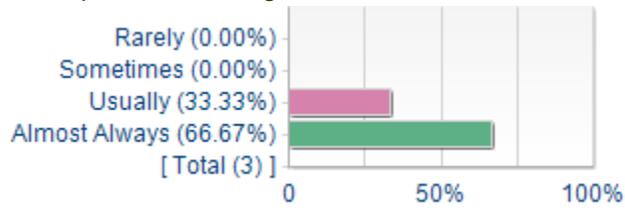
6. I asked questions when I did not understand the material.



Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

Student: Please reflect on yourself as a student in this course. (continued)

7. I completed the assignments on time.



Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

Open Ended Feedback

Please provide general comments about the instructor:

Comment

I found the instructor very helpful.

Greg is a fantastic teacher and friend. He has a plethora of stories and anecdotes that everyone can learn from and relate to. He is always willing to talk outside of class and will often sit and go over any questions we might have.

Please provide general comments about the course:

Comment

This was one of my favorite courses.

This course is great about providing a distraction and stress relief for a lot of students.

Please include general comments about your role as a student in this course below.

Comment

I participated the best that I could.

What did the instructor do that helped you learn or got you interested? (Please be as specific as possible)

Comment

I don't know.

Greg is very good at spending a certain amount of one on one time with each student. He is great at finding a balance between the more complex music and the music that everyone wants to play.

What was one important thing you learned in this class

Comment

How to play music with a group of people.

What might have increased your learning and performance in this course?

Comment

I don't know.

Personal practice. Regular attendance from certain students.

What comments would you like to add that were not addressed in this evaluation form?

Comment

None.

Individual Report for MUS-2220-J04 Me: Funk Fusion-Gregory Matses

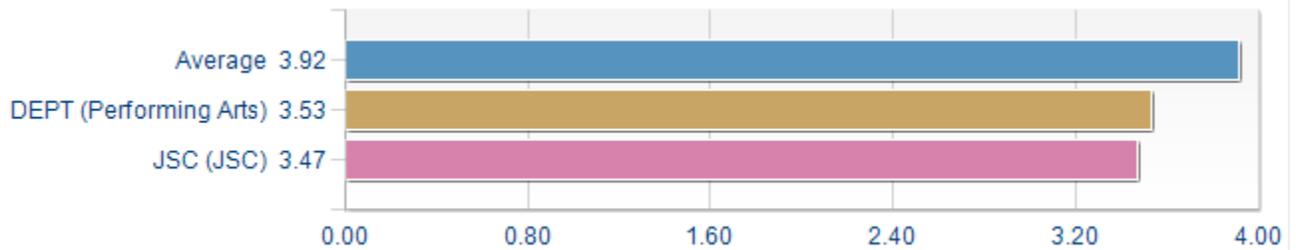


Response Table

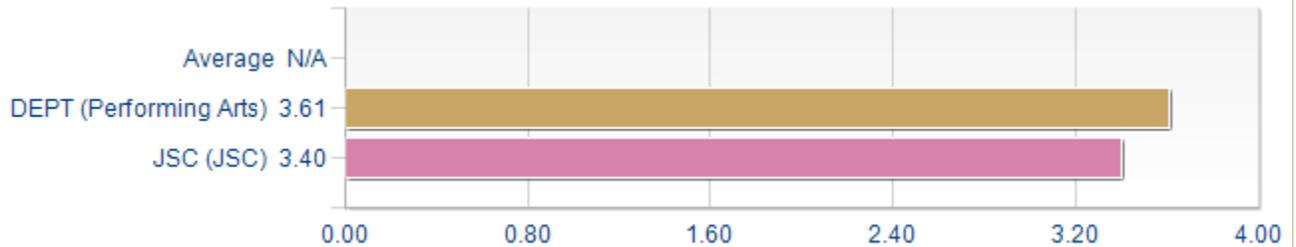
[JSC]-Spring 2016 Student Response to Instruction	
Raters	Students
Responded	3
Invited	10
Response Ratio	30.0%

Course: Please reflect on your overall experience of this course

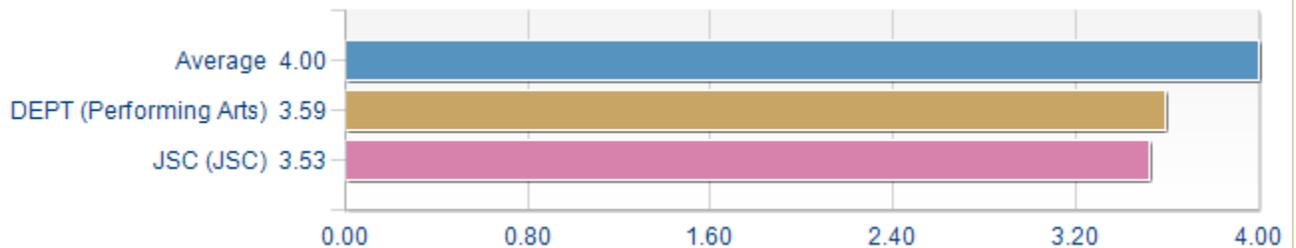
Overall



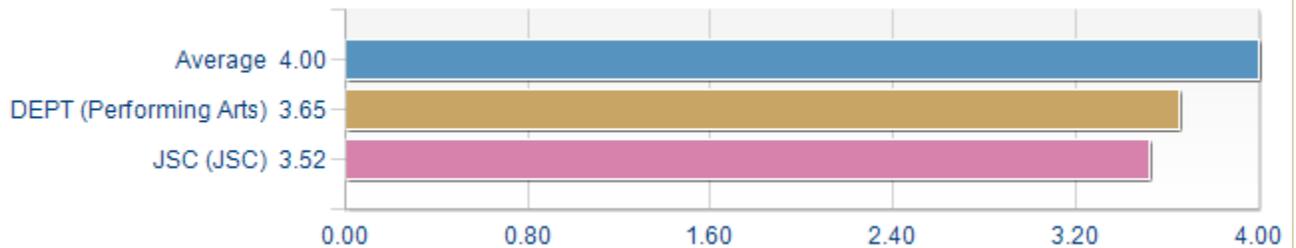
1. The textbook and required materials were useful.



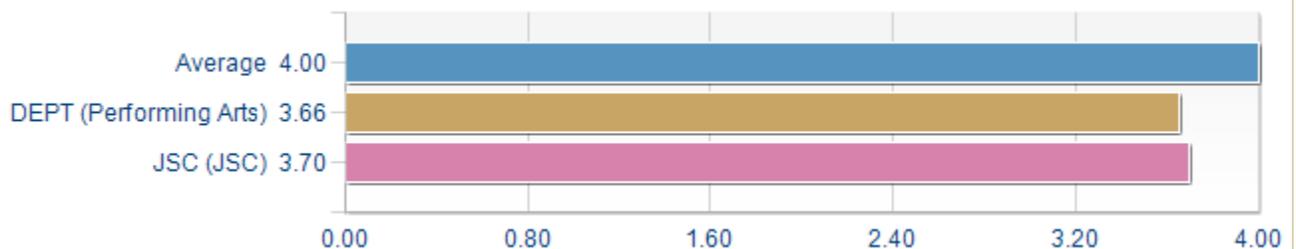
2. The homework, assignments, exams and class activities helped my understanding of the subject.



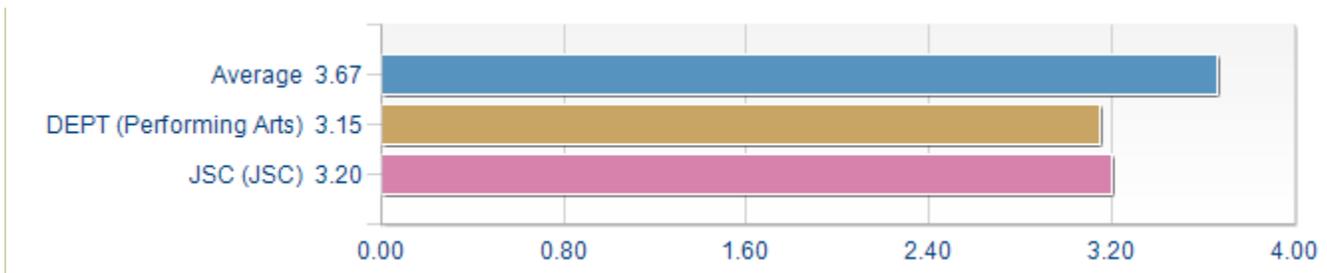
3. The laboratory/field component helped my understanding of the material and concepts.



4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



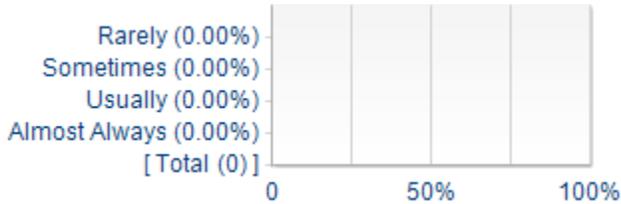
5. The course was challenging.



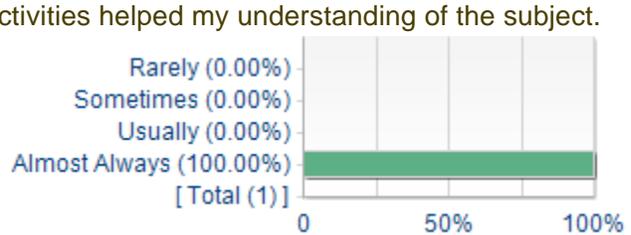
Course: Please reflect on your overall experience of this course

Competency Statistics	Value
Mean	3.92
Median	4.00
Standard Deviation	+/-0.33

1. The textbook and required materials were useful. 2. The homework, assignments, exams and class activities helped my understanding of the subject.

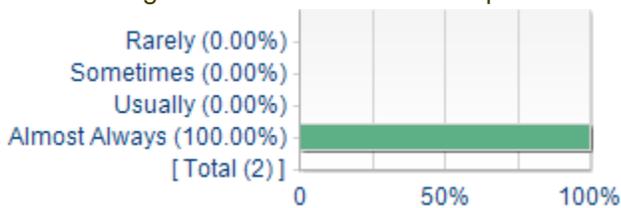


Statistics	Value
Response Count	0
Mean	NRP
Median	NRP
Standard Deviation	NRP



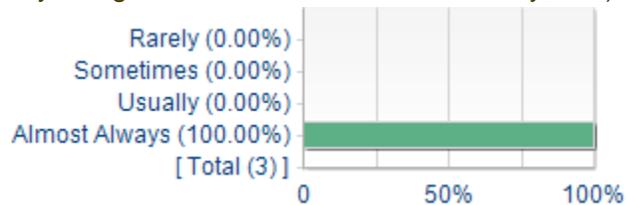
Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

3. The laboratory/field component helped my understanding of the material and concepts.



Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

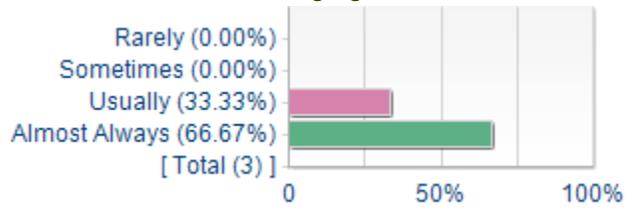
4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Course: Please reflect on your overall experience of this course (continued)

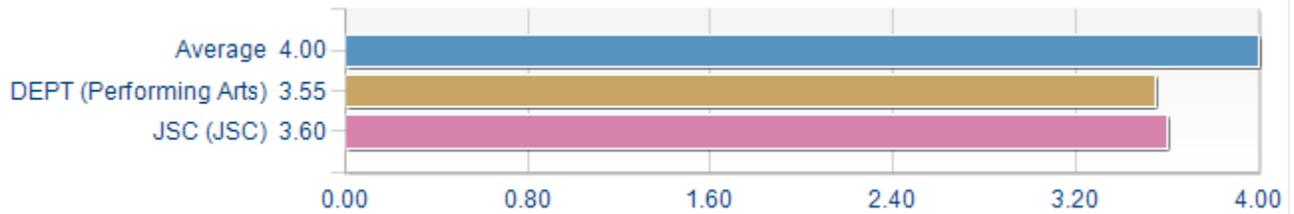
5. The course was challenging.



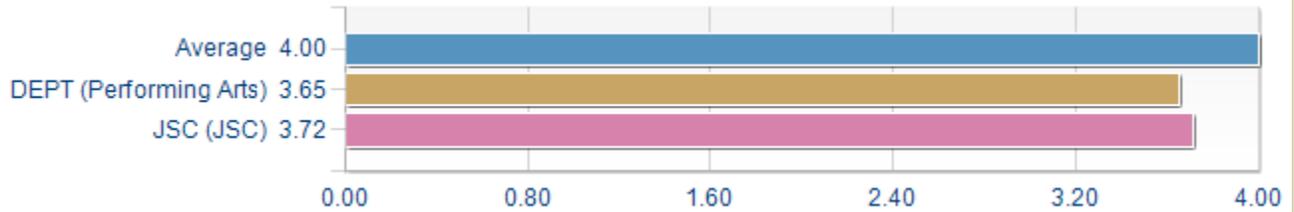
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

Instructor: Please reflect on your overall experience of this instructor:

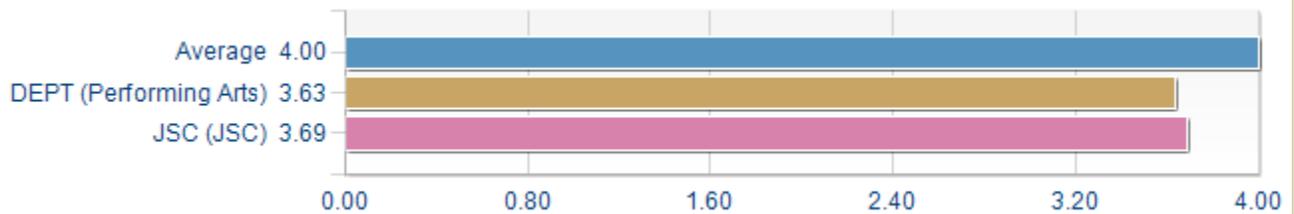
Overall



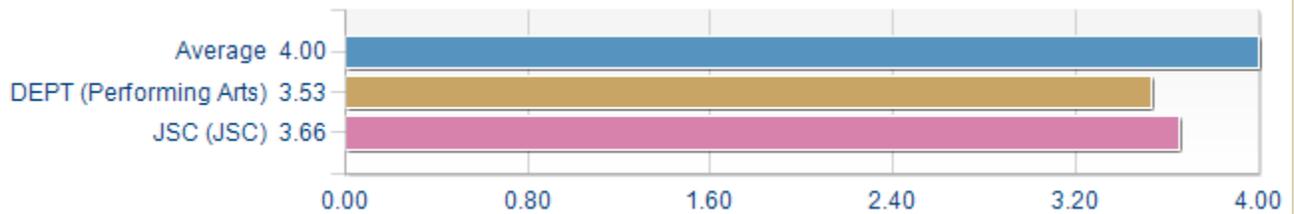
1. The instructor was knowledgeable and encouraged students to think.



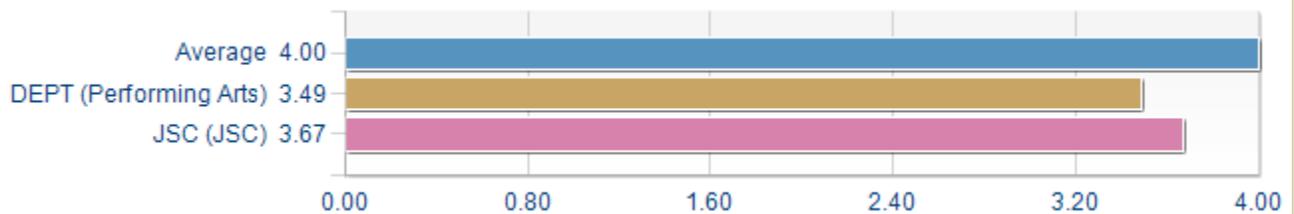
2. The instructor followed the syllabus and made any changes clear.



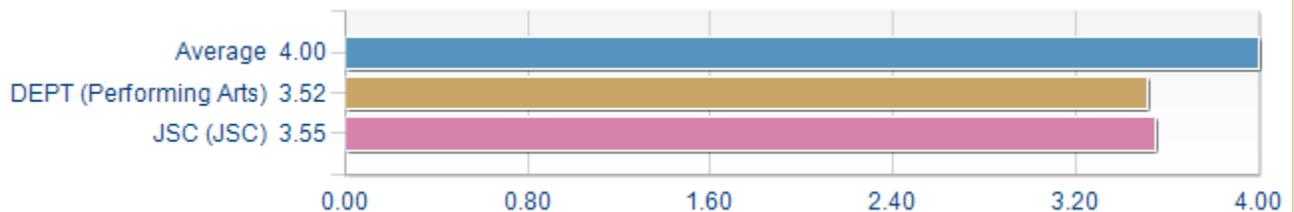
3. The instructor was prepared and organized.



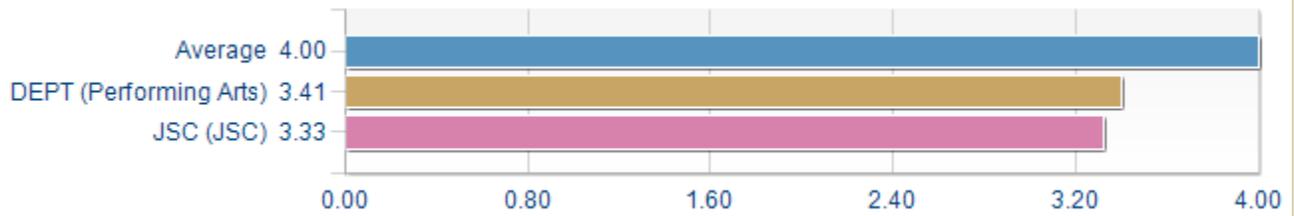
4. The instructor encouraged questions, reflection, and discussion among all students.



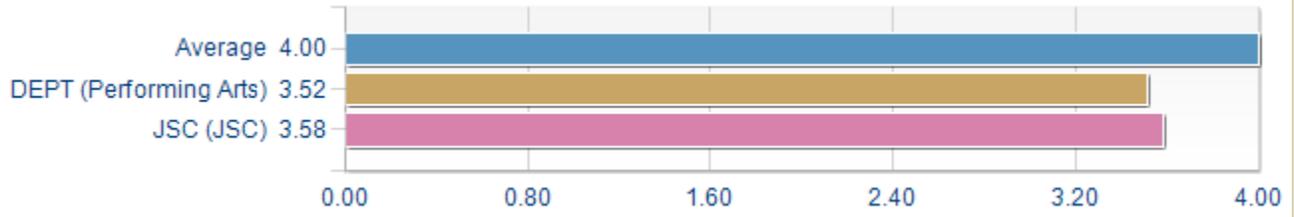
5. The instructor provided regular, useful, and timely feedback on assignments and tests.



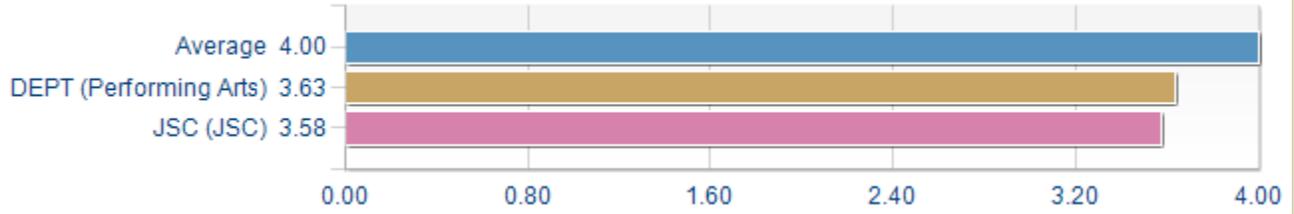
6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)



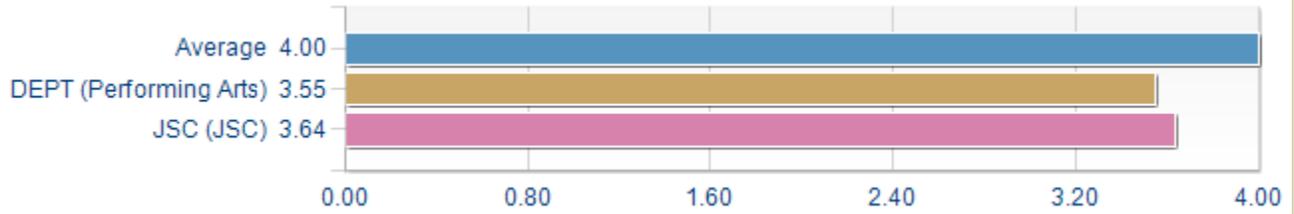
7. The instructor used class/lab time effectively.



8. The instructor was enthusiastic and made the course interesting.



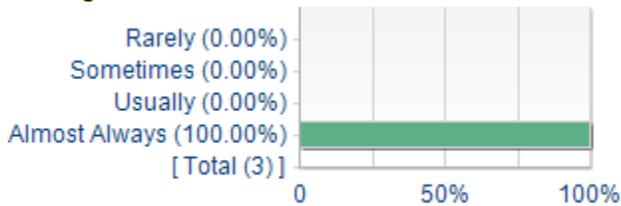
9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



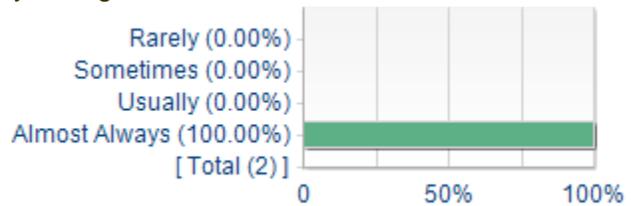
Instructor: Please reflect on your overall experience of this instructor:

Competency Statistics	Value
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

1. The instructor was knowledgeable and encouraged students to think.



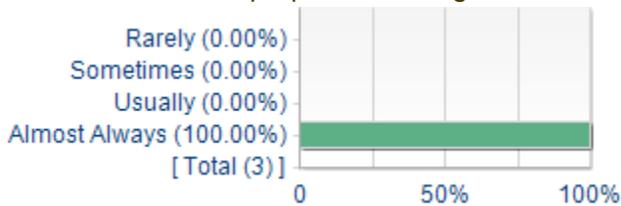
2. The instructor followed the syllabus and made any changes clear.



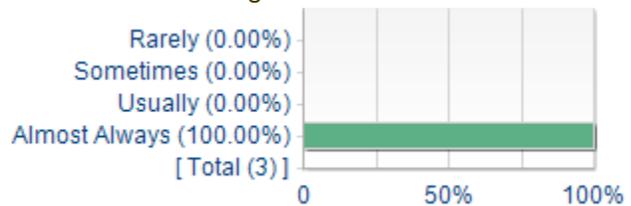
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

3. The instructor was prepared and organized.



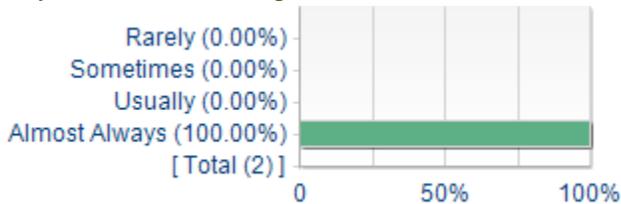
4. The instructor encouraged questions, reflection, and discussion among all students.



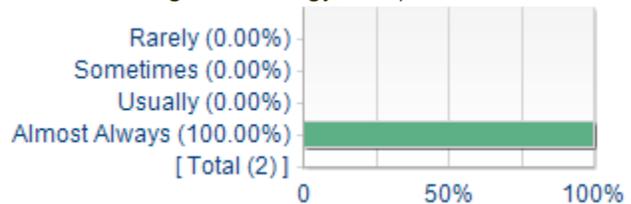
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

5. The instructor provided regular, useful, and timely feedback on assignments and tests.



6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)

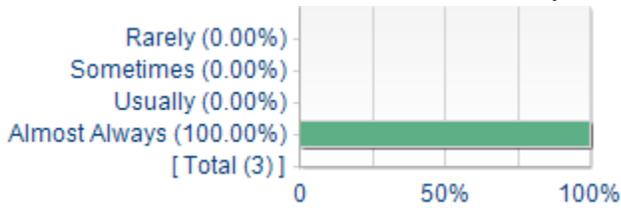


Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

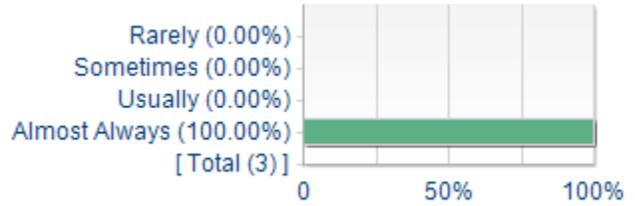
Instructor: Please reflect on your overall experience of this instructor: (continued)

7. The instructor used class/lab time effectively.



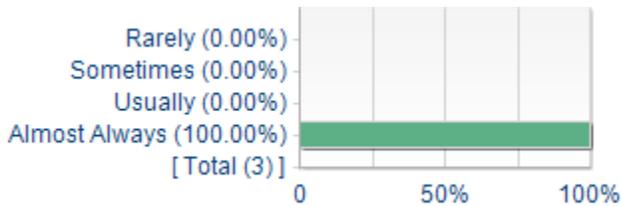
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

8. The instructor was enthusiastic and made the course interesting.



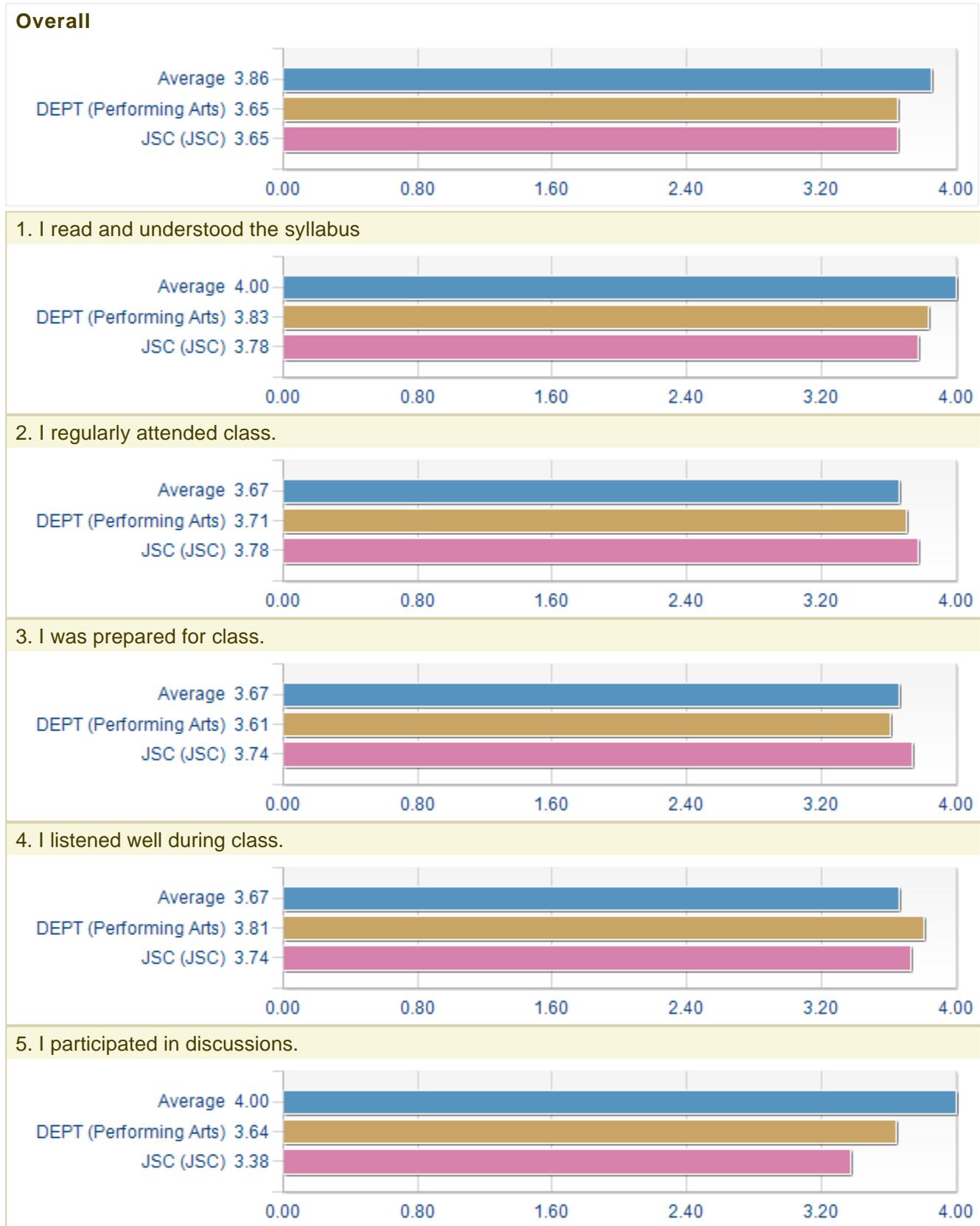
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



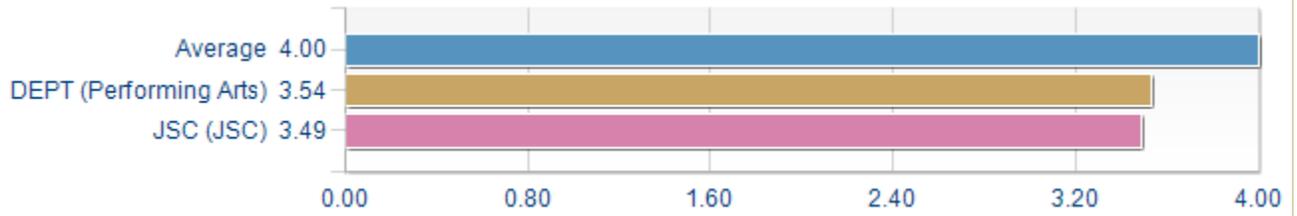
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Student: Please reflect on yourself as a student in this course.

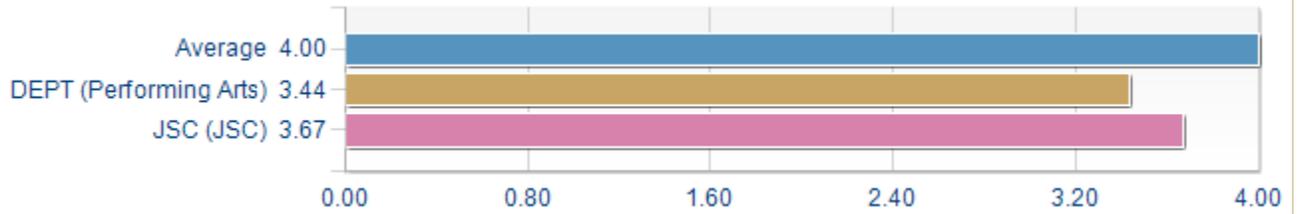


Student: Please reflect on yourself as a student in this course. (continued)

6. I asked questions when I did not understand the material.



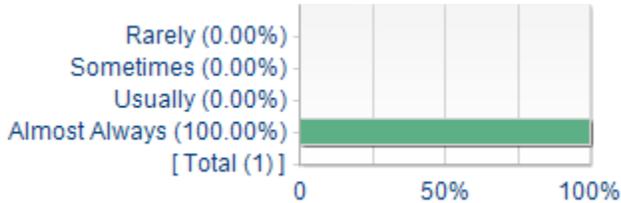
7. I completed the assignments on time.



Student: Please reflect on yourself as a student in this course.

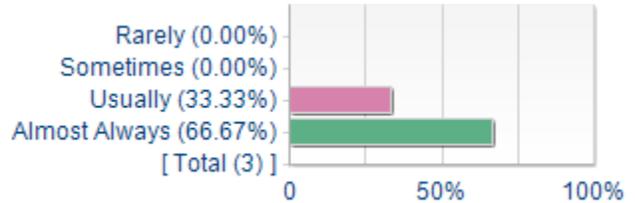
Competency Statistics	Value
Mean	3.86
Median	4.00
Standard Deviation	+/-0.39

1. I read and understood the syllabus



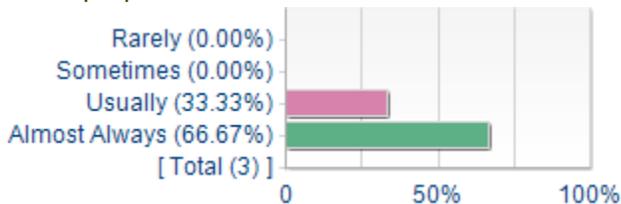
Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

2. I regularly attended class.



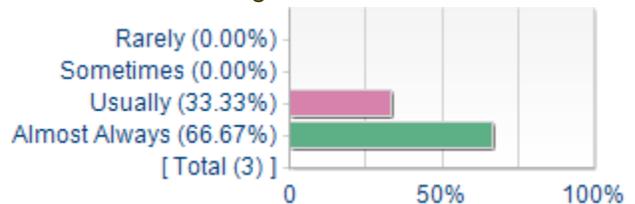
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

3. I was prepared for class.



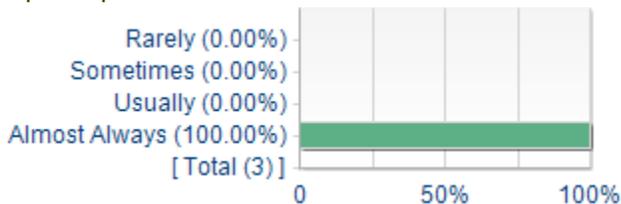
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

4. I listened well during class.



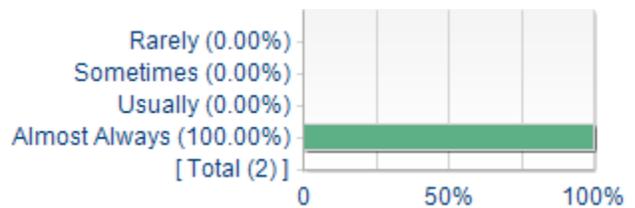
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

5. I participated in discussions.



Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

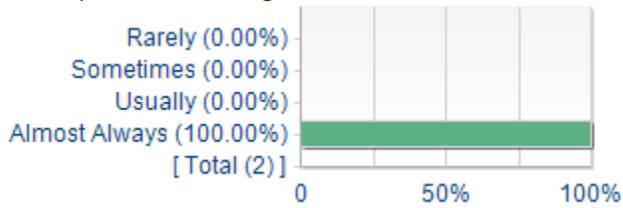
6. I asked questions when I did not understand the material.



Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Student: Please reflect on yourself as a student in this course. (continued)

7. I completed the assignments on time.



Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Open Ended Feedback

Please provide general comments about the instructor:

Comment

Greg was awesome! He really helped encourage me to try my hardest and that even when I felt like I wasn't good enough he was really great about helping to encourage me!

Greg is brilliant, he is also knowledgable.

GREG IS THE MAN!!!!!!

Please provide general comments about the course:

Comment

Loved this class! It was a lot of fun and really engaging. It also challenged me to push myself out of my comfort zone.

Please hire Greg as full time staff, he's brilliant.

GREG IS THE MAN!!!!!!

And funk fusion is the best jsc ensemble!

Please include general comments about your role as a student in this course below.

Comment

This was a really fun class and I had no problems with learning and attending this class.

Be prepared dang it.

What did the instructor do that helped you learn or got you interested? (Please be as specific as possible)

Comment

He was very good at communicating!

Was brilliant.

He kept things fun

What was one important thing you learned in this class

Comment

How to sing in front of others.

How to be funky

What might have increased your learning and performance in this course?

Comment

Better attendance

What comments would you like to add that were not addressed in this evaluation form?

Comment

Greg should teach more ensembles

Individual Report for MUS-2220-J04 Me: Funk Fusion-Gregory Matses

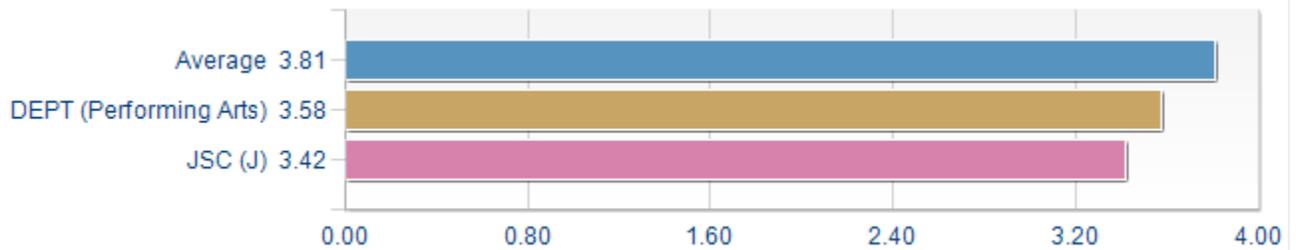


Response Table

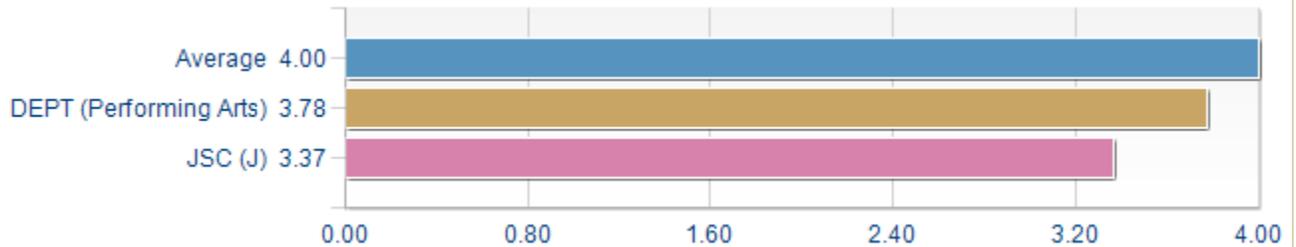
[JSC]-Fall 2016 Student Response to Instruction	
Raters	Students
Responded	5
Invited	10
Response Ratio	50.0%

Course: Please reflect on your overall experience of this course

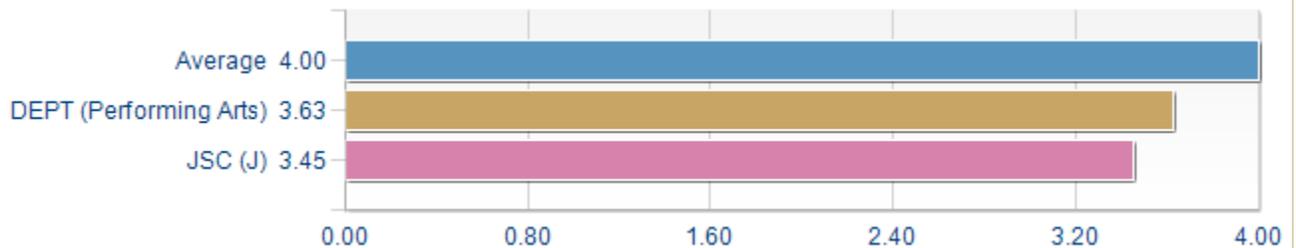
Overall



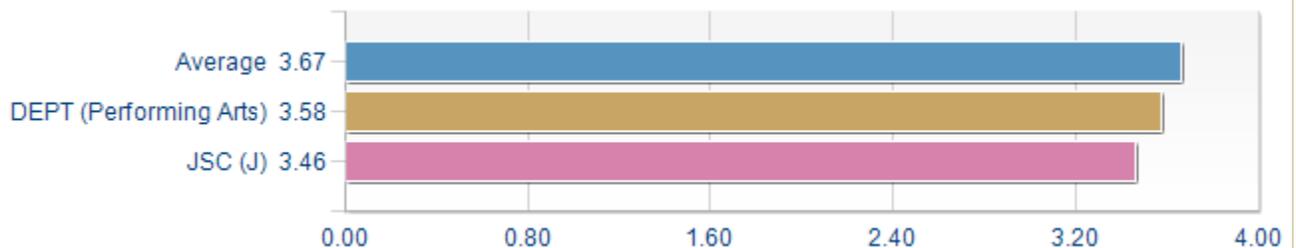
1. The textbook and required materials were useful.



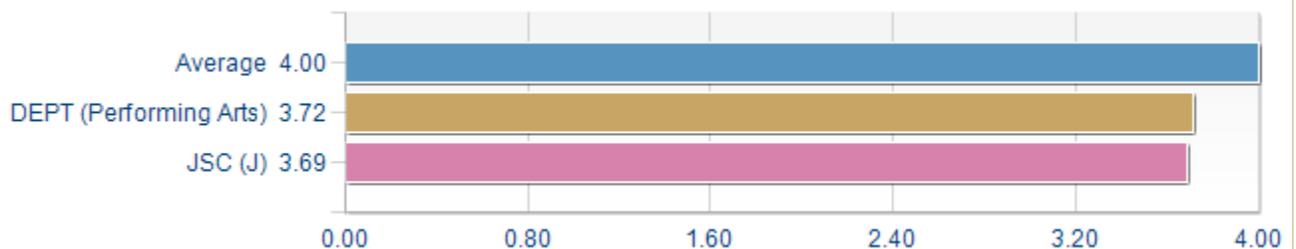
2. The homework, assignments, exams and class activities helped my understanding of the subject.



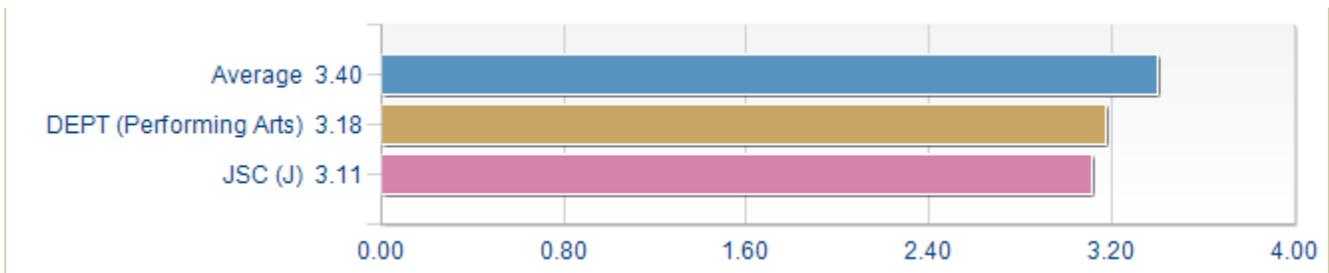
3. The laboratory/field component helped my understanding of the material and concepts.



4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



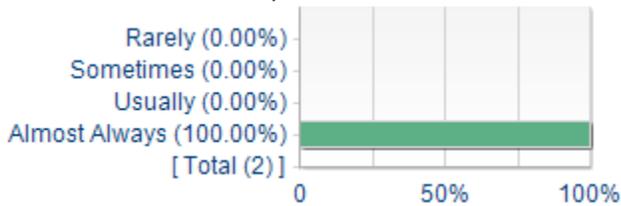
5. The course was challenging.



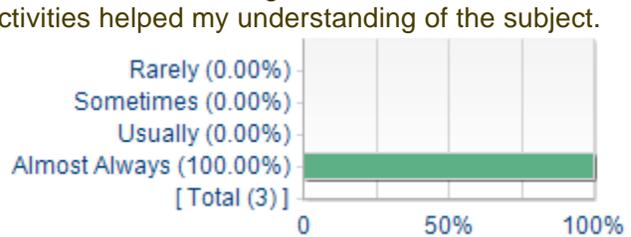
Course: Please reflect on your overall experience of this course

Competency Statistics	Value
Mean	3.81
Median	4.00
Standard Deviation	+/-0.55

1. The textbook and required materials were useful. 2. The homework, assignments, exams and class activities helped my understanding of the subject.

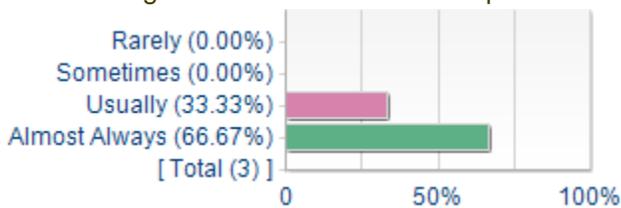


Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00



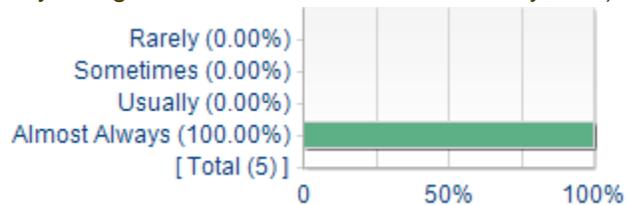
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

3. The laboratory/field component helped my understanding of the material and concepts.



Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

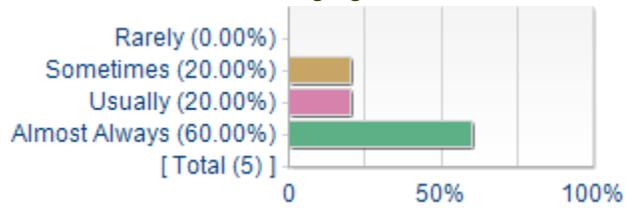
4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

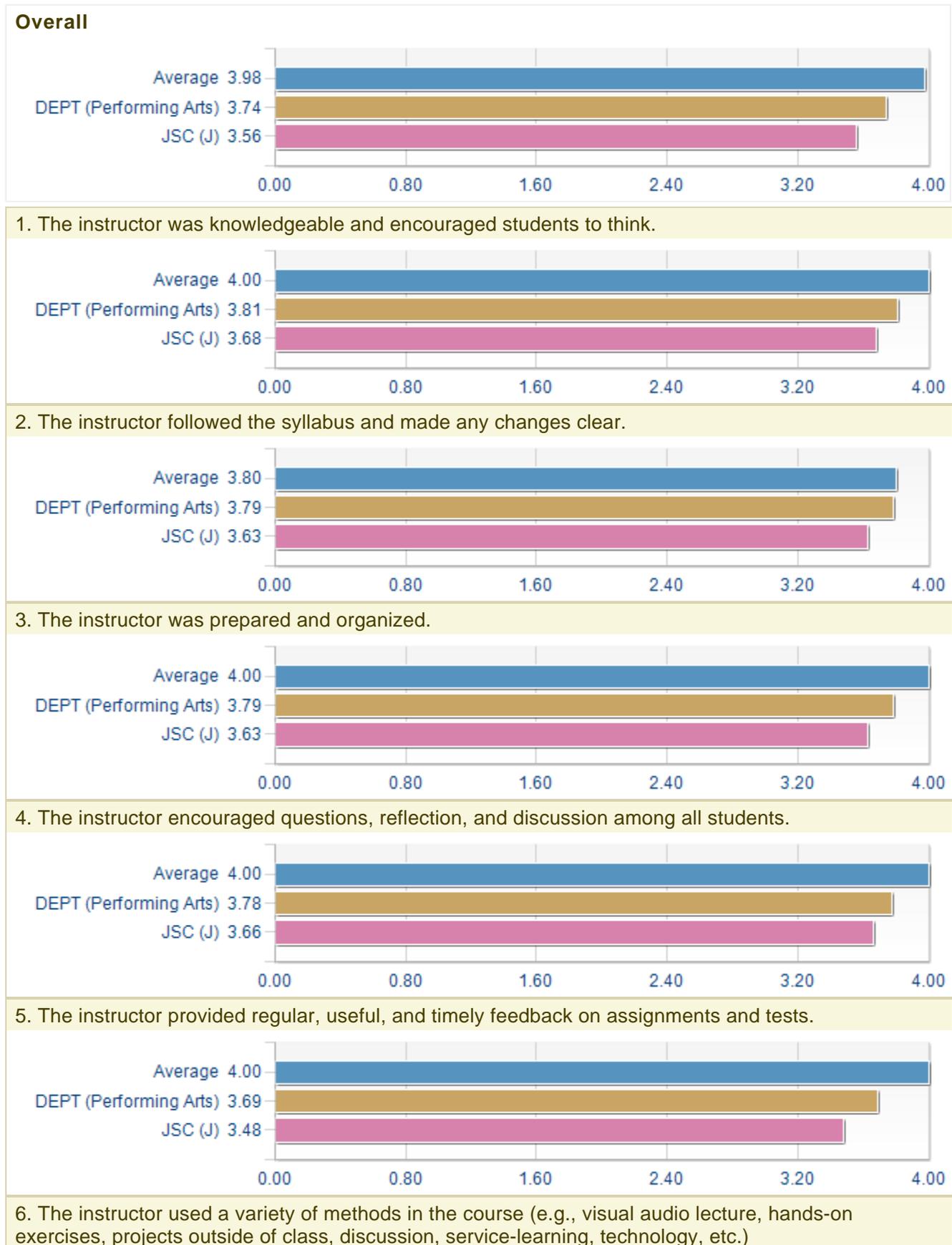
Course: Please reflect on your overall experience of this course (continued)

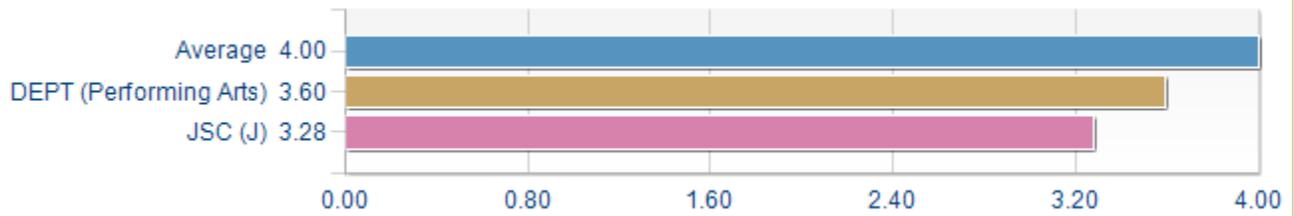
5. The course was challenging.



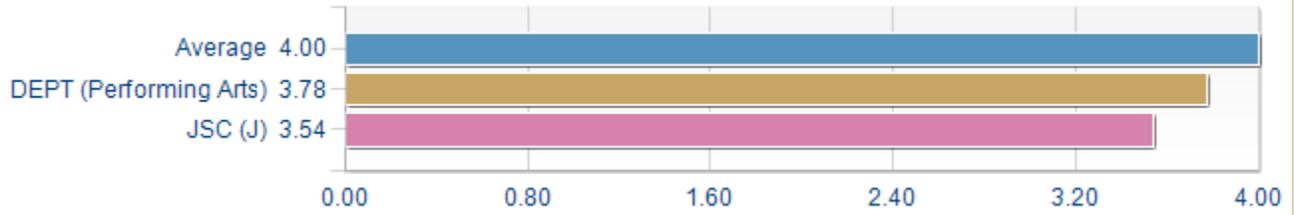
Statistics	Value
Response Count	5
Mean	3.40
Median	4.00
Standard Deviation	+/-0.89

Instructor: Please reflect on your overall experience of this instructor:

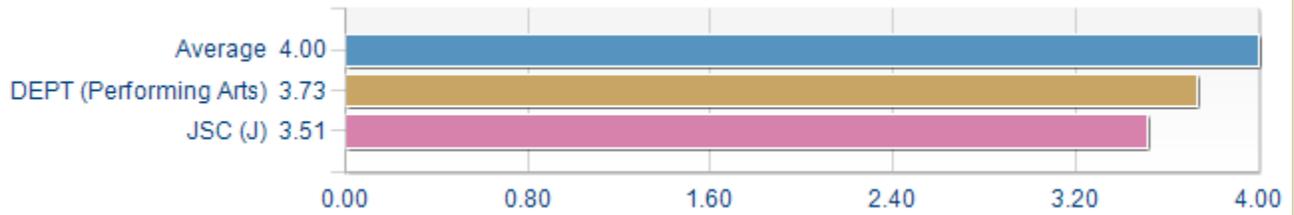




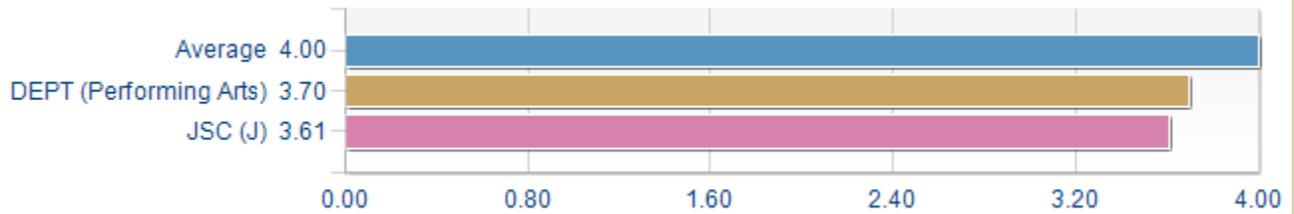
7. The instructor used class/lab time effectively.



8. The instructor was enthusiastic and made the course interesting.



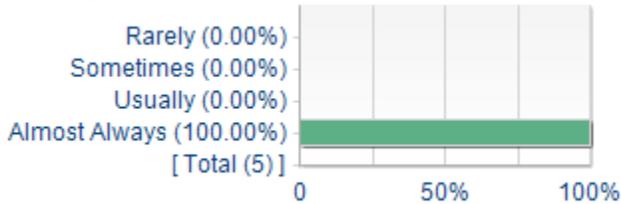
9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



Instructor: Please reflect on your overall experience of this instructor:

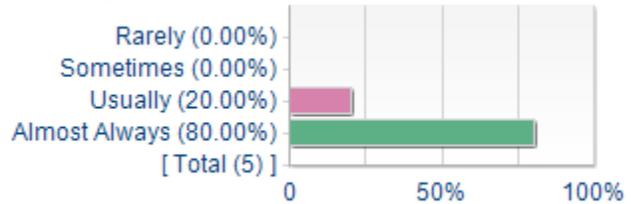
Competency Statistics	Value
Mean	3.98
Median	4.00
Standard Deviation	+/-0.16

1. The instructor was knowledgeable and encouraged students to think.



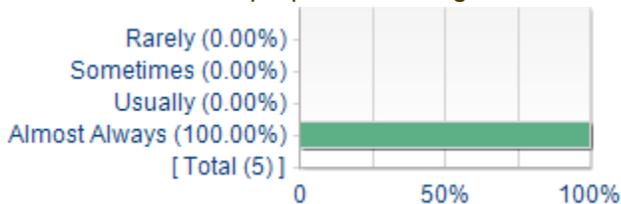
Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

2. The instructor followed the syllabus and made any changes clear.



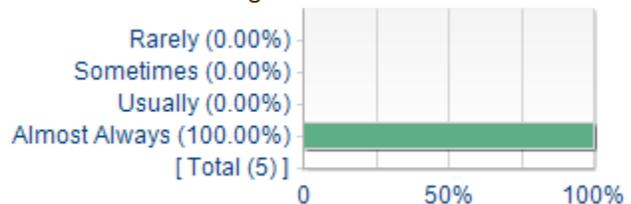
Statistics	Value
Response Count	5
Mean	3.80
Median	4.00
Standard Deviation	+/-0.45

3. The instructor was prepared and organized.



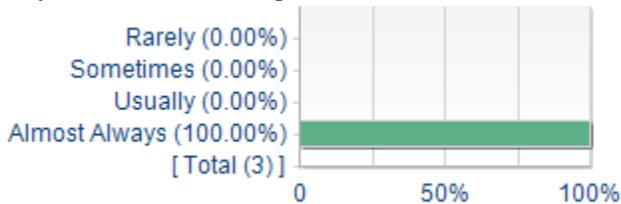
Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

4. The instructor encouraged questions, reflection, and discussion among all students.



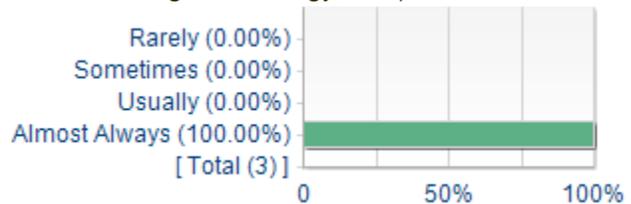
Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

5. The instructor provided regular, useful, and timely feedback on assignments and tests.



Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

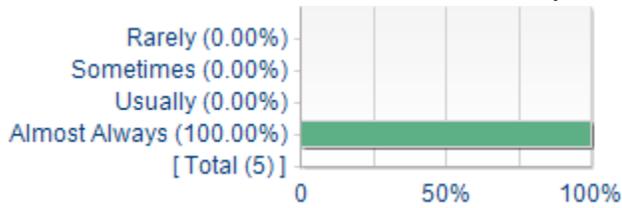
6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)



Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

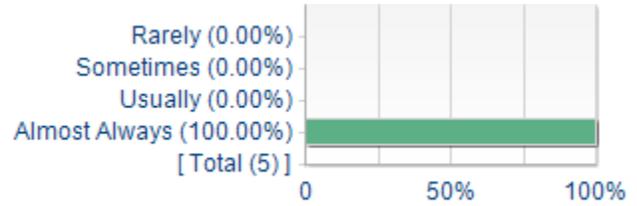
Instructor: Please reflect on your overall experience of this instructor: (continued)

7. The instructor used class/lab time effectively.



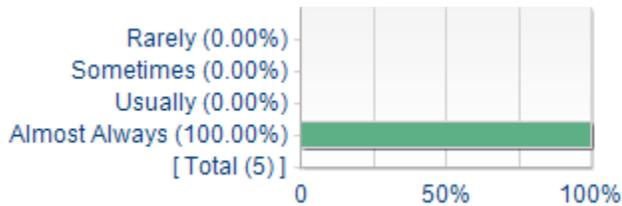
Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

8. The instructor was enthusiastic and made the course interesting.



Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

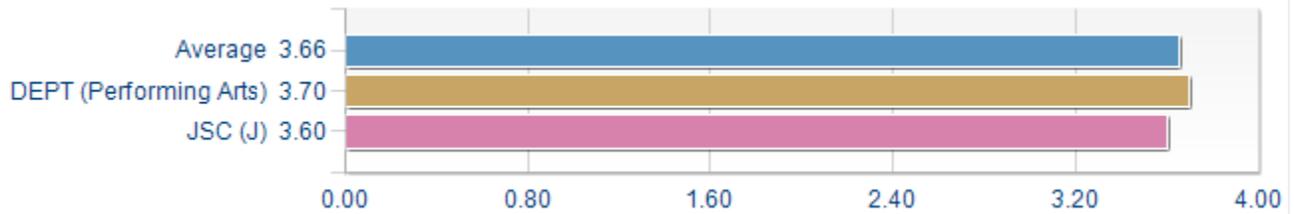
9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



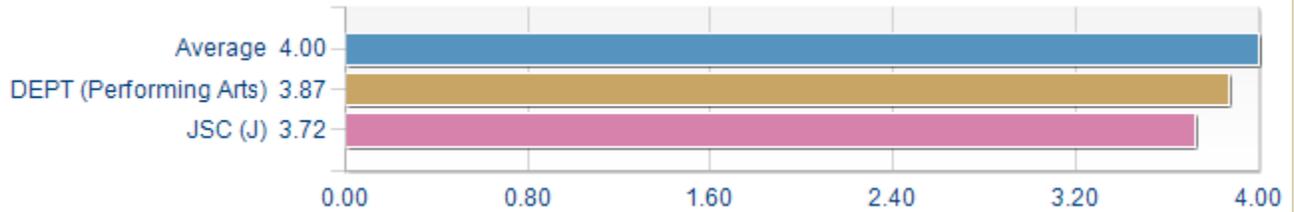
Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Student: Please reflect on yourself as a student in this course.

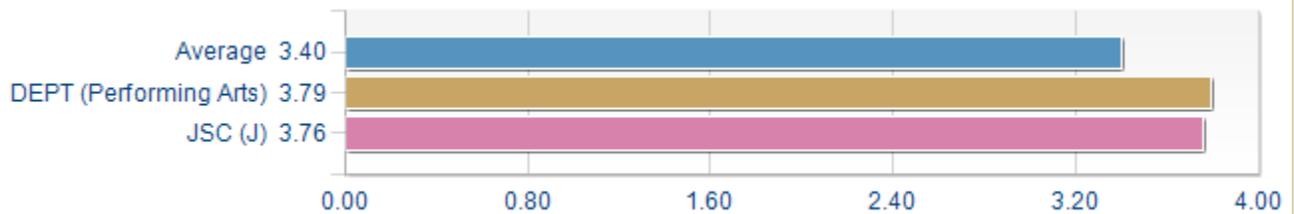
Overall



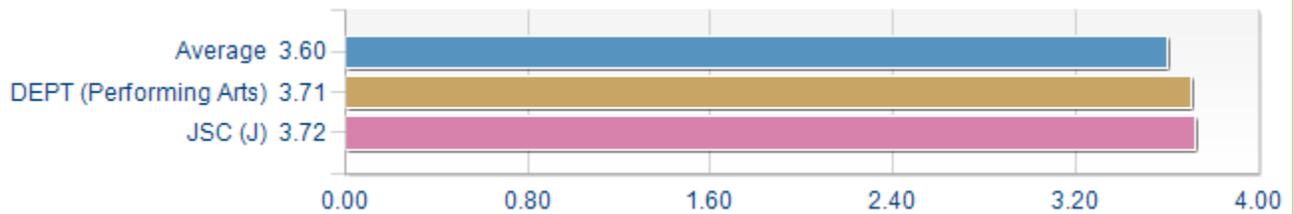
1. I read and understood the syllabus



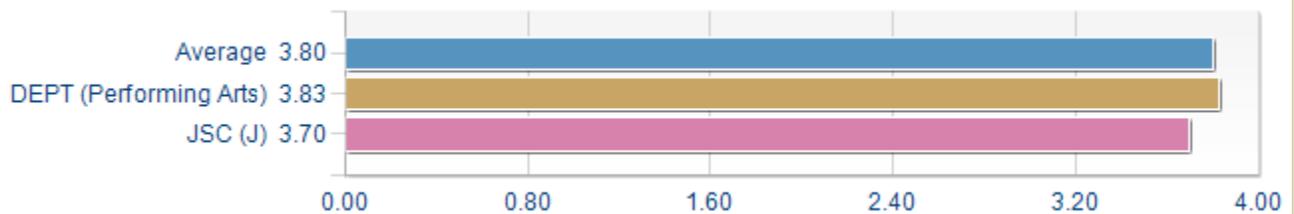
2. I regularly attended class.



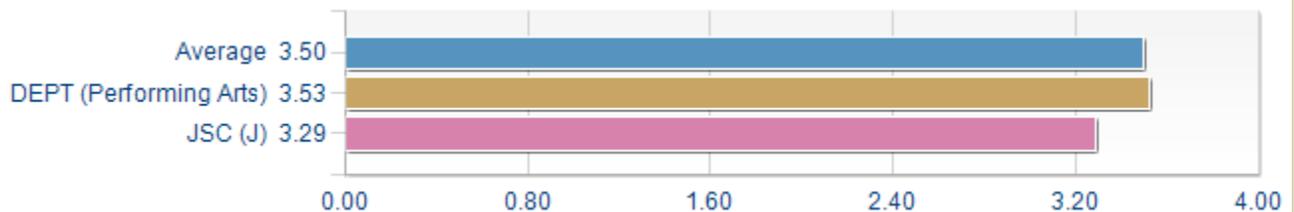
3. I was prepared for class.



4. I listened well during class.

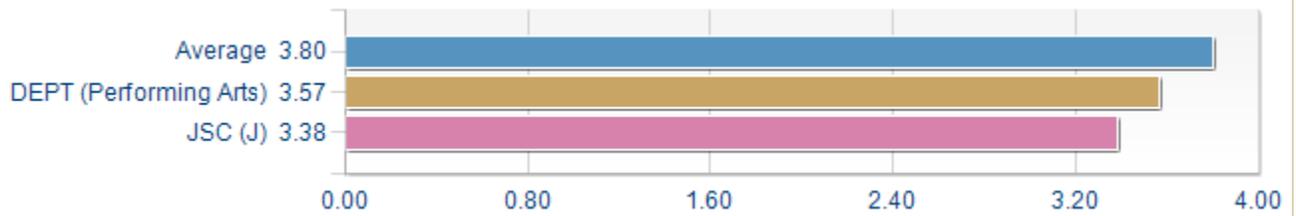


5. I participated in discussions.

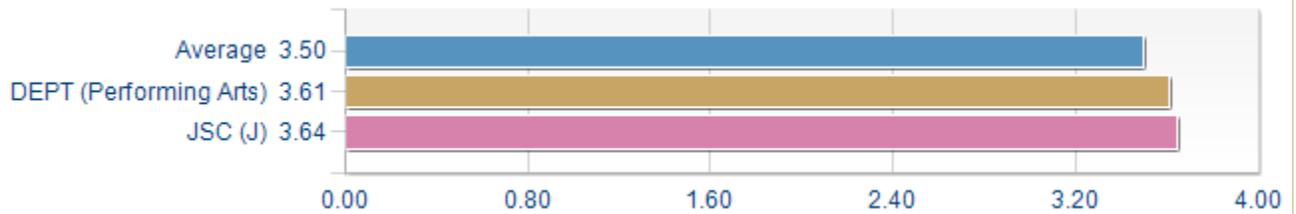


Student: Please reflect on yourself as a student in this course. (continued)

6. I asked questions when I did not understand the material.



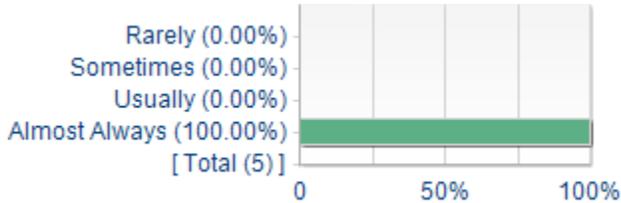
7. I completed the assignments on time.



Student: Please reflect on yourself as a student in this course.

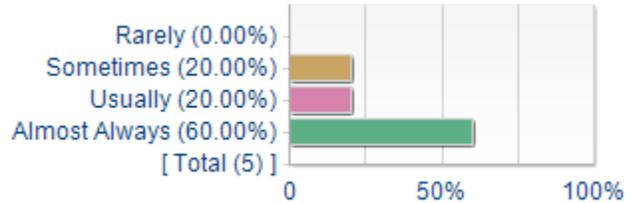
Competency Statistics	Value
Mean	3.66
Median	4.00
Standard Deviation	+/-0.54

1. I read and understood the syllabus



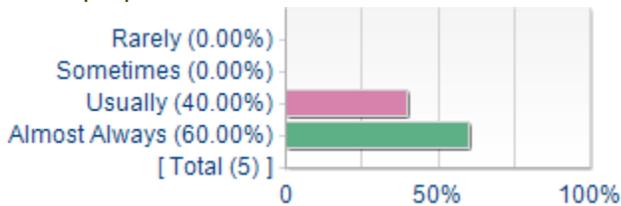
Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

2. I regularly attended class.



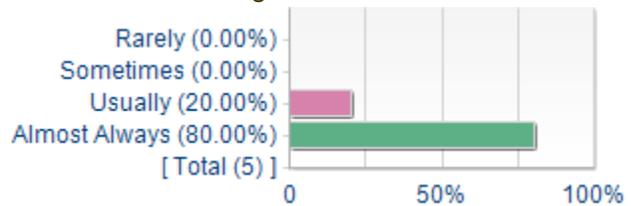
Statistics	Value
Response Count	5
Mean	3.40
Median	4.00
Standard Deviation	+/-0.89

3. I was prepared for class.



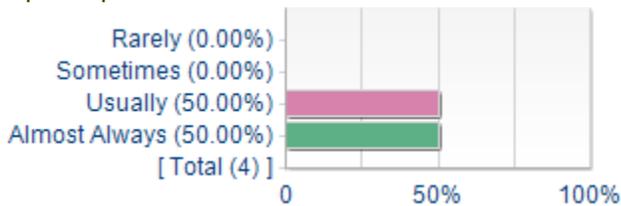
Statistics	Value
Response Count	5
Mean	3.60
Median	4.00
Standard Deviation	+/-0.55

4. I listened well during class.



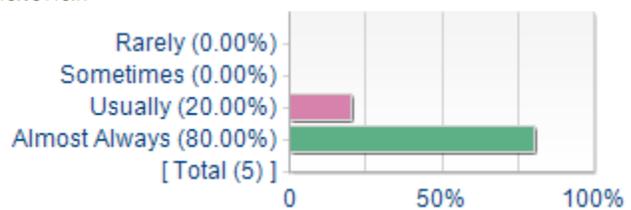
Statistics	Value
Response Count	5
Mean	3.80
Median	4.00
Standard Deviation	+/-0.45

5. I participated in discussions.



Statistics	Value
Response Count	4
Mean	3.50
Median	3.50
Standard Deviation	+/-0.58

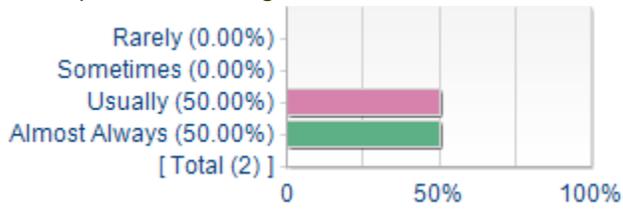
6. I asked questions when I did not understand the material.



Statistics	Value
Response Count	5
Mean	3.80
Median	4.00
Standard Deviation	+/-0.45

Student: Please reflect on yourself as a student in this course. (continued)

7. I completed the assignments on time.



Statistics	Value
Response Count	2
Mean	3.50
Median	3.50
Standard Deviation	+/-0.71

Open Ended Feedback

Please provide general comments about the instructor:

Comment

Greg is a great teacher. He knows how to put together a band.

Greg is always a pleasure to work with.

Super easy going, talented, and good at communicating what needed to be done and worked on. Also very encouraging.

He was great, I just wish he had the ability to tell people they either couldn't be in certain pieces or that they shouldn't take the class. While I was not the strongest artist in the group I really felt let down by a couple of people and it was not Greg's fault because he couldn't do anything about it. He's a great guy, but he also needs to take peoples ideas into consideration a little more sometimes. Overall a great teacher though

Please provide general comments about the course:

Comment

It is fun and I am learning how to play which is what I wanted.

Really awesome way to get in some music, really enjoyable, but also some super cool music work.

This was a fun course, but the songs were not everyone's favorite and there were a couple of students who really let the rest of us down this semester.

Please include general comments about your role as a student in this course below.

Comment

I enjoy singing and playing trumpet. I provide these services.

Made music, practiced outside of class.

I did my best to be a team player and help with the songs I was a part of as much as I could. I also feel I tried to give others confidence, because I was not that great, but I still tried my hardest.

What did the instructor do that helped you learn or got you interested? (Please be as specific as possible)

Comment

Greg let us choose the songs which was fun.

We pick the songs, he is very helpful with the music, and very honest.

He encouraged everyone to do their best and to practice outside of class as well.

What was one important thing you learned in this class

Comment

F sharp in key of B flat on trumpet is the same fingering despite the register.

To practice.

That anyone can be a musician if they try .

What might have increased your learning and performance in this course?

Comment

Nothing.

I'm really not sure.

What comments would you like to add that were not addressed in this evaluation form?

Comment

None.

None

Individual Report for MUS-2220-J04 Me: Funk Fusion-Gregory Matses

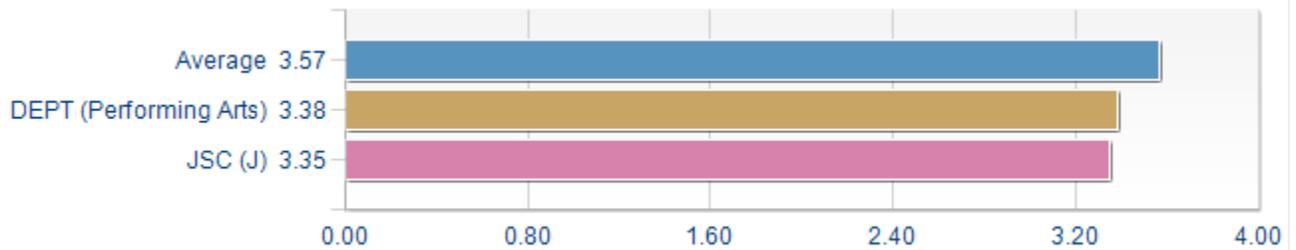


Response Table

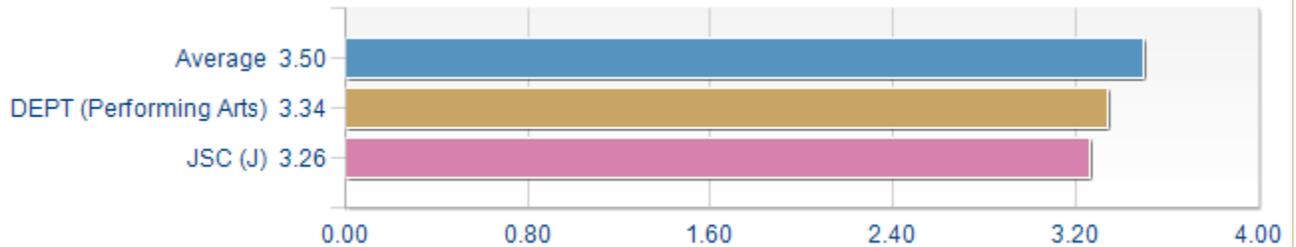
[JSC]-Spring 2017 Student Response to Instruction	
Raters	Students
Responded	4
Invited	12
Response Ratio	33.33%

Course: Please reflect on your overall experience of this course

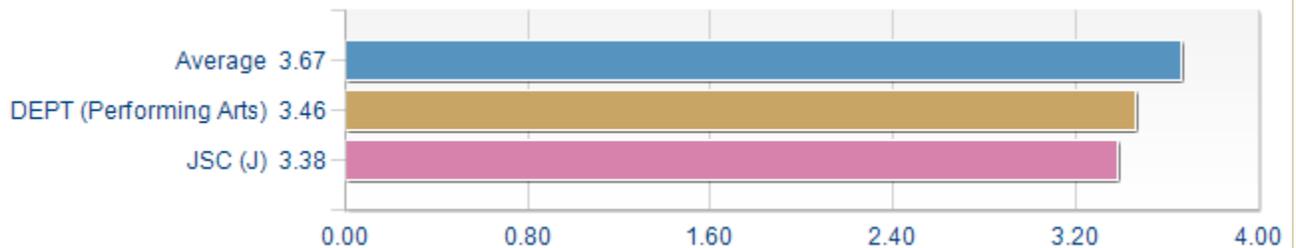
Overall



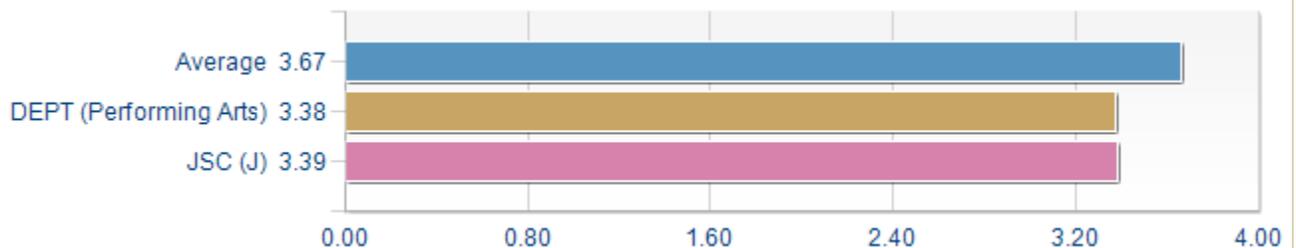
1. The textbook and required materials were useful.



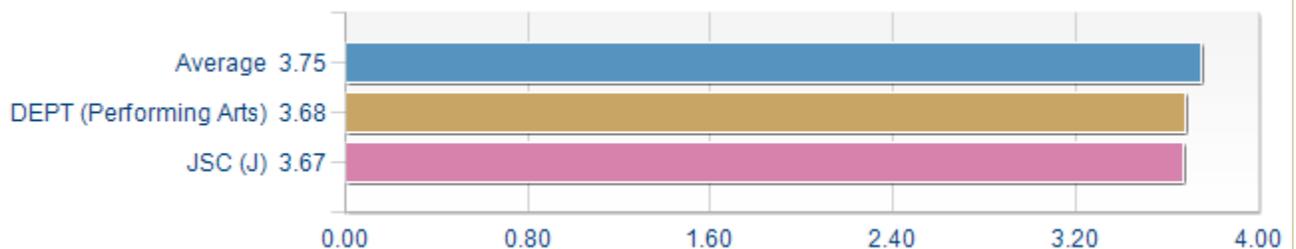
2. The homework, assignments, exams and class activities helped my understanding of the subject.



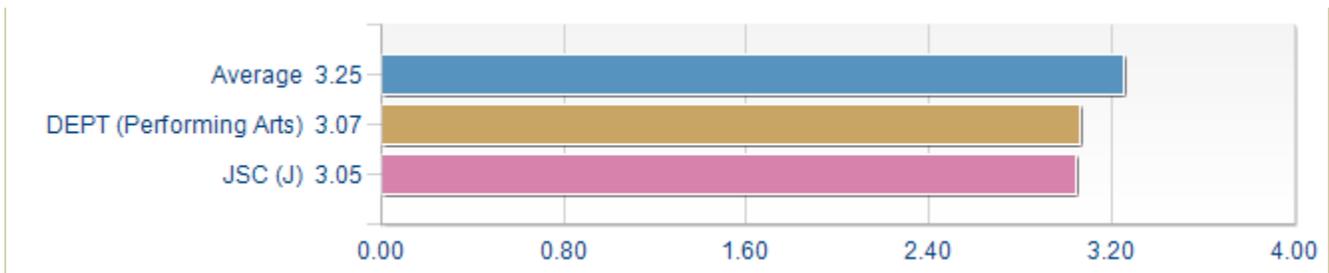
3. The laboratory/field component helped my understanding of the material and concepts.



4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



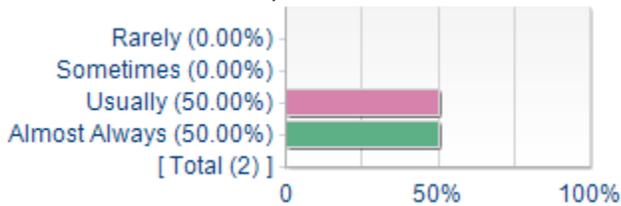
5. The course was challenging.



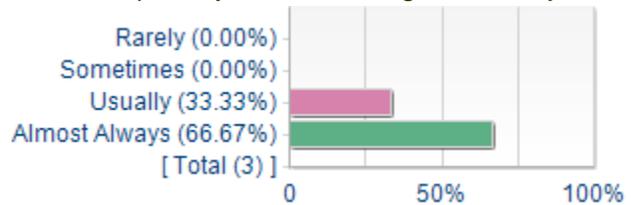
Course: Please reflect on your overall experience of this course

Competency Statistics	Value
Mean	3.57
Median	4.00
Standard Deviation	+/-0.51

1. The textbook and required materials were useful. 2. The homework, assignments, exams and class activities helped my understanding of the subject.

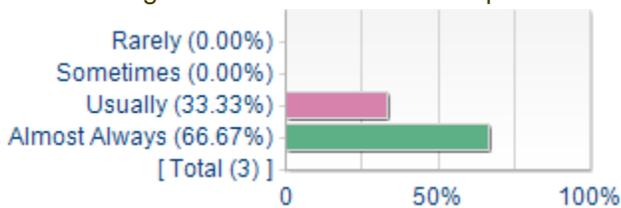


Statistics	Value
Response Count	2
Mean	3.50
Median	3.50
Standard Deviation	+/-0.71



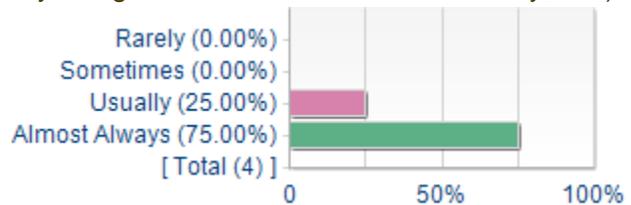
Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

3. The laboratory/field component helped my understanding of the material and concepts.



Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	+/-0.58

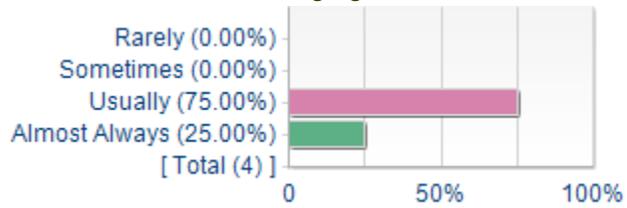
4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



Statistics	Value
Response Count	4
Mean	3.75
Median	4.00
Standard Deviation	+/-0.50

Course: Please reflect on your overall experience of this course (continued)

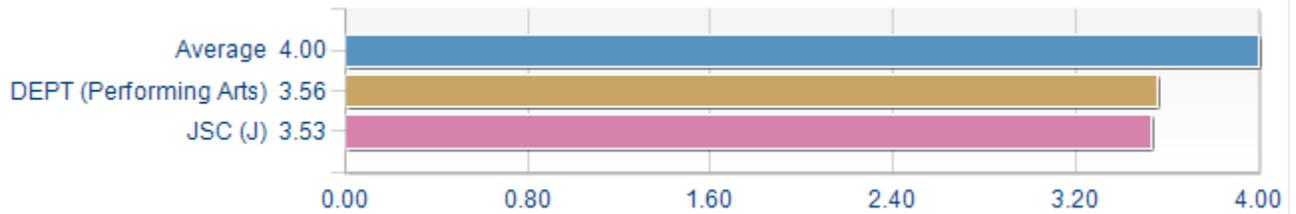
5. The course was challenging.



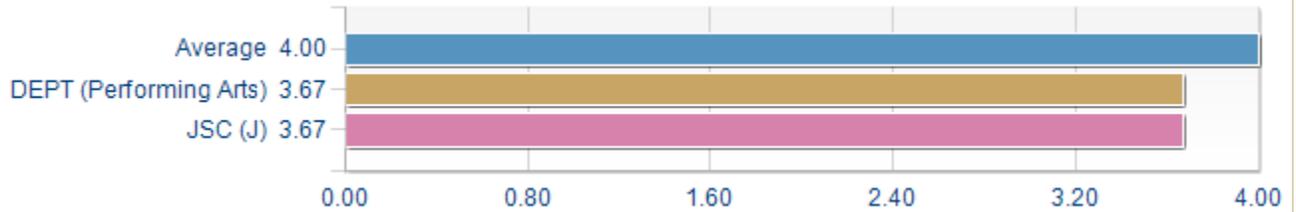
Statistics	Value
Response Count	4
Mean	3.25
Median	3.00
Standard Deviation	+/-0.50

Instructor: Please reflect on your overall experience of this instructor:

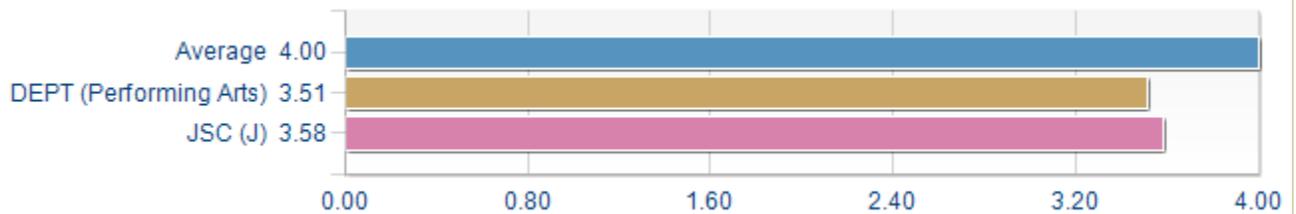
Overall



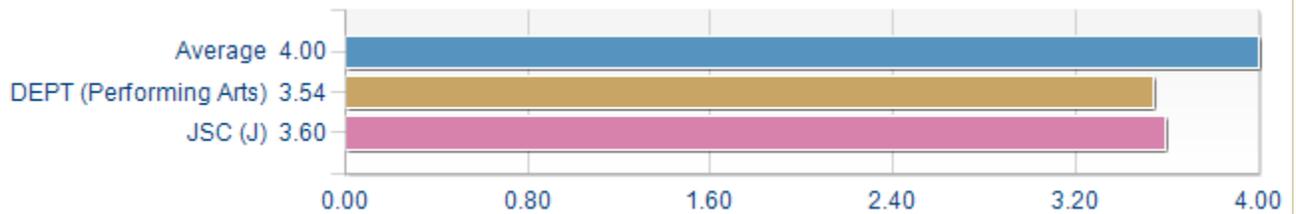
1. The instructor was knowledgeable and encouraged students to think.



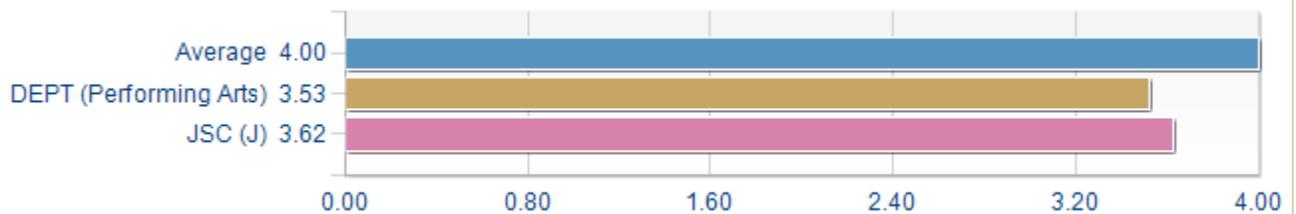
2. The instructor followed the syllabus and made any changes clear.



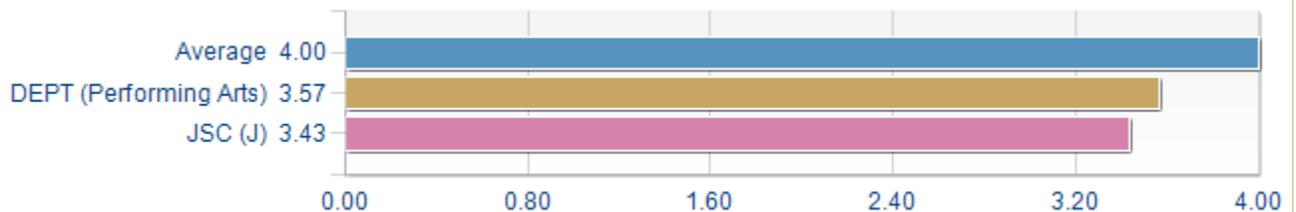
3. The instructor was prepared and organized.



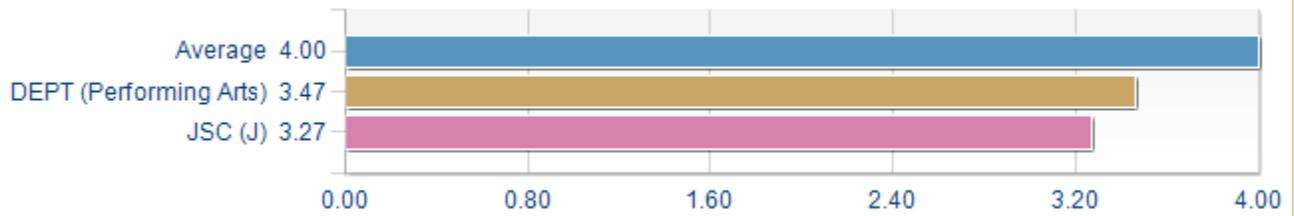
4. The instructor encouraged questions, reflection, and discussion among all students.



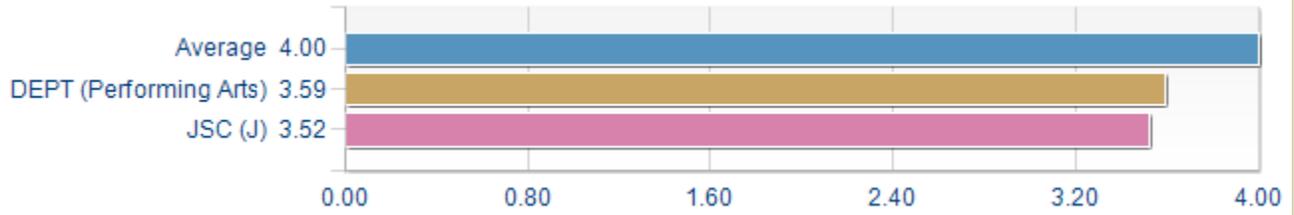
5. The instructor provided regular, useful, and timely feedback on assignments and tests.



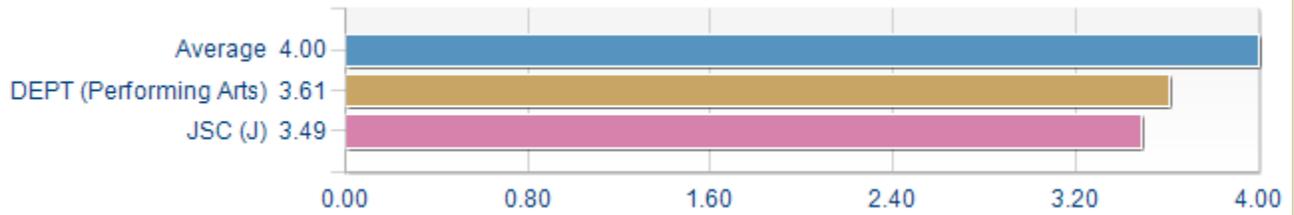
6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)



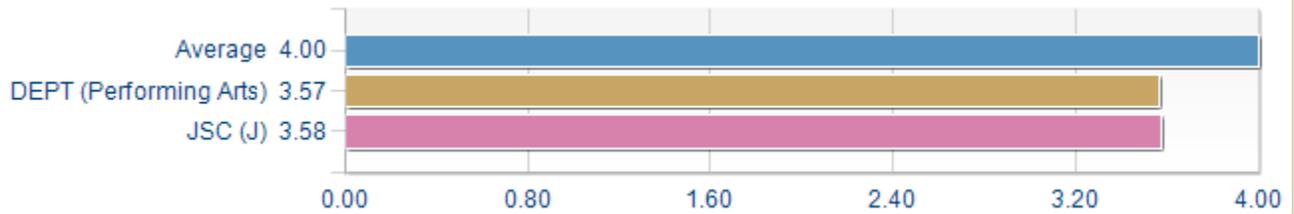
7. The instructor used class/lab time effectively.



8. The instructor was enthusiastic and made the course interesting.



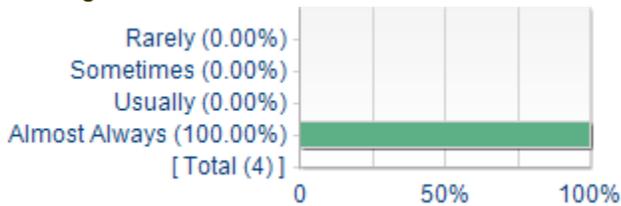
9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



Instructor: Please reflect on your overall experience of this instructor:

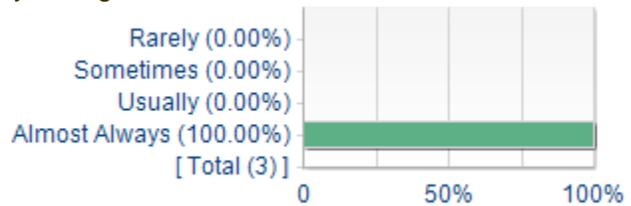
Competency Statistics	Value
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

1. The instructor was knowledgeable and encouraged students to think.



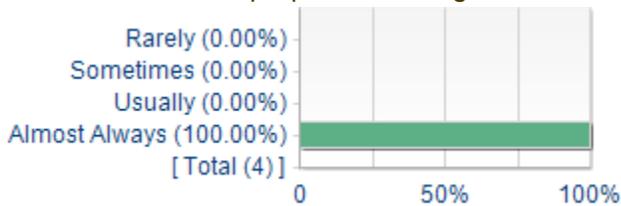
Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

2. The instructor followed the syllabus and made any changes clear.



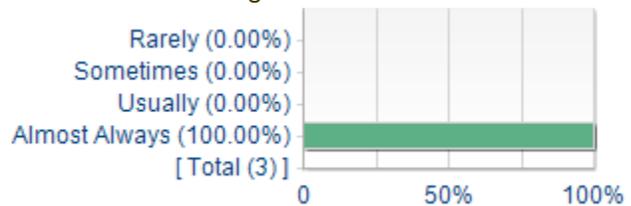
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

3. The instructor was prepared and organized.



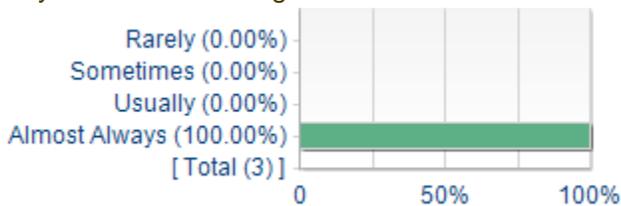
Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

4. The instructor encouraged questions, reflection, and discussion among all students.



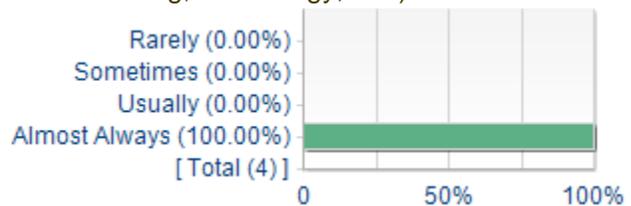
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

5. The instructor provided regular, useful, and timely feedback on assignments and tests.



Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

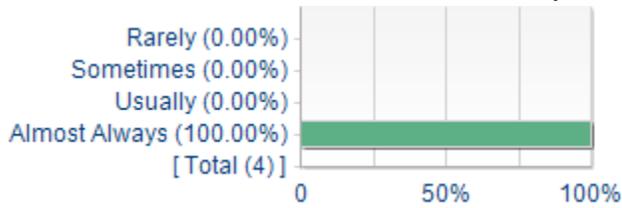
6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)



Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

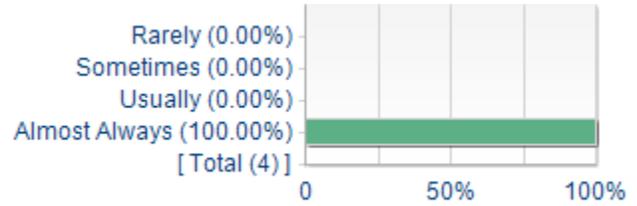
Instructor: Please reflect on your overall experience of this instructor: (continued)

7. The instructor used class/lab time effectively.



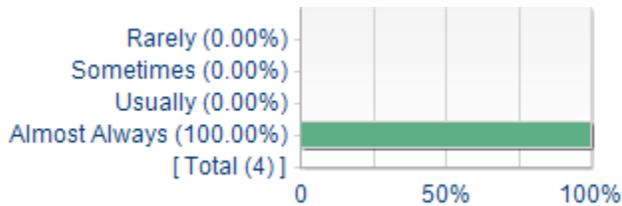
Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

8. The instructor was enthusiastic and made the course interesting.



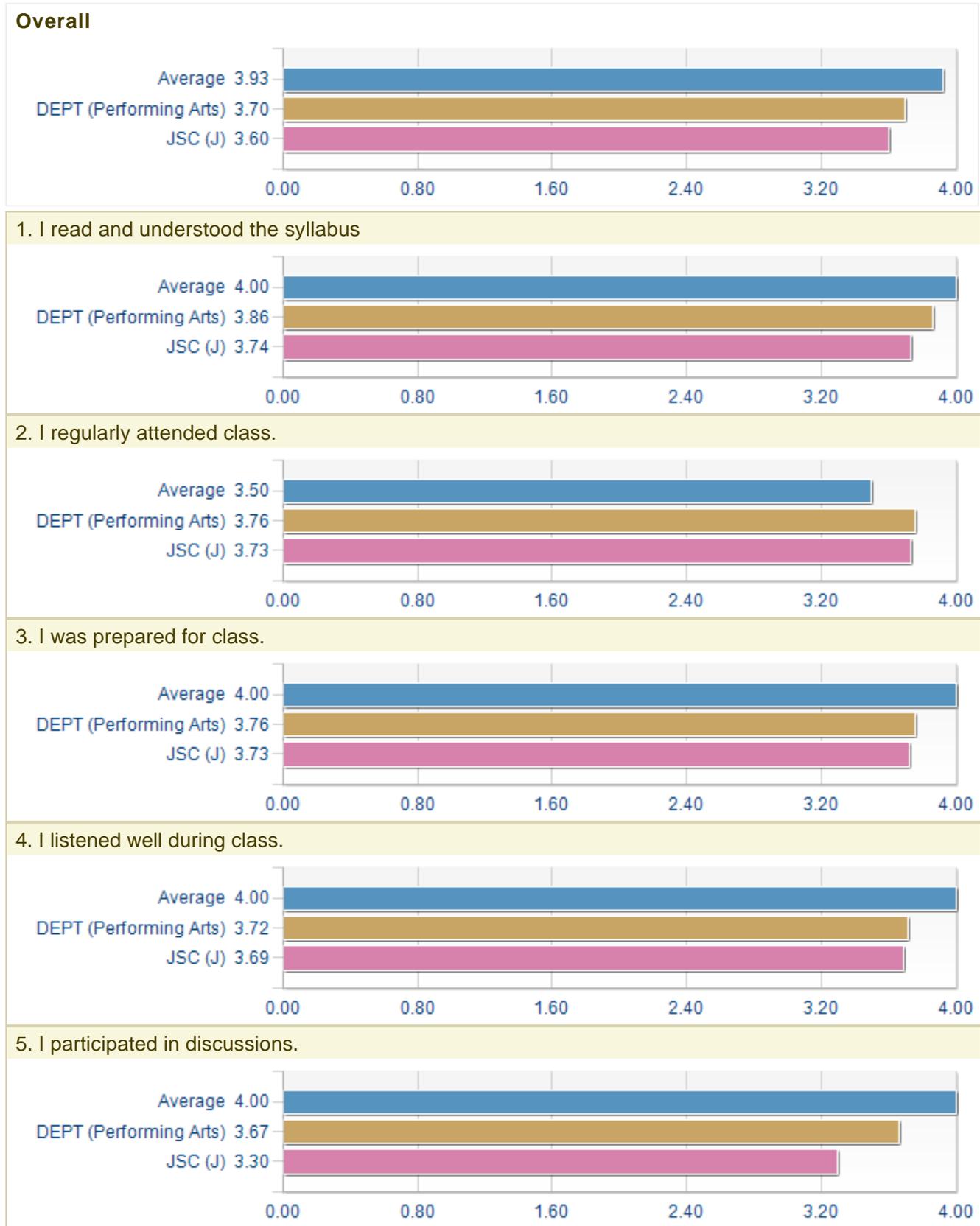
Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



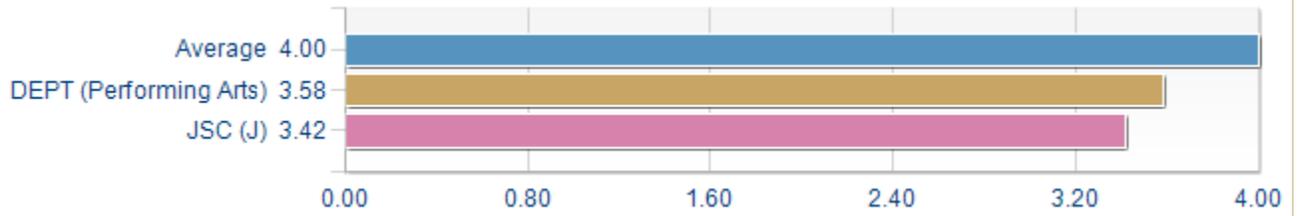
Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Student: Please reflect on yourself as a student in this course.

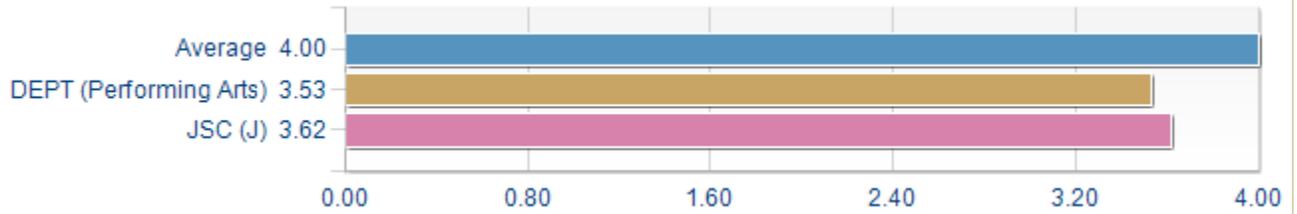


Student: Please reflect on yourself as a student in this course. (continued)

6. I asked questions when I did not understand the material.



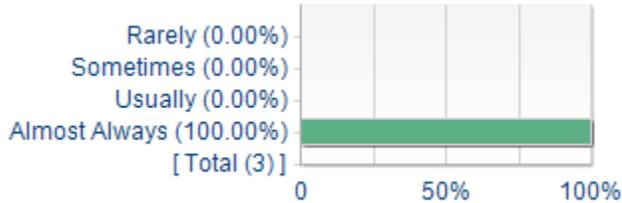
7. I completed the assignments on time.



Student: Please reflect on yourself as a student in this course.

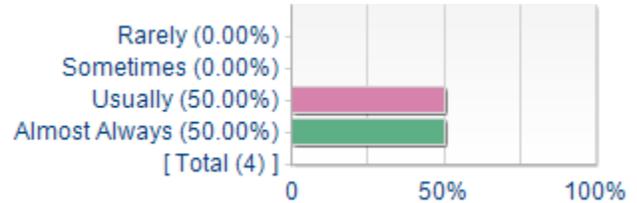
Competency Statistics	Value
Mean	3.93
Median	4.00
Standard Deviation	+/-0.28

1. I read and understood the syllabus



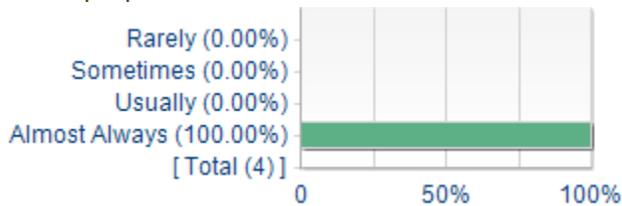
Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

2. I regularly attended class.



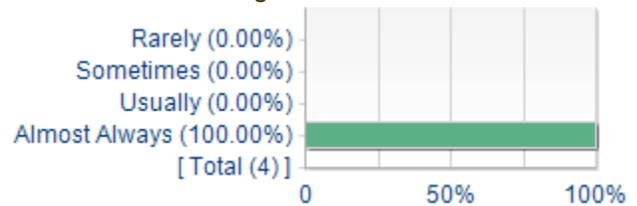
Statistics	Value
Response Count	4
Mean	3.50
Median	3.50
Standard Deviation	+/-0.58

3. I was prepared for class.



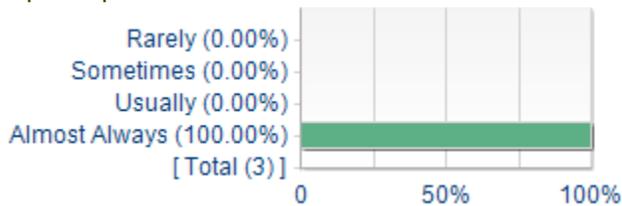
Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

4. I listened well during class.



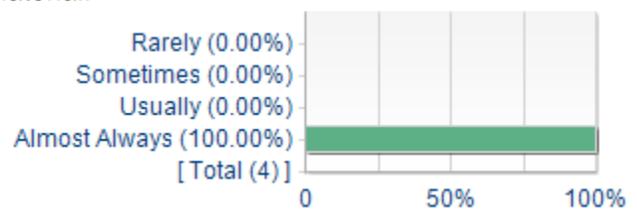
Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

5. I participated in discussions.



Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

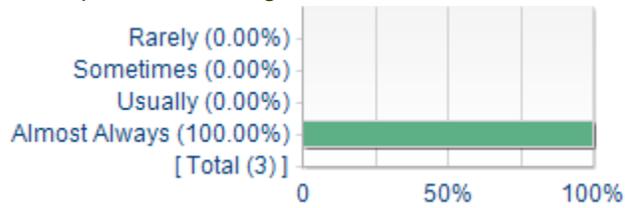
6. I asked questions when I did not understand the material.



Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Student: Please reflect on yourself as a student in this course. (continued)

7. I completed the assignments on time.



Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Open Ended Feedback

Please provide general comments about the instructor:

Comment
N/A

Please provide general comments about the course:

Comment
N/A

Please include general comments about your role as a student in this course below.

Comment
N/A

What did the instructor do that helped you learn or got you interested? (Please be as specific as possible)

Comment
Greg is an amazing musician who deserves all the praise he gets.
Greg is great.

What was one important thing you learned in this class

Comment
N/A
Jamming and making music with people you enjoy and have made bonds with is so much more powerful than jamming with people you've just met.

What might have increased your learning and performance in this course?

Comment
N/A

What comments would you like to add that were not addressed in this evaluation form?

Comment
N/A

Individual Report for MUS-2220-J04 Me: Funk Fusion-Gregory Matses

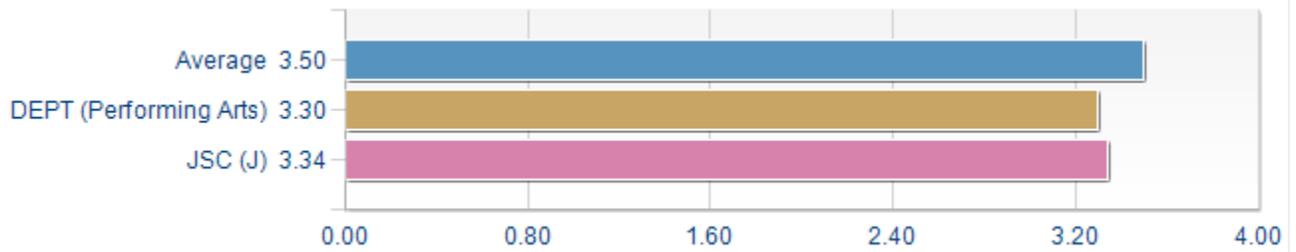


Response Table

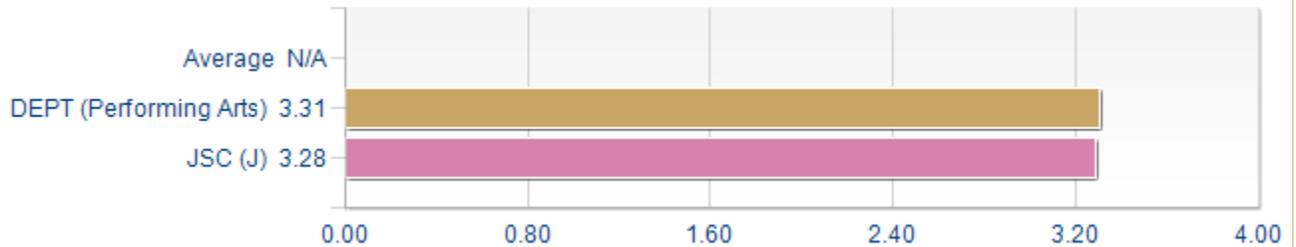
[JSC]-Fall 2017 Student Response to Instruction	
Raters	Students
Responded	2
Invited	9
Response Ratio	22.22%

Course: Please reflect on your overall experience of this course

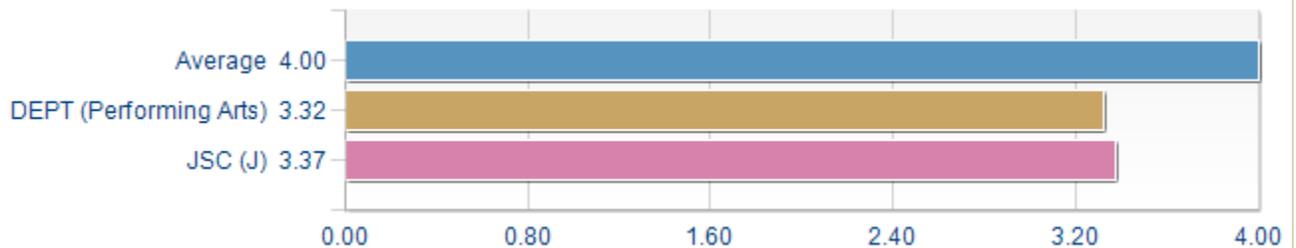
Overall



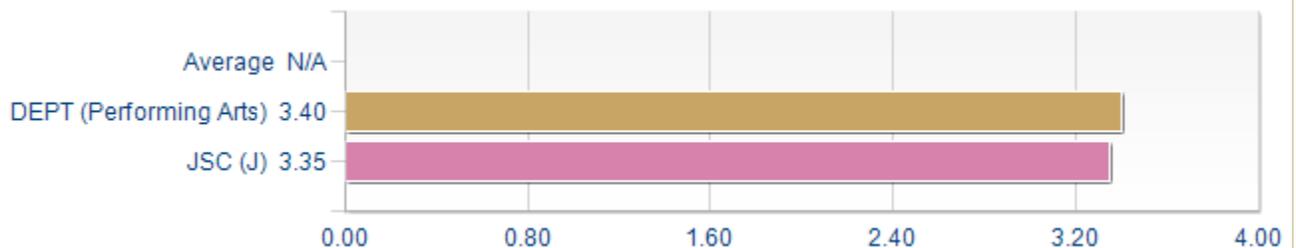
1. The textbook and required materials were useful.



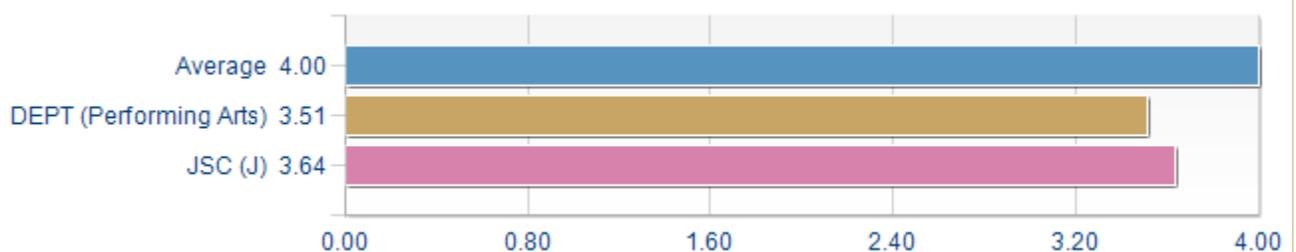
2. The homework, assignments, exams and class activities helped my understanding of the subject.



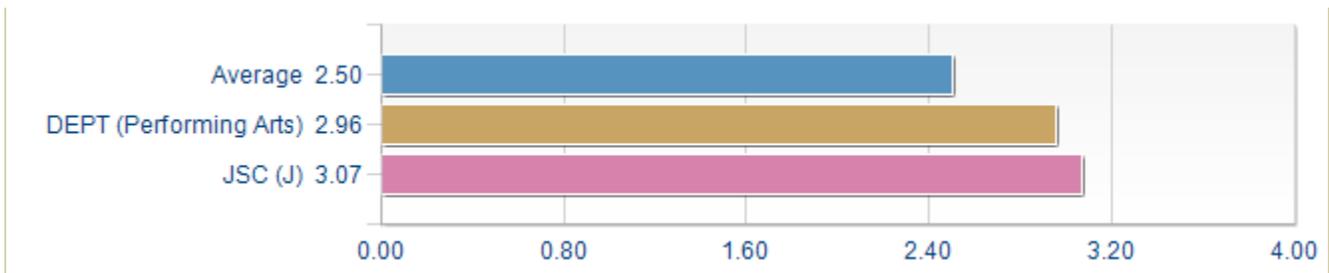
3. The laboratory/field component helped my understanding of the material and concepts.



4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



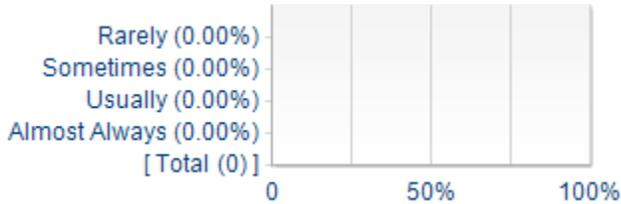
5. The course was challenging.



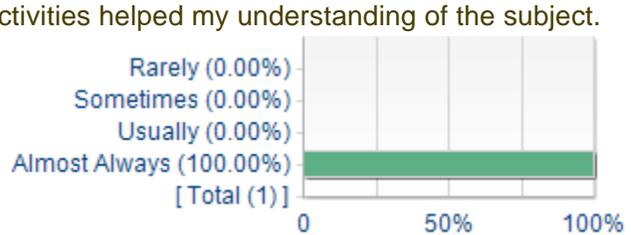
Course: Please reflect on your overall experience of this course

Competency Statistics	Value
Mean	3.50
Median	4.00
Standard Deviation	+/-0.90

1. The textbook and required materials were useful. 2. The homework, assignments, exams and class activities helped my understanding of the subject.

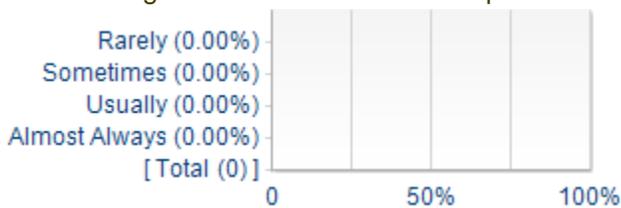


Statistics	Value
Response Count	0
Mean	NRP
Median	NRP
Standard Deviation	NRP



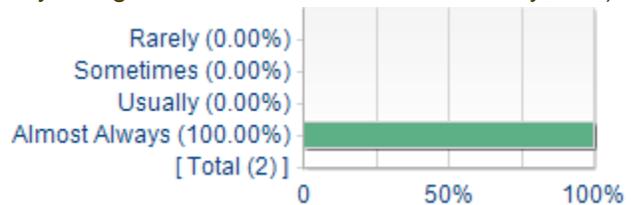
Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

3. The laboratory/field component helped my understanding of the material and concepts.



Statistics	Value
Response Count	0
Mean	NRP
Median	NRP
Standard Deviation	NRP

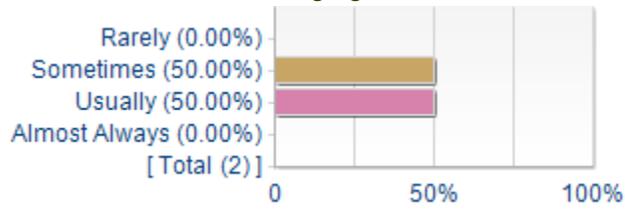
4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Course: Please reflect on your overall experience of this course (continued)

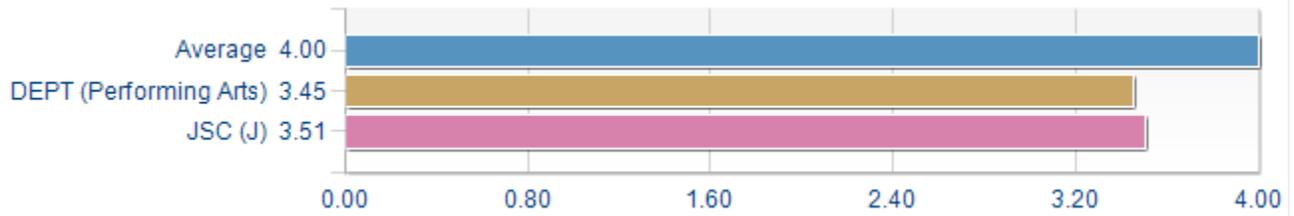
5. The course was challenging.



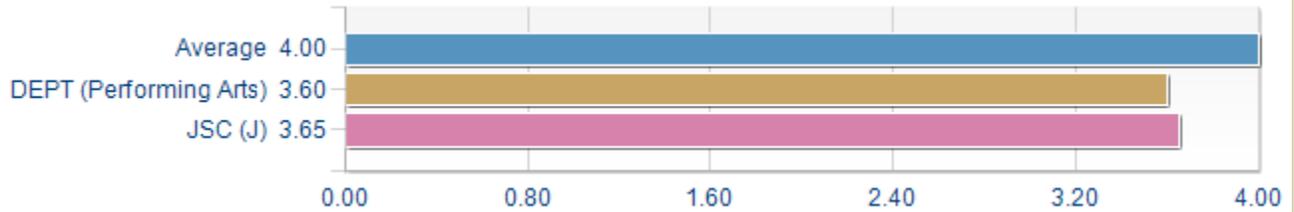
Statistics	Value
Response Count	2
Mean	2.50
Median	2.50
Standard Deviation	+/-0.71

Instructor: Please reflect on your overall experience of this instructor:

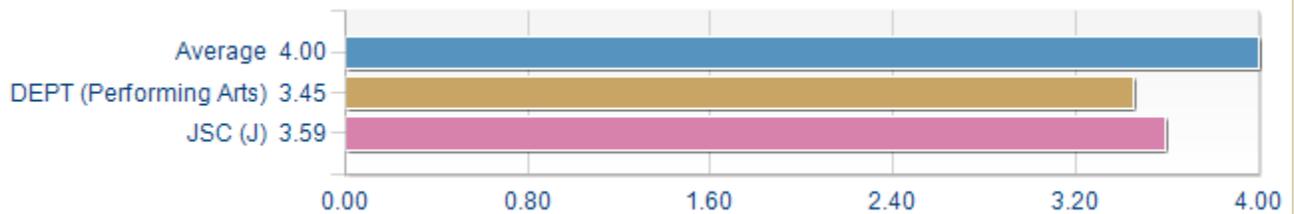
Overall



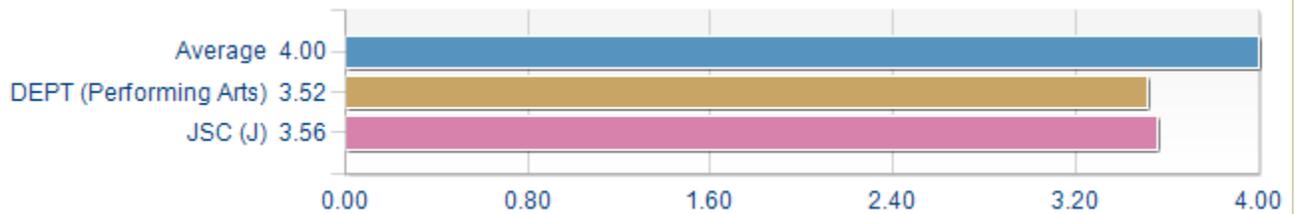
1. The instructor was knowledgeable and encouraged students to think.



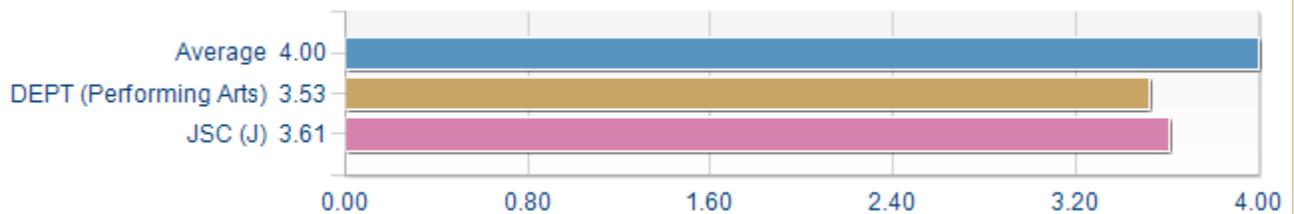
2. The instructor followed the syllabus and made any changes clear.



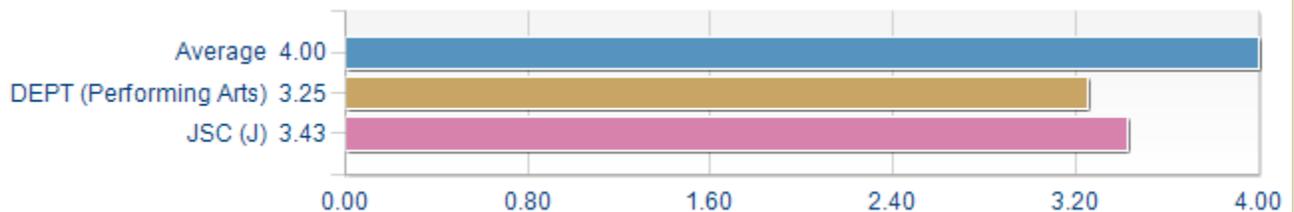
3. The instructor was prepared and organized.



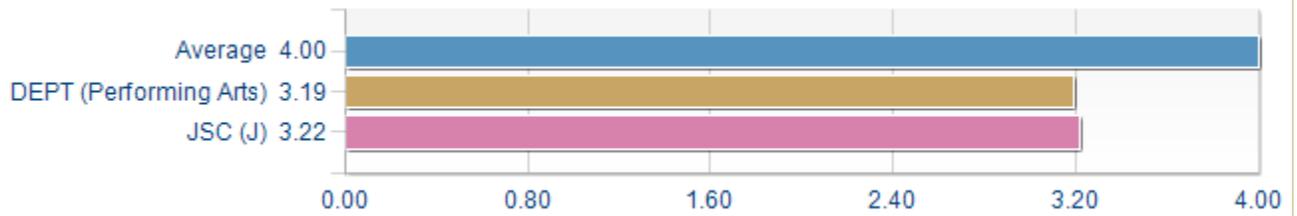
4. The instructor encouraged questions, reflection, and discussion among all students.



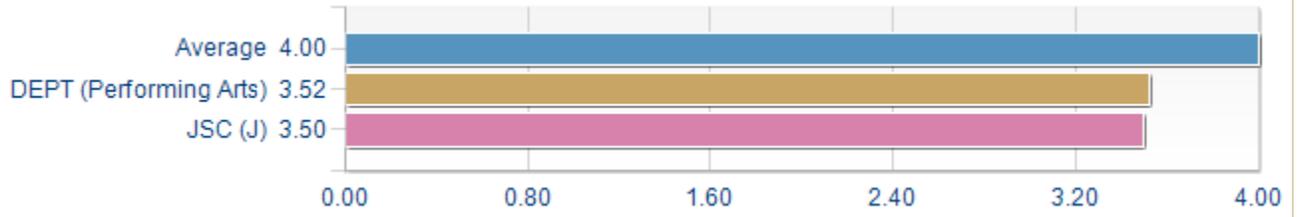
5. The instructor provided regular, useful, and timely feedback on assignments and tests.



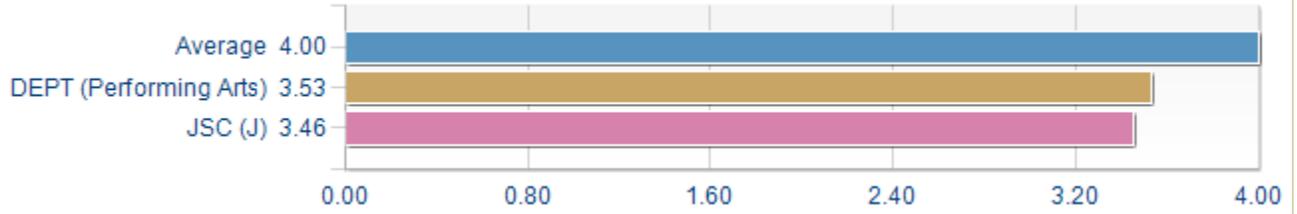
6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)



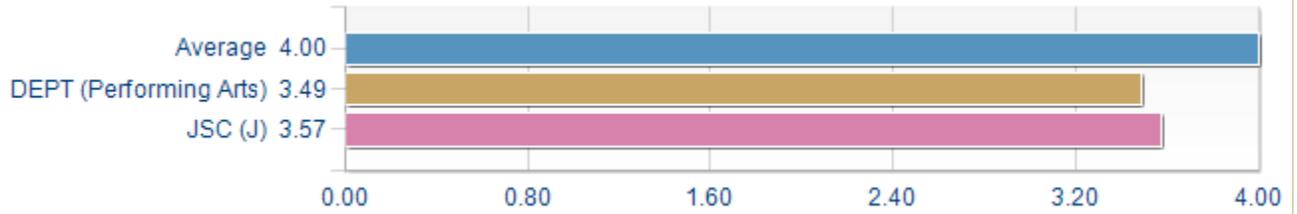
7. The instructor used class/lab time effectively.



8. The instructor was enthusiastic and made the course interesting.



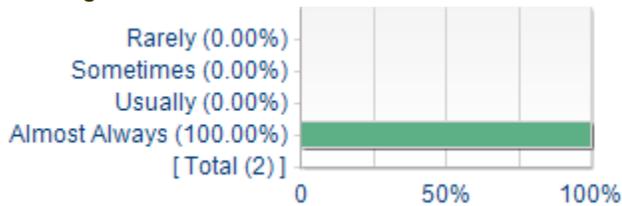
9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



Instructor: Please reflect on your overall experience of this instructor:

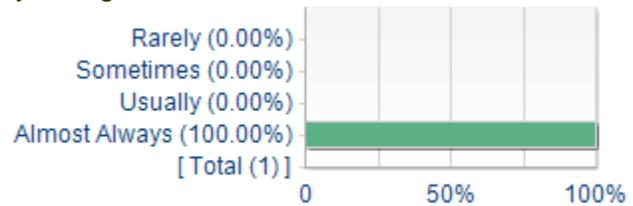
Competency Statistics	Value
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

1. The instructor was knowledgeable and encouraged students to think.



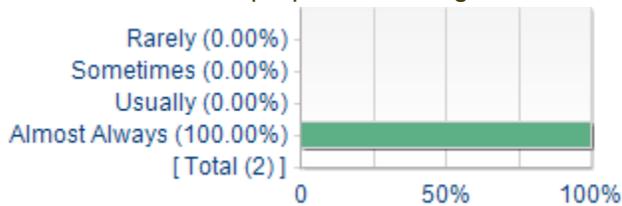
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

2. The instructor followed the syllabus and made any changes clear.



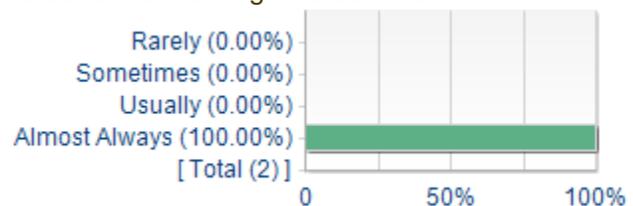
Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

3. The instructor was prepared and organized.



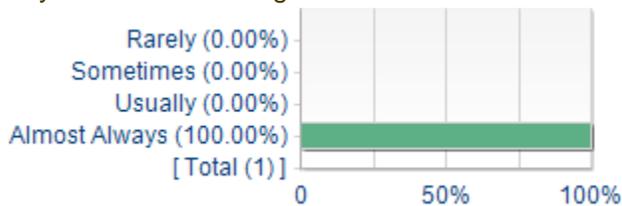
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

4. The instructor encouraged questions, reflection, and discussion among all students.



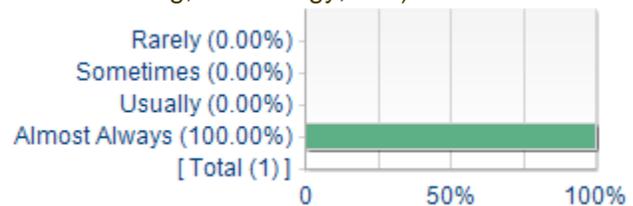
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

5. The instructor provided regular, useful, and timely feedback on assignments and tests.



Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

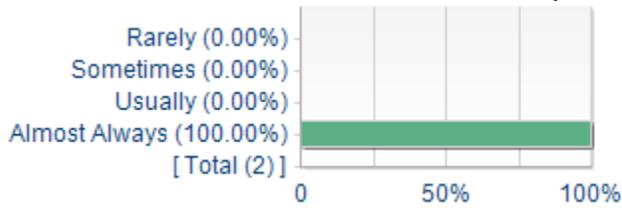
6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)



Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

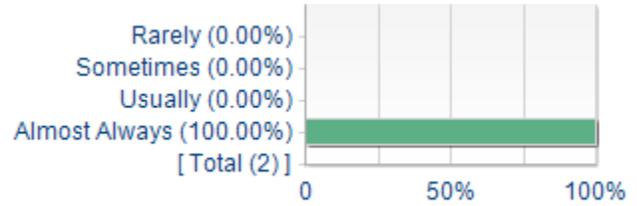
Instructor: Please reflect on your overall experience of this instructor: (continued)

7. The instructor used class/lab time effectively.



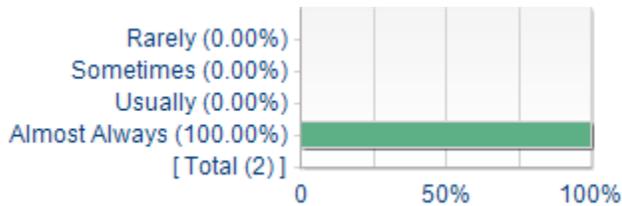
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

8. The instructor was enthusiastic and made the course interesting.



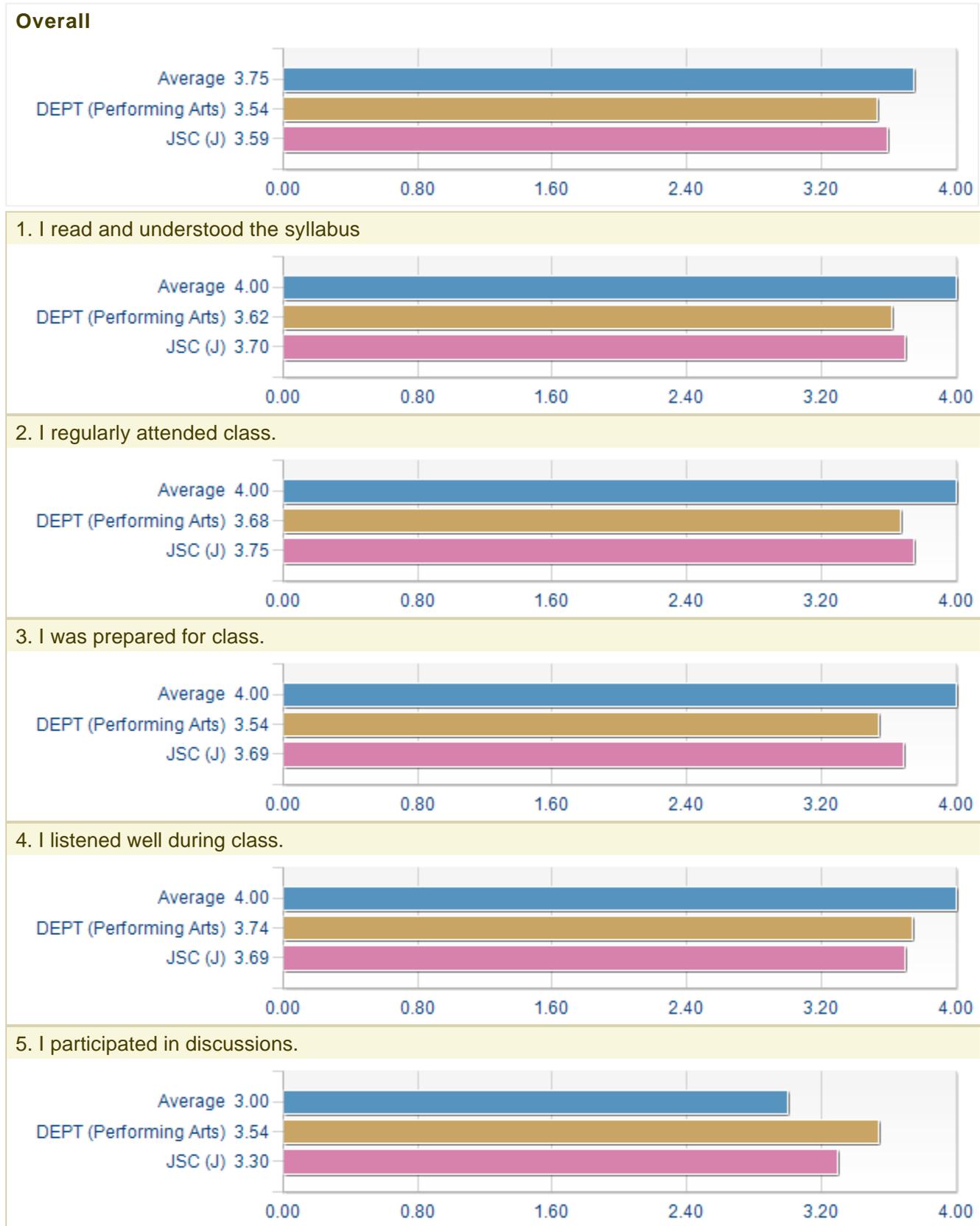
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



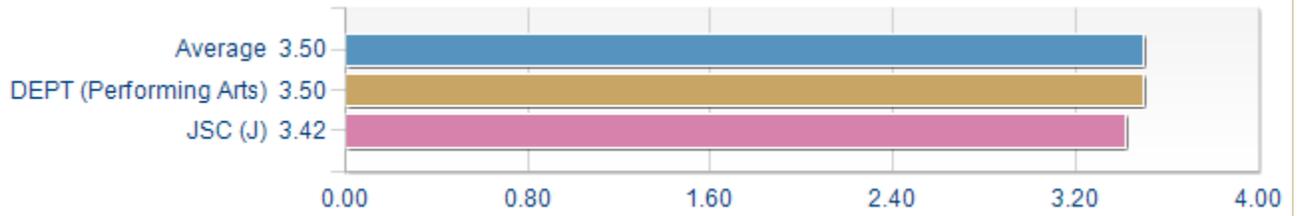
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Student: Please reflect on yourself as a student in this course.

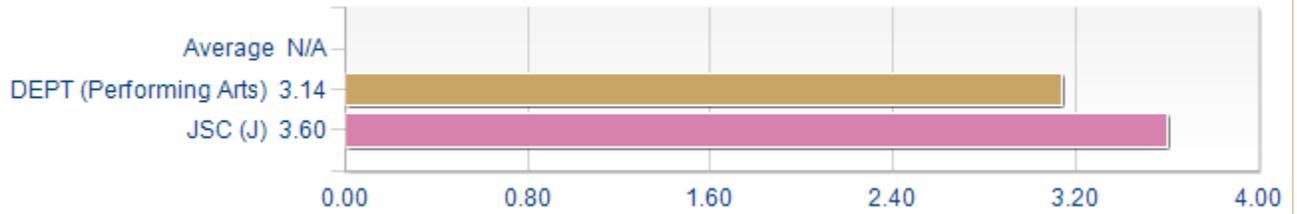


Student: Please reflect on yourself as a student in this course. (continued)

6. I asked questions when I did not understand the material.



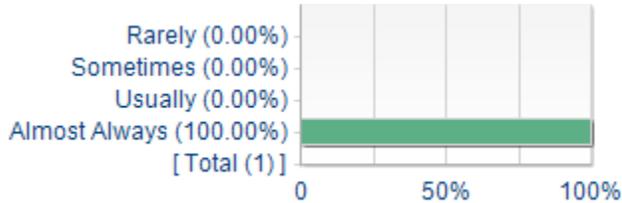
7. I completed the assignments on time.



Student: Please reflect on yourself as a student in this course.

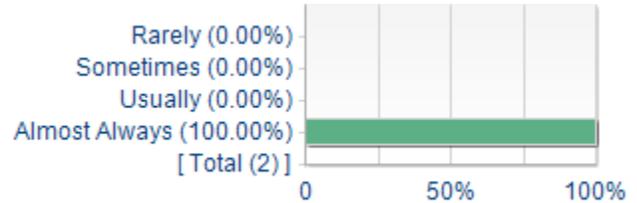
Competency Statistics	Value
Mean	3.75
Median	4.00
Standard Deviation	+/-0.42

1. I read and understood the syllabus



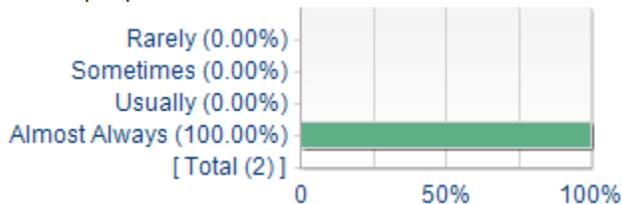
Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

2. I regularly attended class.



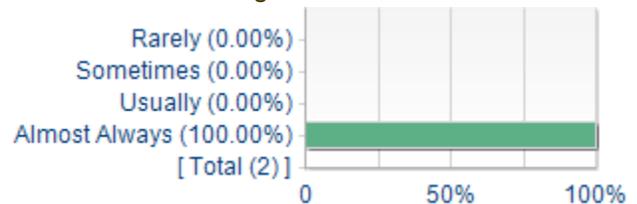
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

3. I was prepared for class.



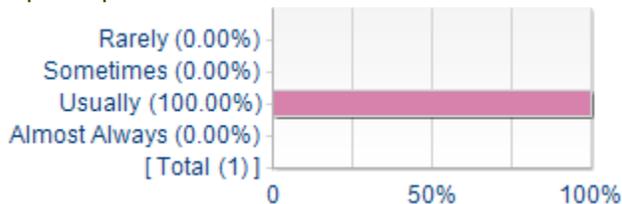
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

4. I listened well during class.



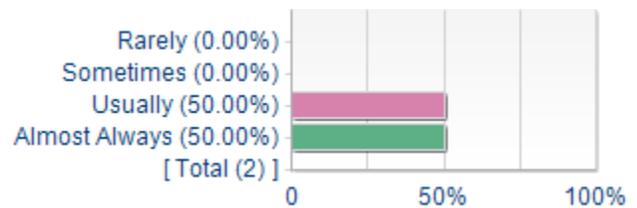
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

5. I participated in discussions.



Statistics	Value
Response Count	1
Mean	3.00
Median	3.00
Standard Deviation	N/A

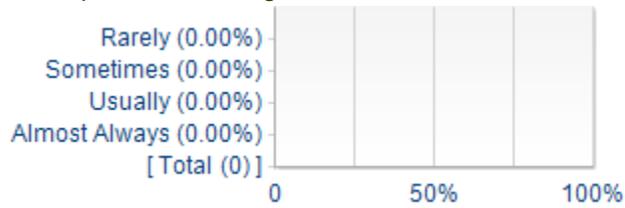
6. I asked questions when I did not understand the material.



Statistics	Value
Response Count	2
Mean	3.50
Median	3.50
Standard Deviation	+/-0.71

Student: Please reflect on yourself as a student in this course. (continued)

7. I completed the assignments on time.



Statistics	Value
Response Count	0
Mean	NRP
Median	NRP
Standard Deviation	NRP

Open Ended Feedback

What did the instructor do that helped you learn or got you interested? (Please be as specific as possible)

Comment

He plays the guitar and is Professor of Funk.

What was one important thing you learned in this class

Comment

Lots of stuff about listening to each other

What might have increased your learning and performance in this course?

Comment

N/A

What comments would you like to add that were not addressed in this evaluation form?

Comment

The classroom setting sometimes gave me headaches because the room echoes and the lights and mirrors mess with my eyes.

Individual Report for MUS-2220-J04 Me: Funk Fusion-Gregory Matses

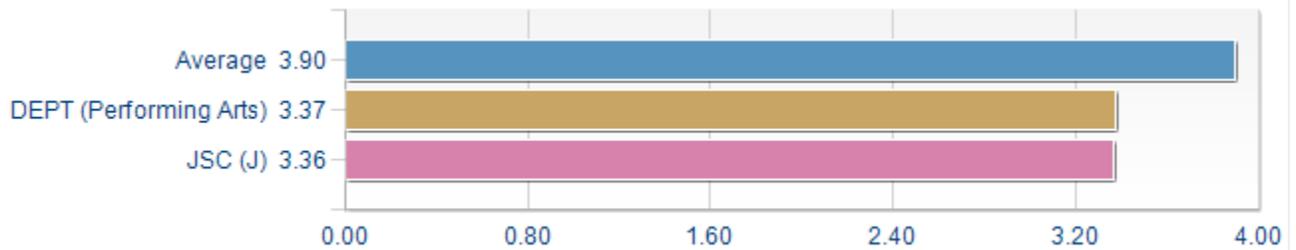


Response Table

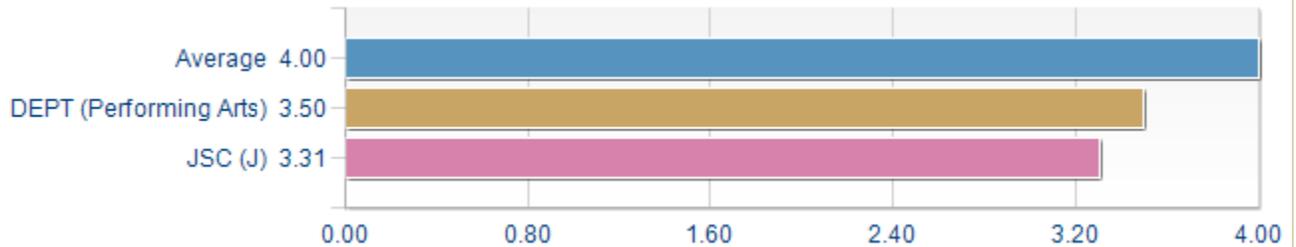
[JSC]-Spring 2018 Student Response to Instruction	
Raters	Students
Responded	2
Invited	12
Response Ratio	16.67%

Course: Please reflect on your overall experience of this course

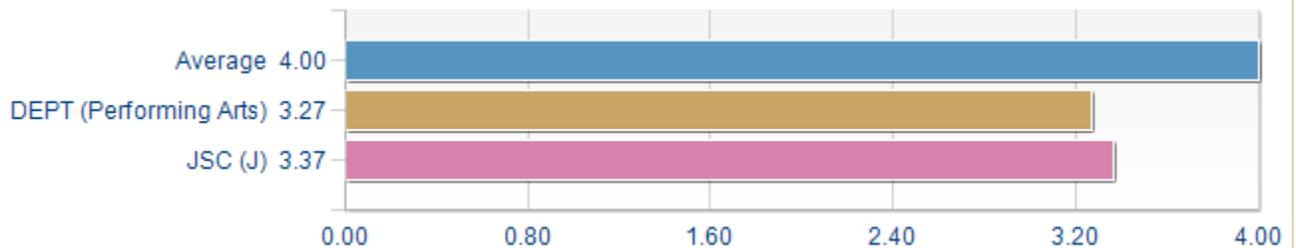
Overall



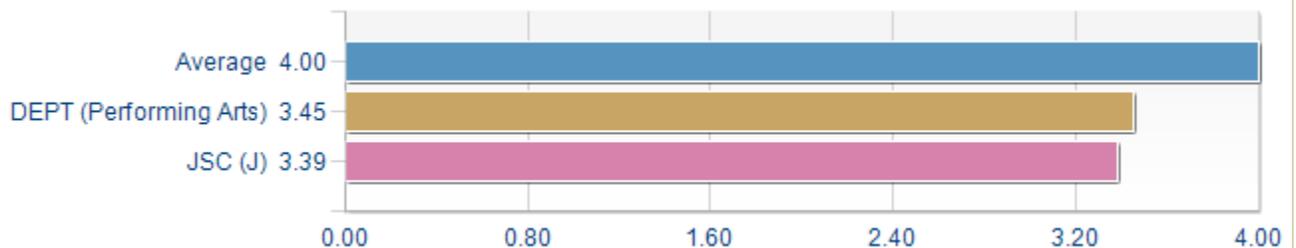
1. The textbook and required materials were useful.



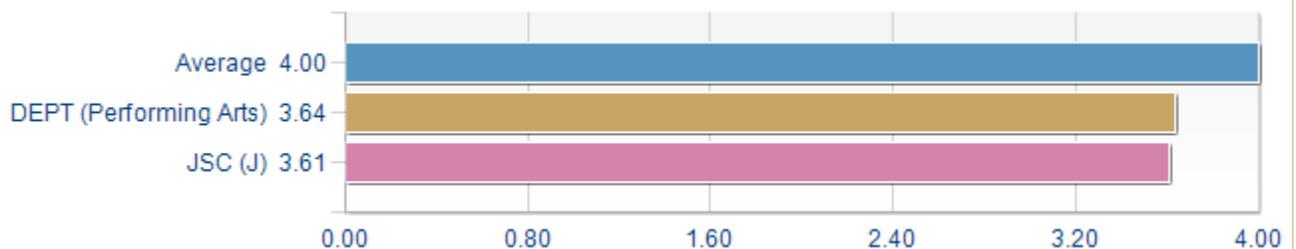
2. The homework, assignments, exams and class activities helped my understanding of the subject.



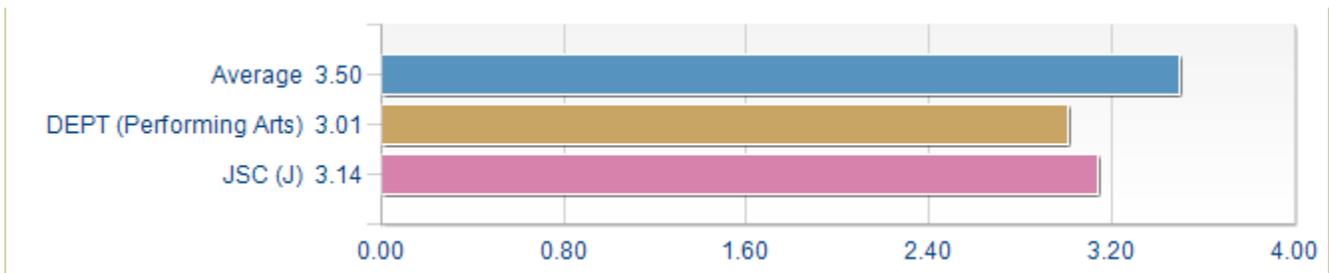
3. The laboratory/field component helped my understanding of the material and concepts.



4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



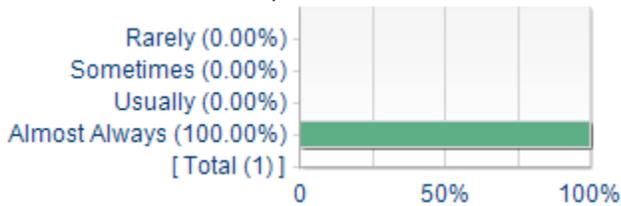
5. The course was challenging.



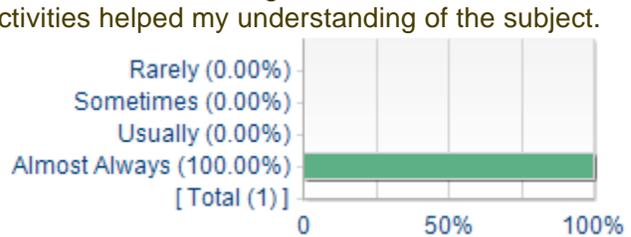
Course: Please reflect on your overall experience of this course

Competency Statistics	Value
Mean	3.90
Median	4.00
Standard Deviation	+/-0.38

1. The textbook and required materials were useful. 2. The homework, assignments, exams and class activities helped my understanding of the subject.

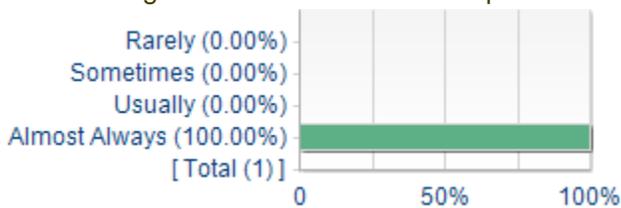


Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A



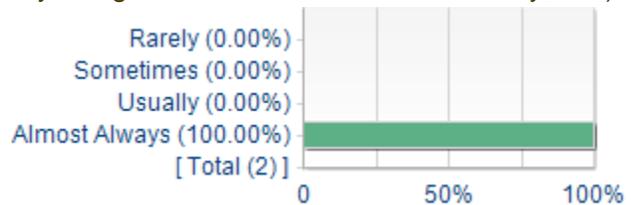
Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

3. The laboratory/field component helped my understanding of the material and concepts.



Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

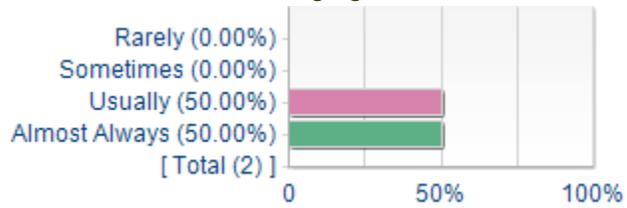
4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

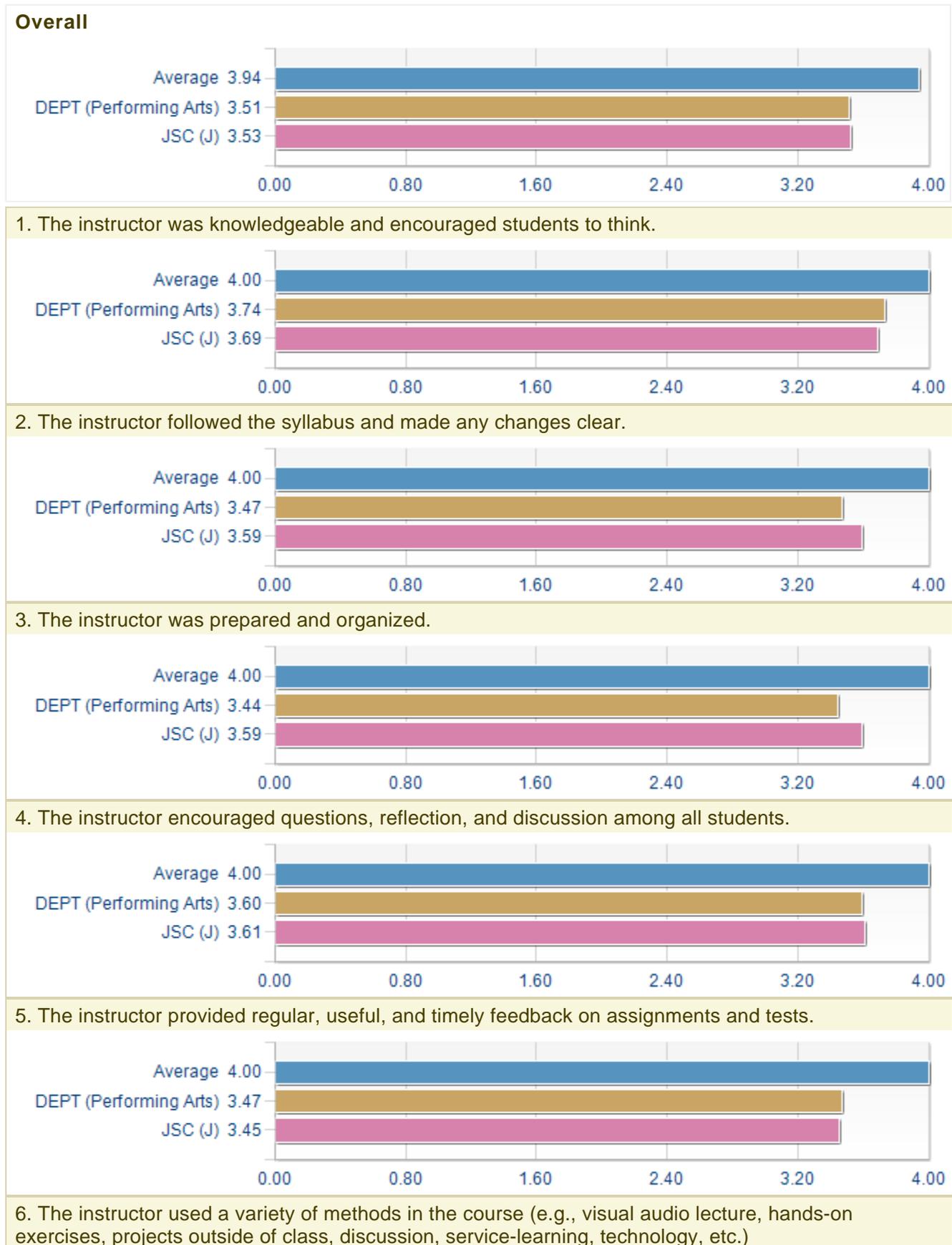
Course: Please reflect on your overall experience of this course (continued)

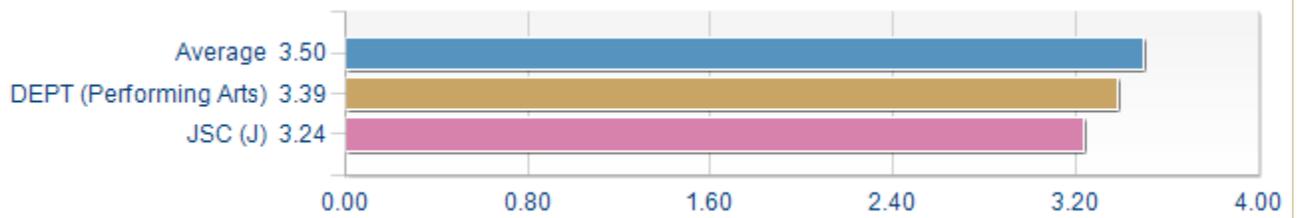
5. The course was challenging.



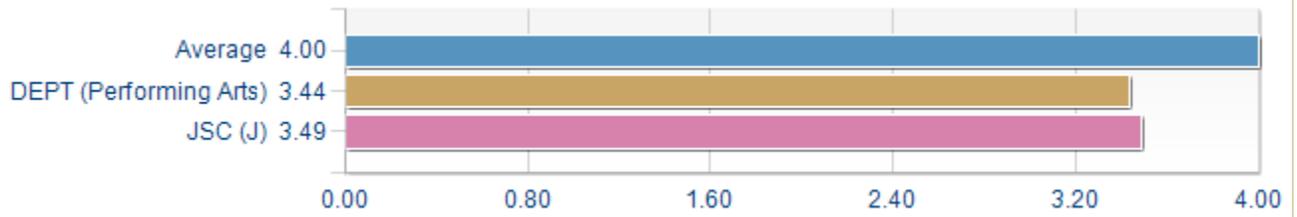
Statistics	Value
Response Count	2
Mean	3.50
Median	3.50
Standard Deviation	+/-0.71

Instructor: Please reflect on your overall experience of this instructor:

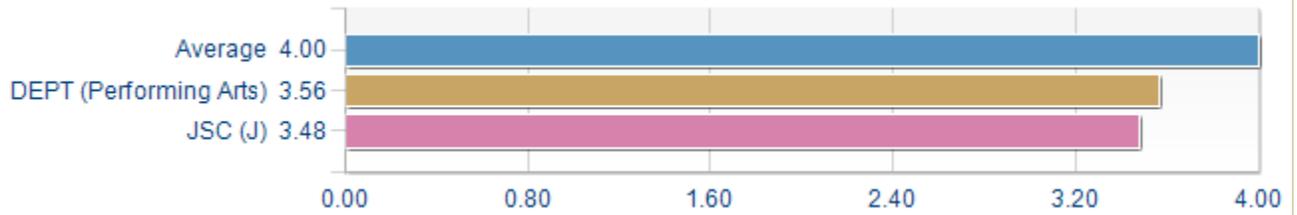




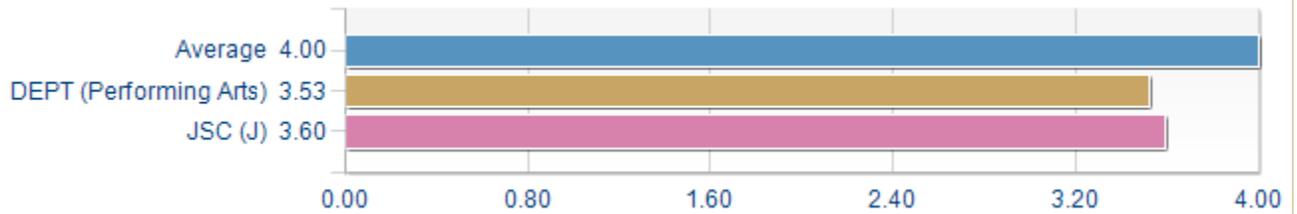
7. The instructor used class/lab time effectively.



8. The instructor was enthusiastic and made the course interesting.



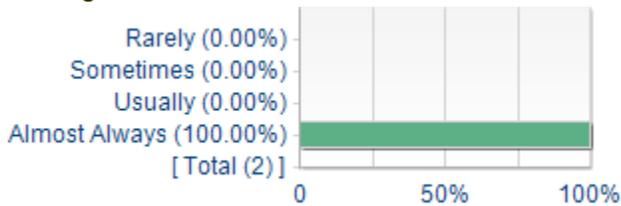
9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



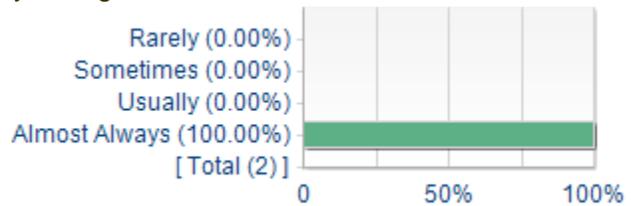
Instructor: Please reflect on your overall experience of this instructor:

Competency Statistics	Value
Mean	3.94
Median	4.00
Standard Deviation	+/-0.24

1. The instructor was knowledgeable and encouraged students to think.



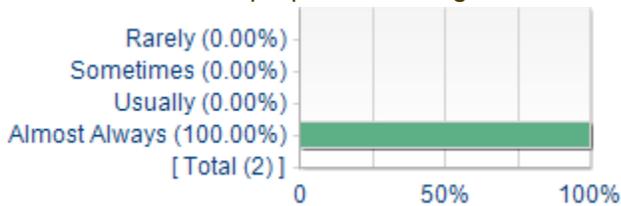
2. The instructor followed the syllabus and made any changes clear.



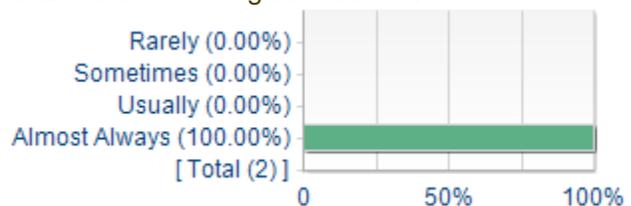
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

3. The instructor was prepared and organized.



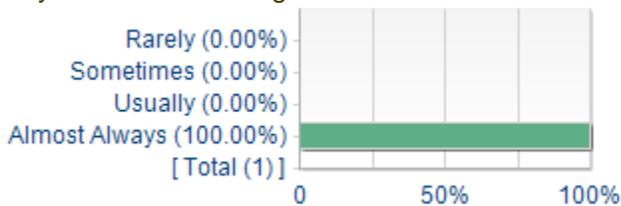
4. The instructor encouraged questions, reflection, and discussion among all students.



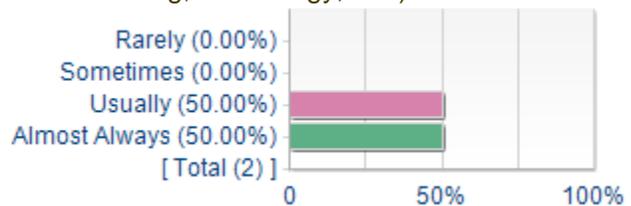
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

5. The instructor provided regular, useful, and timely feedback on assignments and tests.



6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)

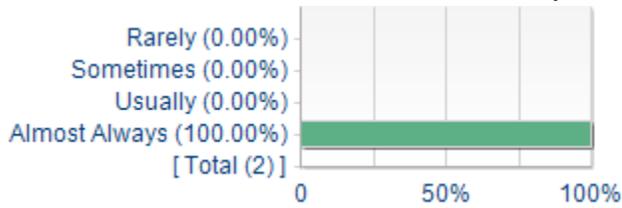


Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

Statistics	Value
Response Count	2
Mean	3.50
Median	3.50
Standard Deviation	+/-0.71

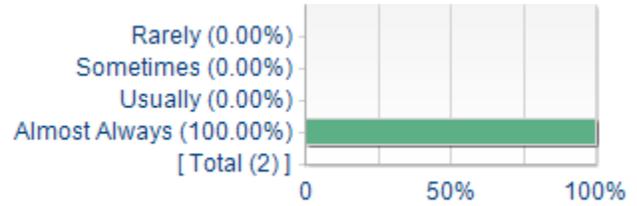
Instructor: Please reflect on your overall experience of this instructor: (continued)

7. The instructor used class/lab time effectively.



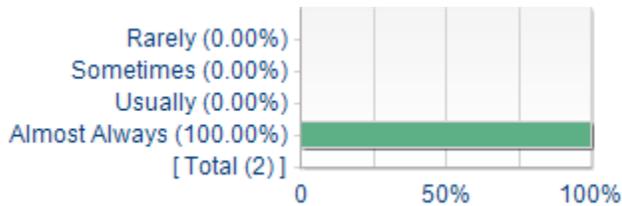
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

8. The instructor was enthusiastic and made the course interesting.



Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

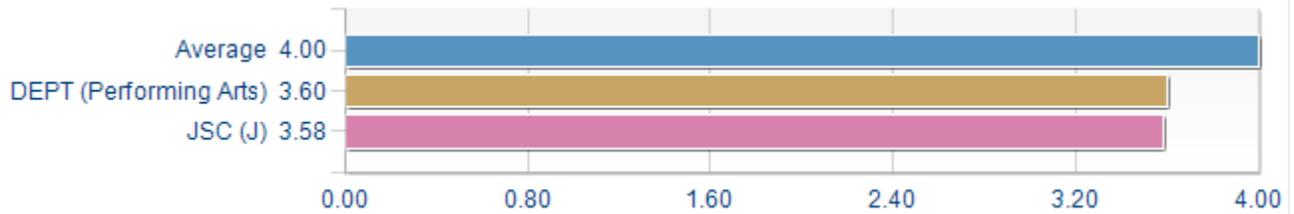
9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



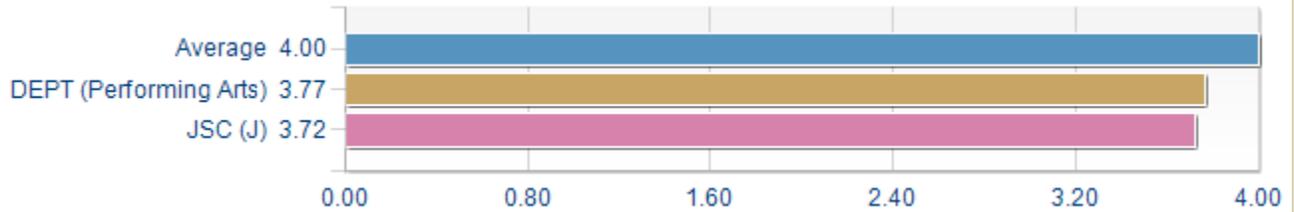
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Student: Please reflect on yourself as a student in this course.

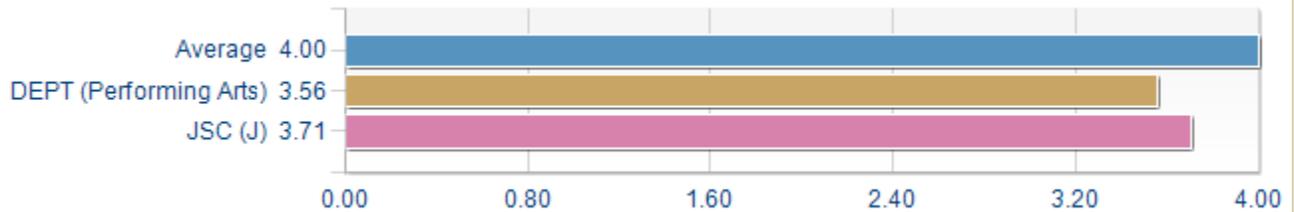
Overall



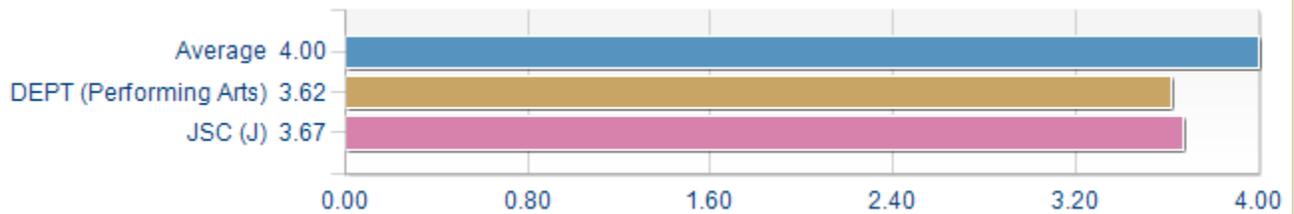
1. I read and understood the syllabus



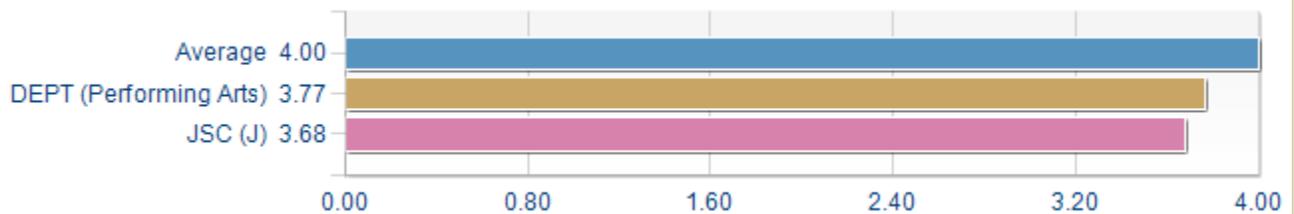
2. I regularly attended class.



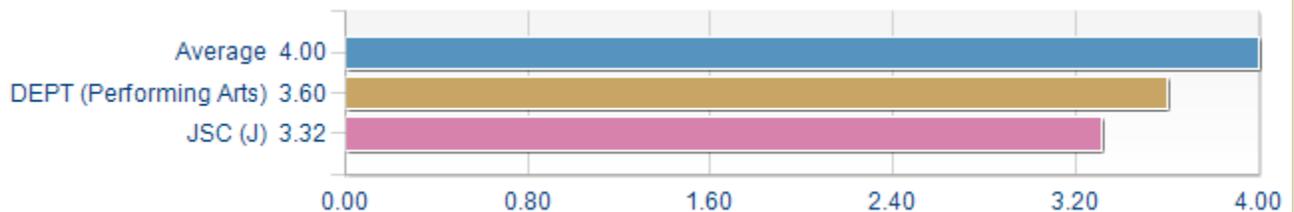
3. I was prepared for class.



4. I listened well during class.

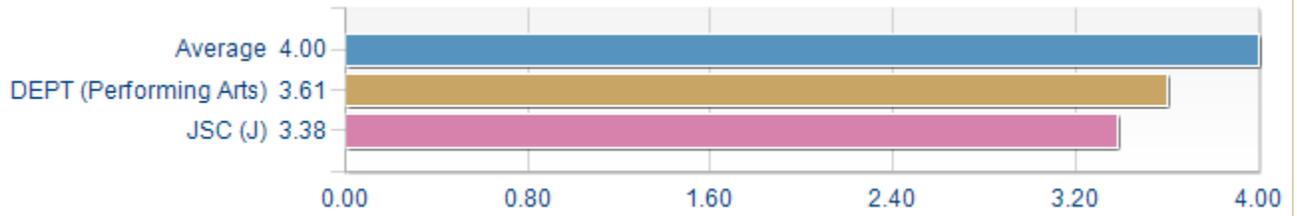


5. I participated in discussions.

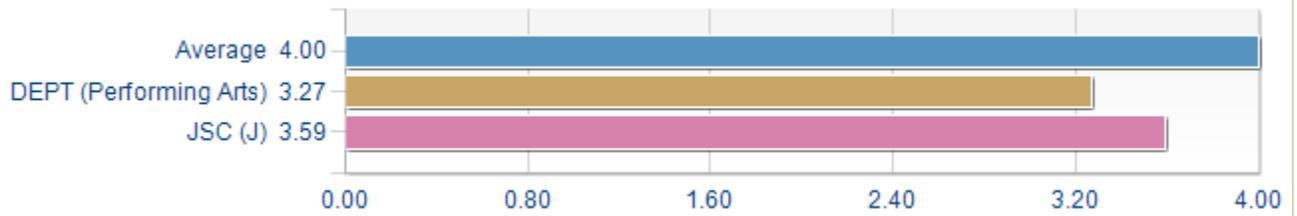


Student: Please reflect on yourself as a student in this course. (continued)

6. I asked questions when I did not understand the material.



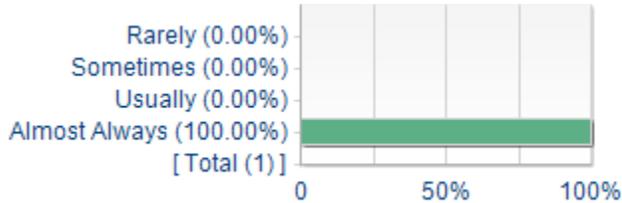
7. I completed the assignments on time.



Student: Please reflect on yourself as a student in this course.

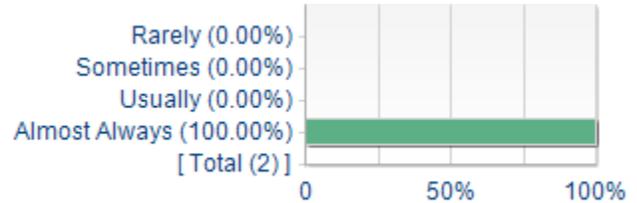
Competency Statistics	Value
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

1. I read and understood the syllabus



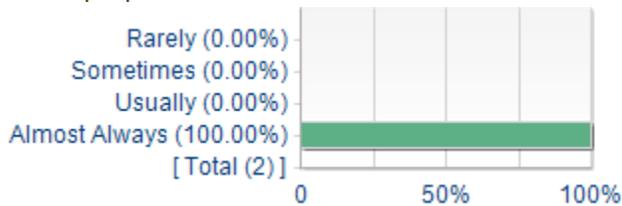
Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

2. I regularly attended class.



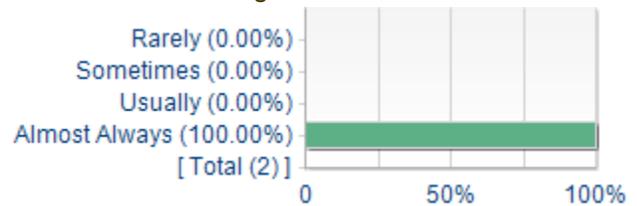
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

3. I was prepared for class.



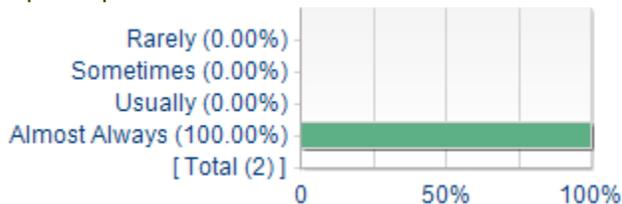
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

4. I listened well during class.



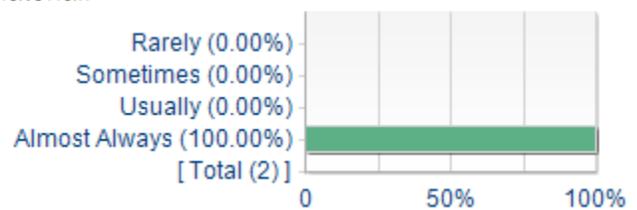
Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

5. I participated in discussions.



Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

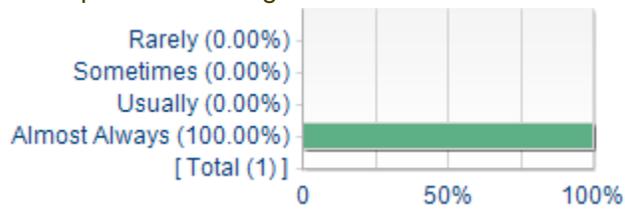
6. I asked questions when I did not understand the material.



Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	+/-0.00

Student: Please reflect on yourself as a student in this course. (continued)

7. I completed the assignments on time.



Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

Open Ended Feedback

Please provide general comments about the instructor:

Comment

One of the best instructors

Please provide general comments about the course:

Comment

One of the best courses I've taken

Please include general comments about your role as a student in this course below.

Comment

N/A

What did the instructor do that helped you learn or got you interested? (Please be as specific as possible)

Comment

He burned the setlist on a CD for me - big help!

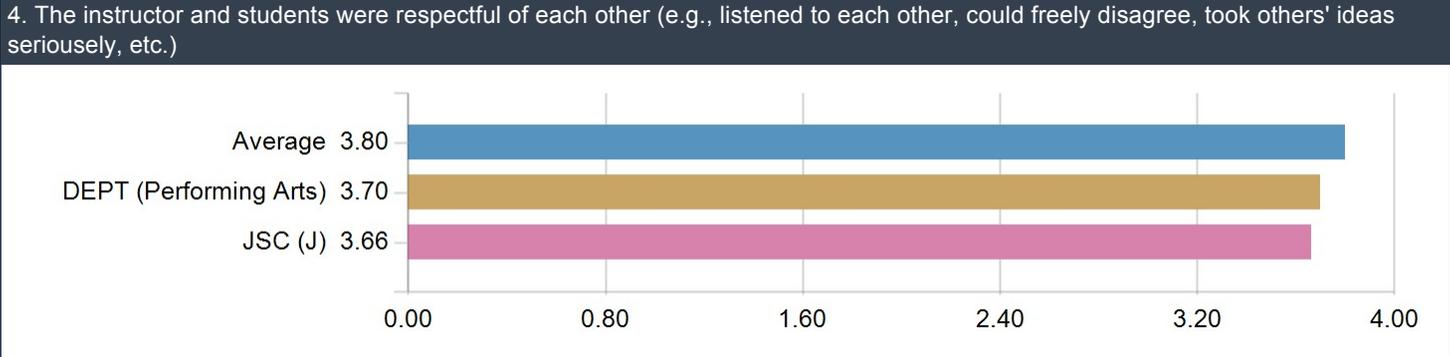
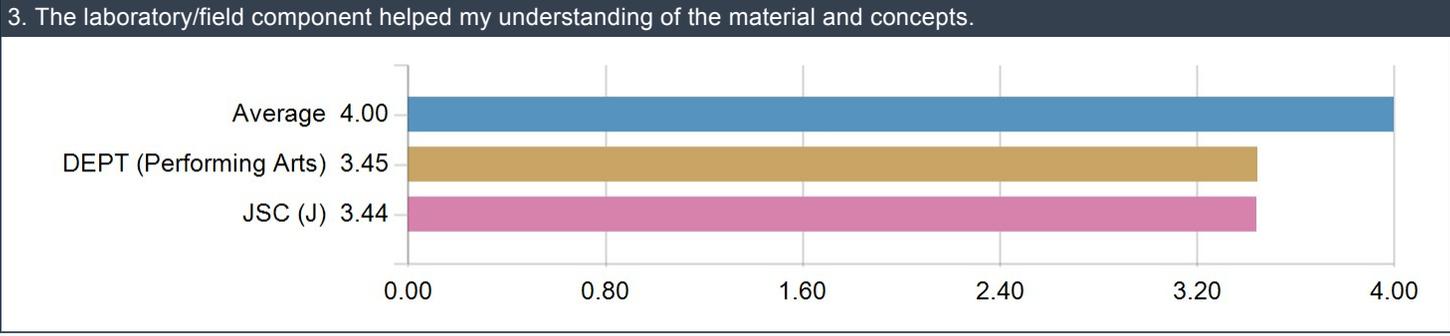
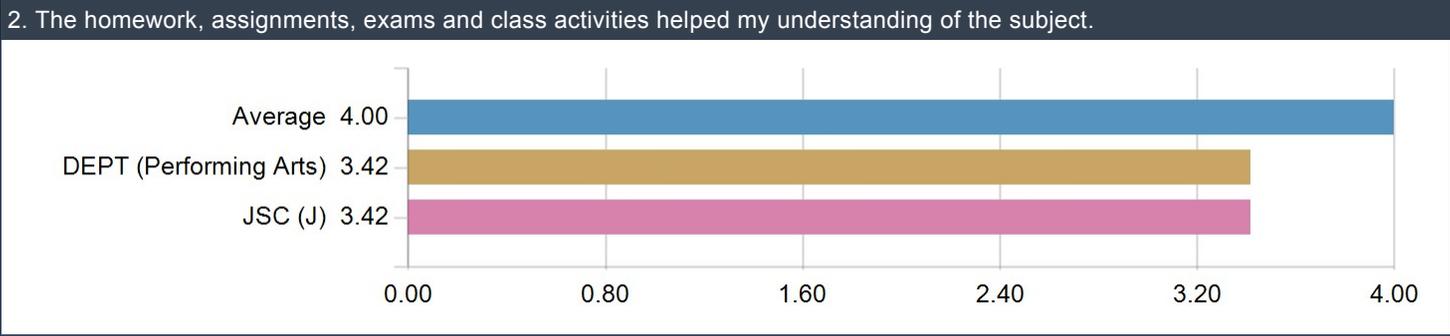
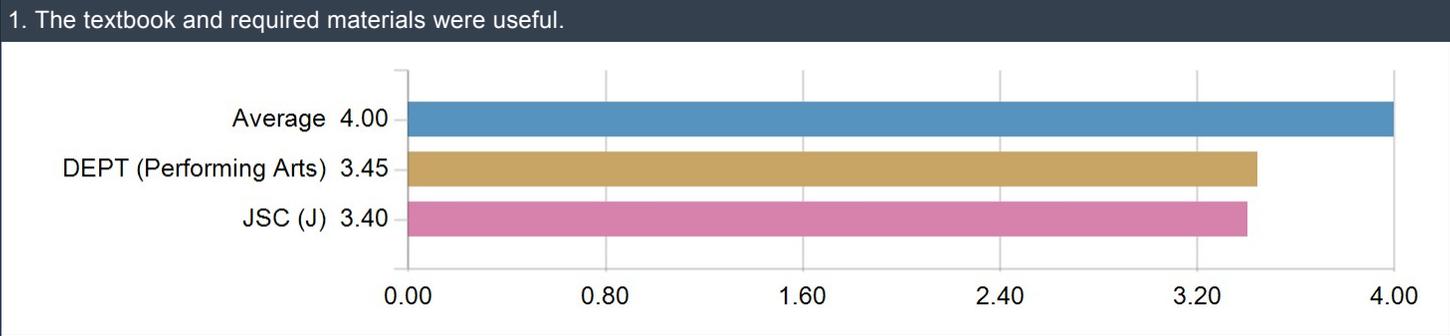
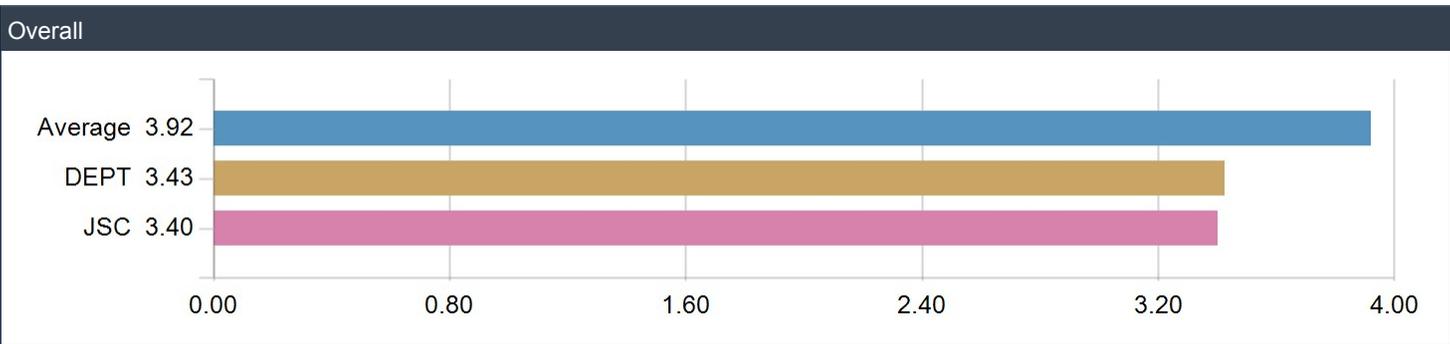
Individual Report for MUS-2220-NJ04 Me: Funk Fusion-Gregory Matses



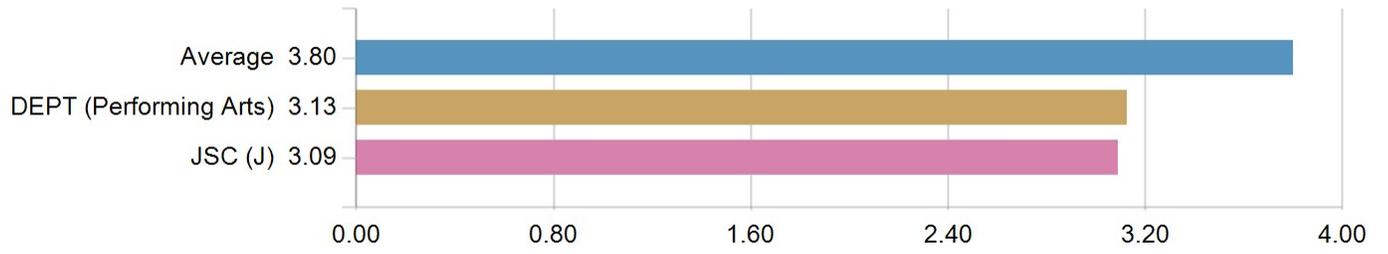
Response Table

Raters	Students
Responded	5
Invited	9
Response Ratio	55.56%

Course: Please reflect on your overall experience of this course



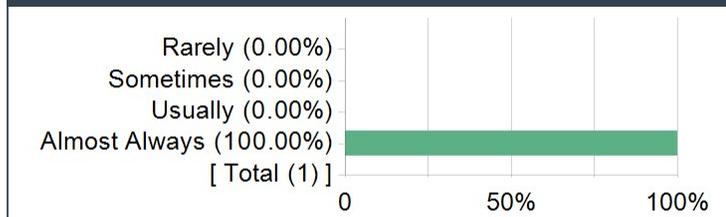
5. The course was challenging.



Course: Please reflect on your overall experience of this course

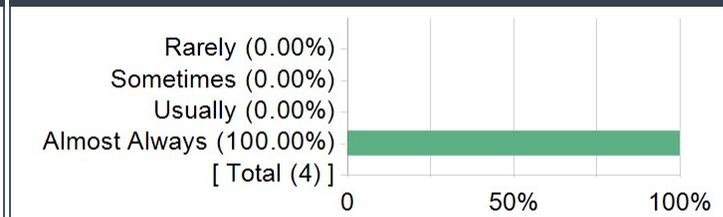
Competency Statistics	Value
Mean	3.92
Median	4.00
Standard Deviation	0.32

1. The textbook and required materials were useful.



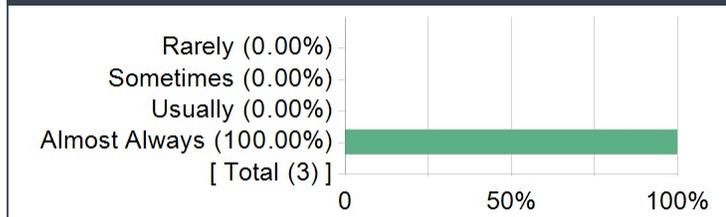
Statistics	Value
Response Count	1
Mean	4.00
Median	4.00
Standard Deviation	N/A

2. The homework, assignments, exams and class activities helped my understanding of the subject.



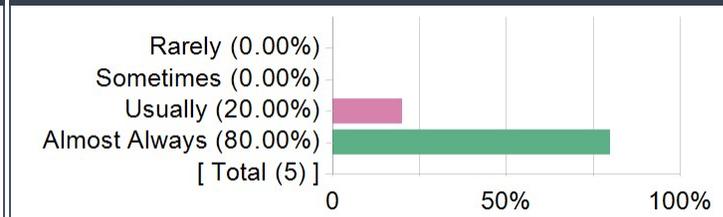
Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	0.00

3. The laboratory/field component helped my understanding of the material and concepts.



Statistics	Value
Response Count	3
Mean	4.00
Median	4.00
Standard Deviation	0.00

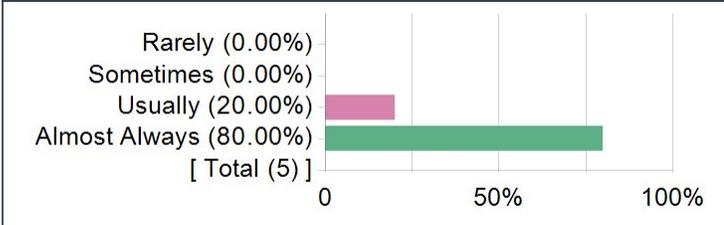
4. The instructor and students were respectful of each other (e.g., listened to each other, could freely disagree, took others' ideas seriously, etc.)



Statistics	Value
Response Count	5
Mean	3.80
Median	4.00
Standard Deviation	0.45

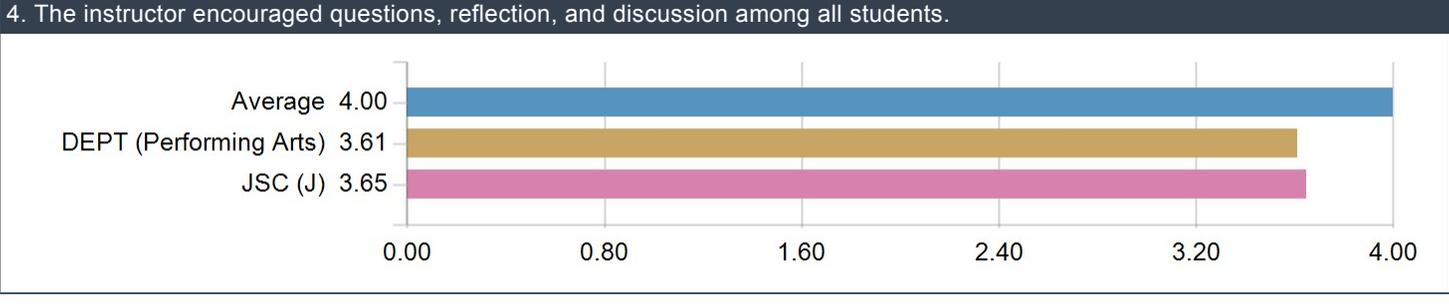
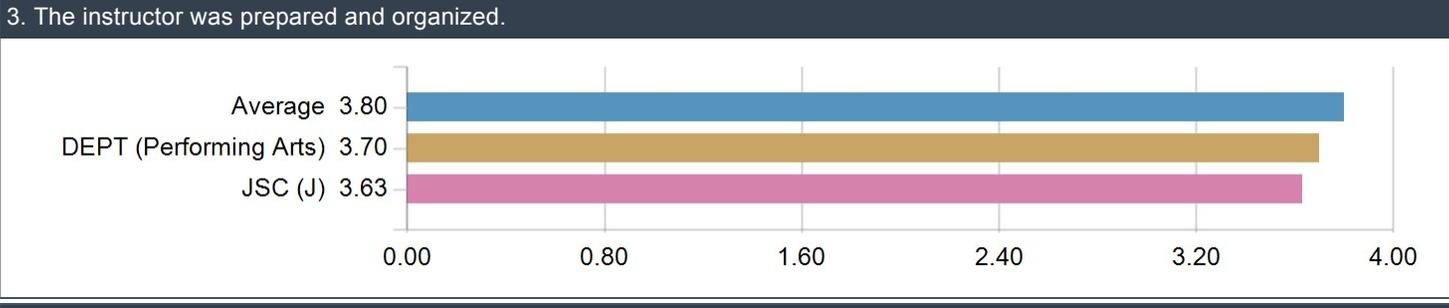
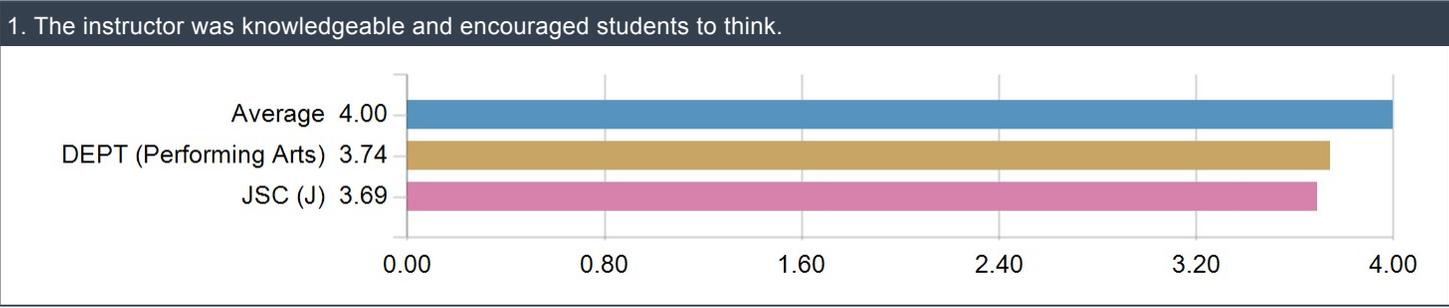
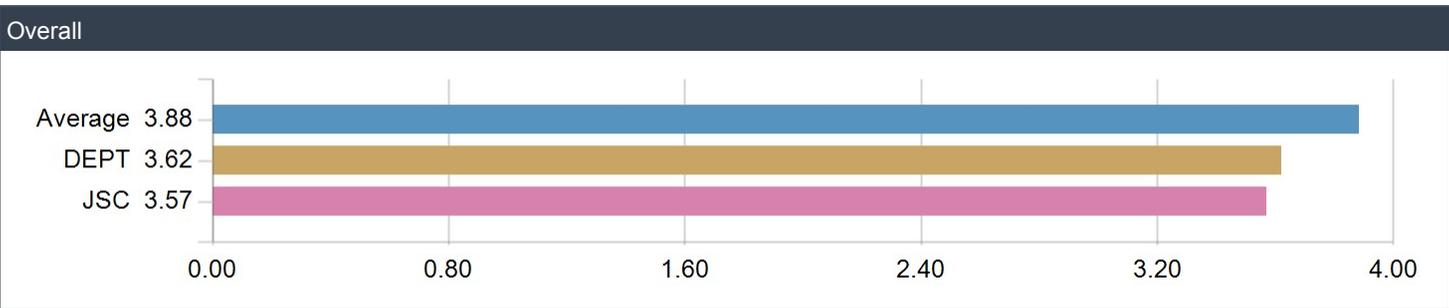
Course: Please reflect on your overall experience of this course (continued)

5. The course was challenging.

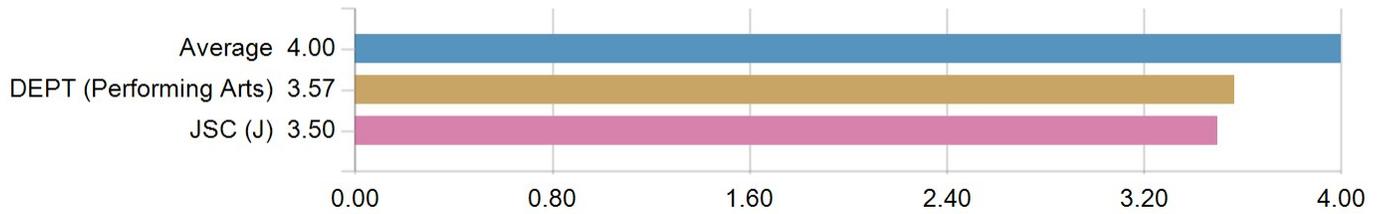


Statistics	Value
Response Count	5
Mean	3.80
Median	4.00
Standard Deviation	0.45

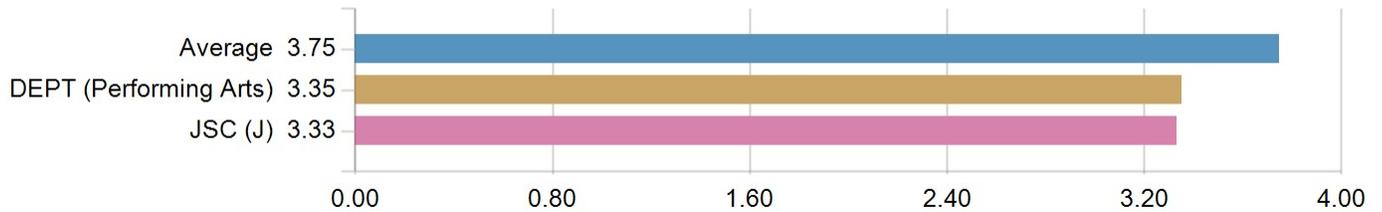
Instructor: Please reflect on your overall experience of this instructor:



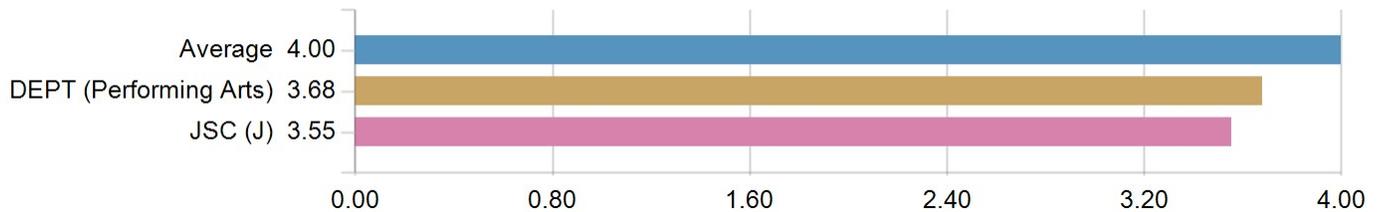
5. The instructor provided regular, useful, and timely feedback on assignments and tests.



6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)



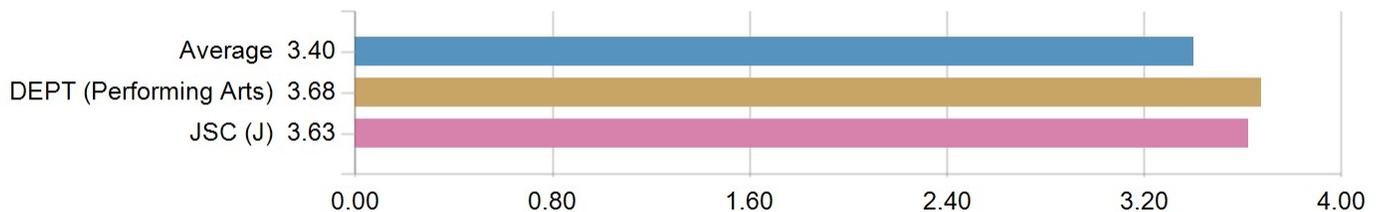
7. The instructor used class/lab time effectively.



8. The instructor was enthusiastic and made the course interesting.



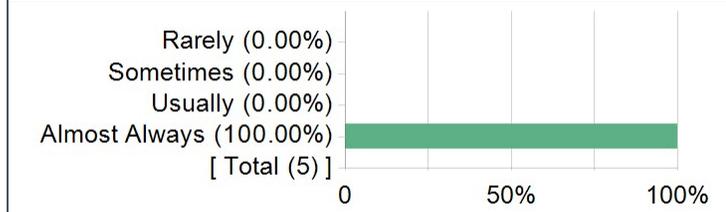
9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.



Instructor: Please reflect on your overall experience of this instructor:

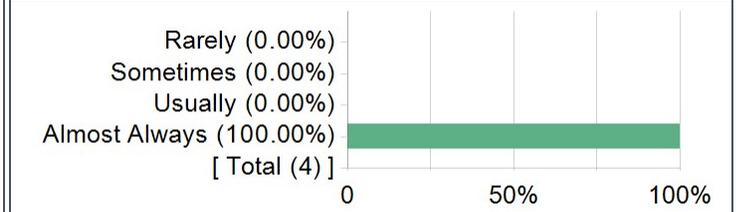
Competency Statistics	Value
Mean	3.88
Median	4.00
Standard Deviation	0.40

1. The instructor was knowledgeable and encouraged students to think.



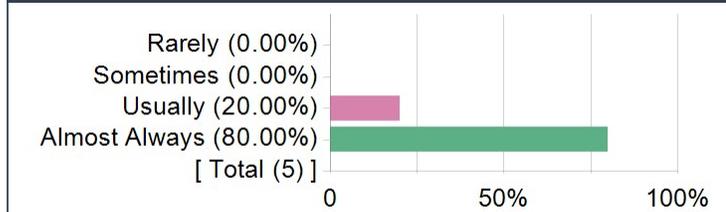
Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	0.00

2. The instructor followed the syllabus and made any changes clear.



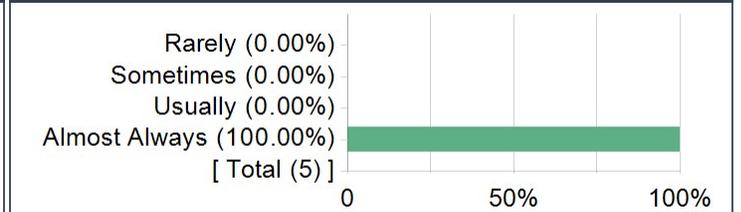
Statistics	Value
Response Count	4
Mean	4.00
Median	4.00
Standard Deviation	0.00

3. The instructor was prepared and organized.



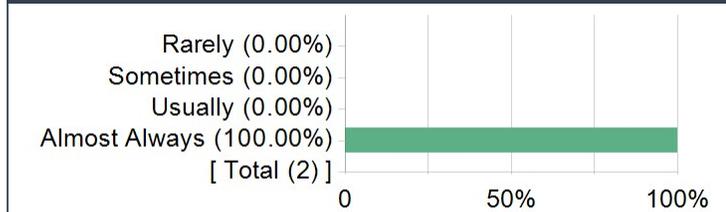
Statistics	Value
Response Count	5
Mean	3.80
Median	4.00
Standard Deviation	0.45

4. The instructor encouraged questions, reflection, and discussion among all students.



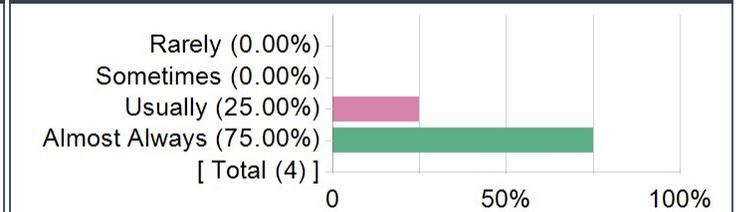
Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	0.00

5. The instructor provided regular, useful, and timely feedback on assignments and tests.



Statistics	Value
Response Count	2
Mean	4.00
Median	4.00
Standard Deviation	0.00

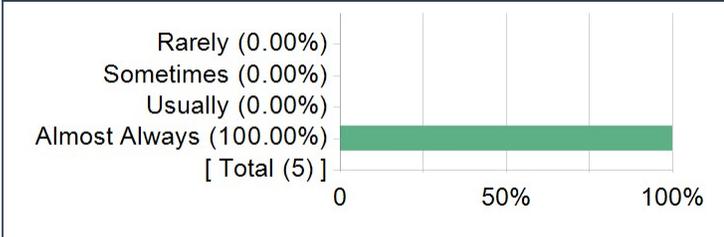
6. The instructor used a variety of methods in the course (e.g., visual audio lecture, hands-on exercises, projects outside of class, discussion, service-learning, technology, etc.)



Statistics	Value
Response Count	4
Mean	3.75
Median	4.00
Standard Deviation	0.50

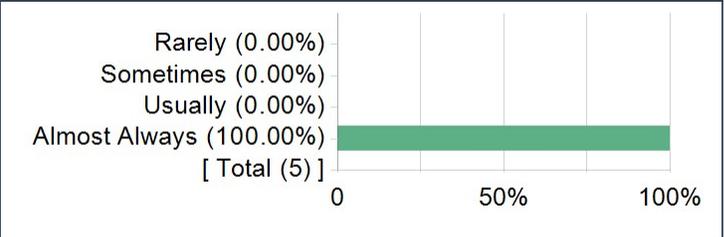
Instructor: Please reflect on your overall experience of this instructor: (continued)

7. The instructor used class/lab time effectively.



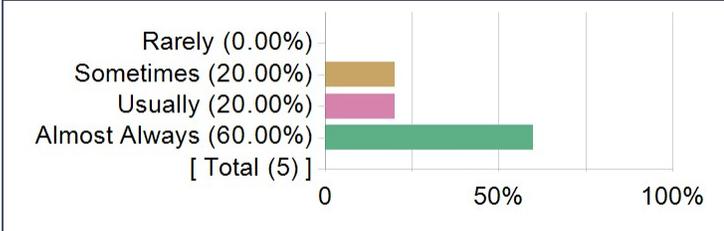
Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	0.00

8. The instructor was enthusiastic and made the course interesting.



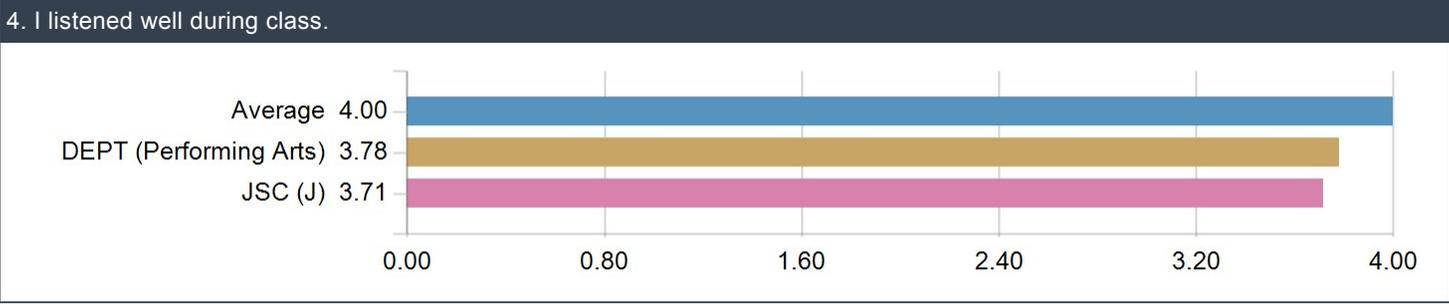
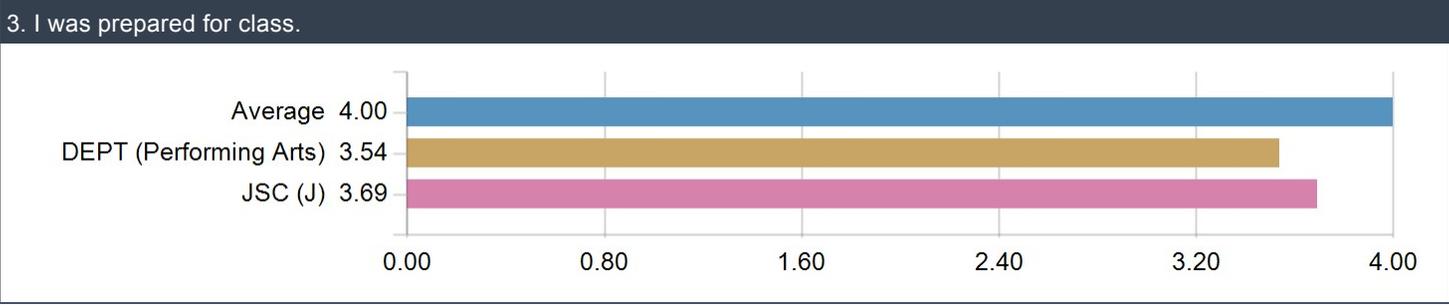
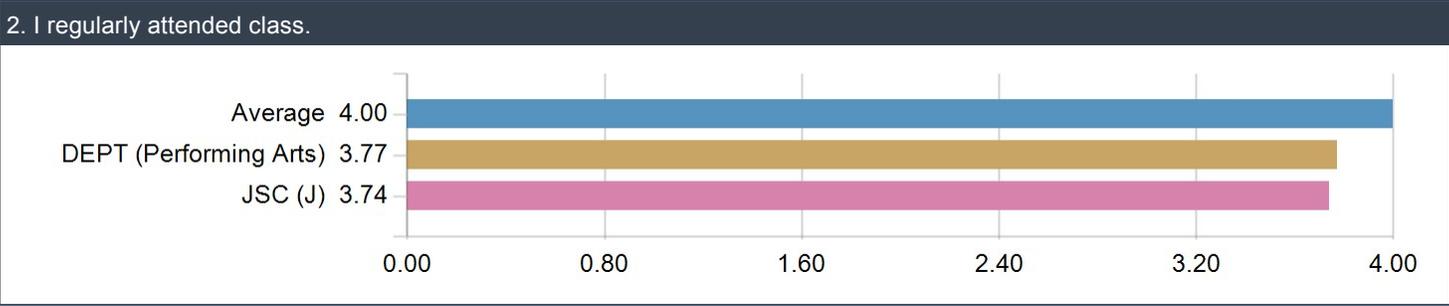
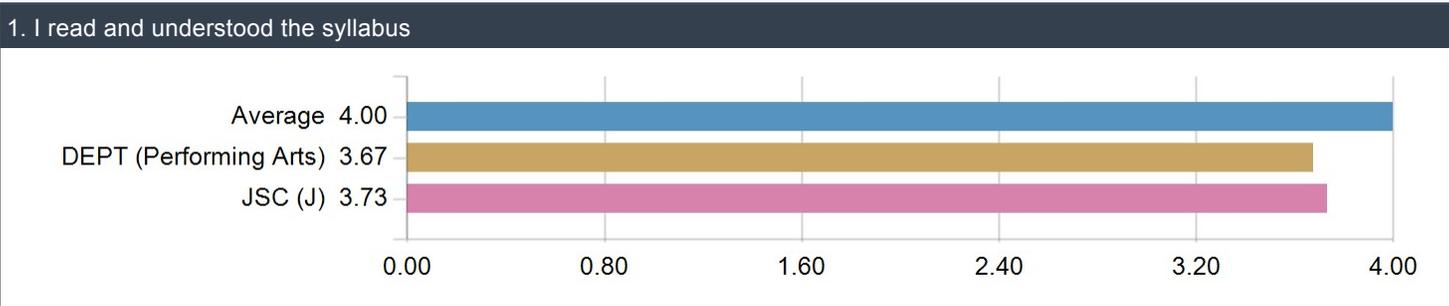
Statistics	Value
Response Count	5
Mean	4.00
Median	4.00
Standard Deviation	0.00

9. The instructor was approachable and/ or available outside of class, during office hours, or by e-mail.

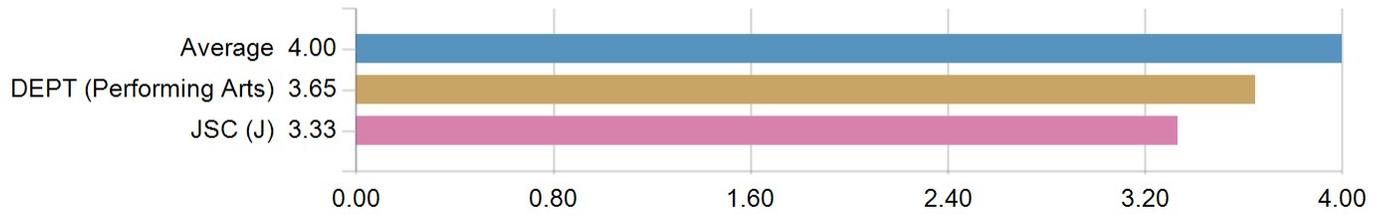


Statistics	Value
Response Count	5
Mean	3.40
Median	4.00
Standard Deviation	0.89

Student: Please reflect on yourself as a student in this course.



5. I participated in discussions.



Student: Please reflect on yourself as a student in this course. (continued)

6. I asked questions when I did not understand the material.

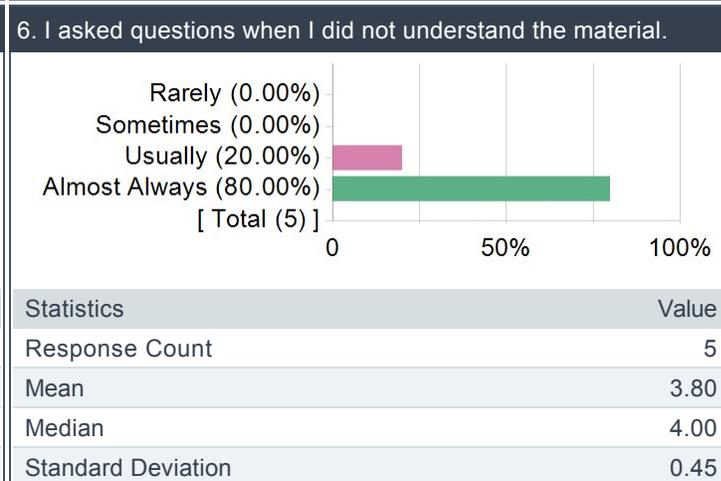
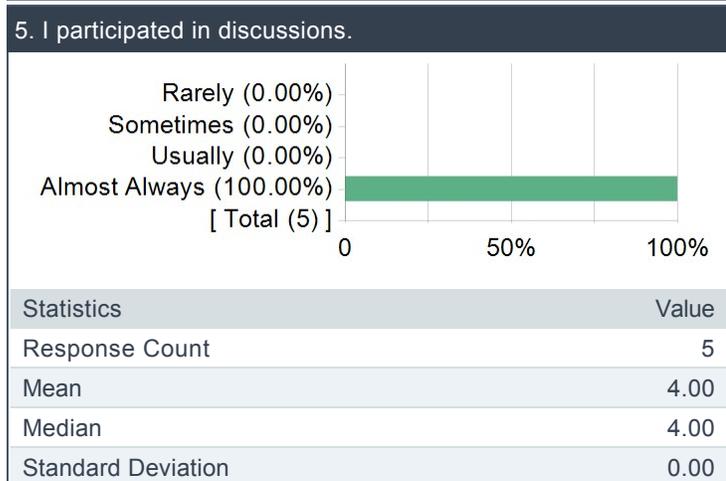
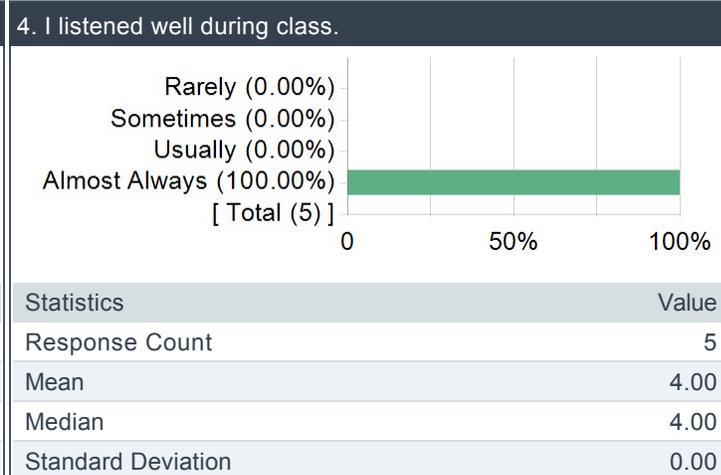
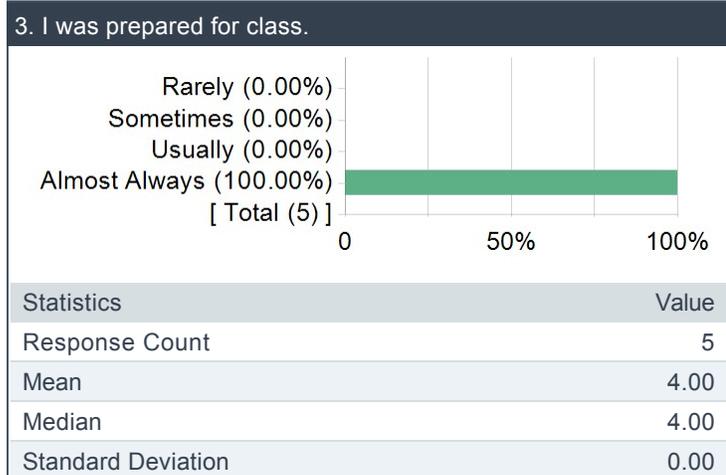
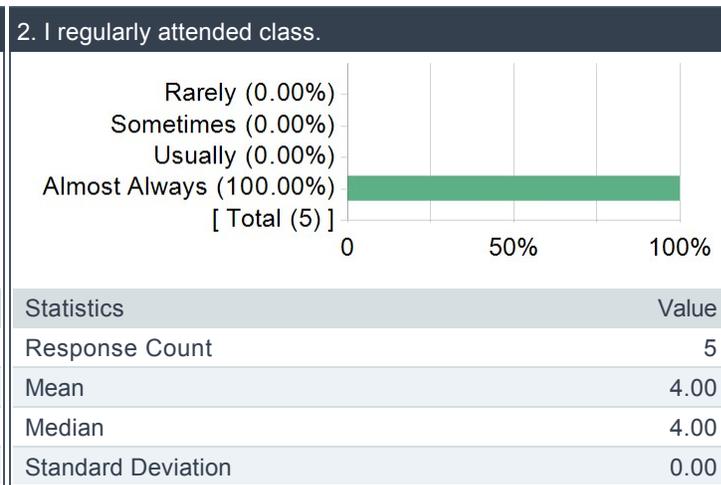
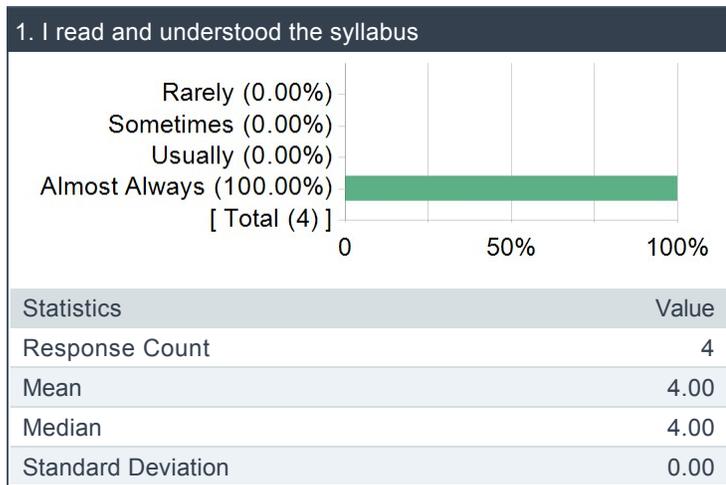


7. I completed the assignments on time.



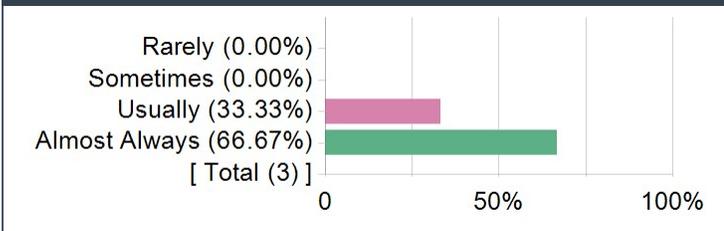
Student: Please reflect on yourself as a student in this course.

Competency Statistics	Value
Mean	3.92
Median	4.00
Standard Deviation	0.25



Student: Please reflect on yourself as a student in this course. (continued)

7. I completed the assignments on time.



Statistics	Value
Response Count	3
Mean	3.67
Median	4.00
Standard Deviation	0.58

Open Ended Feedback

Please provide general comments about the instructor:

Comments
Greg is awesome, I love having time to jam during my day
Greg was a fantastic band leader and allowed us to do lots of things as long as it made the end result sound good.
Greg is possibly the coolest dude to ever pick up a guitar and put on circular glasses

Please provide general comments about the course:

Comments
Funk Fusion is always great and the attitude of the students that work really hard is encouraging
A very fun band
Good people, good fun, good music

Please include general comments about your role as a student in this course below.

Comments
I attended when I could and I did my best!
This class was challenging for me because I had to learn many new skills on some new instruments.
I jammed

What did the instructor do that helped you learn or got you interested? (Please be as specific as possible)

Comments
Greg makes everything more fun. He understands music really well and I always feel welcome even though I'm not an expert.
Greg has an obvious passion for music that made it fun to play with him. He held the band up to a high standard without being overbearing in a way that was inspiring.
He jammed

What was one important thing you learned in this class

Comments
sing your heart out
How to play the bongos.
how to jam

What might have increased your learning and performance in this course?

Comments
n/a
more jamming

What comments would you like to add that were not addressed in this evaluation form?

Comments
n/a

5. *Guitar Class with Greg Matses*

(textbook excerpt)

Guitar Class

with **GREG MATSELS**

chapter excerpts



A Comprehensive Method

About This Book

- ^^ *Guitar Class with Greg Matses* is intended as an introductory guitar method for high school, community, or college-level guitar courses but can easily be adapted for private lessons or self-study. It is divided into 14 progressive *Lessons* that can be completed in as little as one semester or longer depending on the needs of a particular class or individual.
- ^^ The aim of this book is to fill a pedagogic need in class guitar by providing a single-source method that will serve a range of musical styles, techniques, performance levels, and learning styles.
- ^^ Music fundamentals, as they pertain to guitar playing, are introduced throughout the text. A range of visual notational devices are used in addition to musical staff – chord diagrams, strumming patterns, tablature, and scale grids are often notated in separate parts giving the student several performance options within one piece.
- ^^ Opportunities for more advanced students are provided under the **Guitar 2** or *gtr2* heading and may include alternate chord voicings and improvisation/solo sections. *Bass* parts are often notated on tablature allowing for standard guitar and/or bass guitar to perform those parts.
- ^^ This book is designed to accommodate both pick-style and fingerstyle techniques throughout. That being said, it is not intended as a *classical guitar* method but it will introduce techniques, concepts, and repertoire relevant to the budding nylon-string/classical guitarist. For those progressing through the content pick-style, Lesson 10 is dedicated to fingerstyle techniques.
- ^^ *Guitar Class* is written from a *right-hand perspective* for the six-string guitar in standard tuning (E A D G B E, low to high). Lefties will have to flip hand references and *mirror* all diagrams and notational devices.
- ^^ The songs and compositions represent many traditions, eras, and cultures, and are intended to introduce the student to a broad range of styles. In addition to original compositions, much of the material has been sourced from the public domain while other examples have been crafted in the style of notable artists or songs.
- ^^ All photos/images by Greg Matses except where indicated otherwise.

Enjoy!

Greg Matses, 2018

Lesson Six:

Accidental Steps @ the Chromatic Octave

Music Notation Exercises #3

5th-String Note Reading

6th-String Note Reading

Ayzz & Eeez

All of 'em

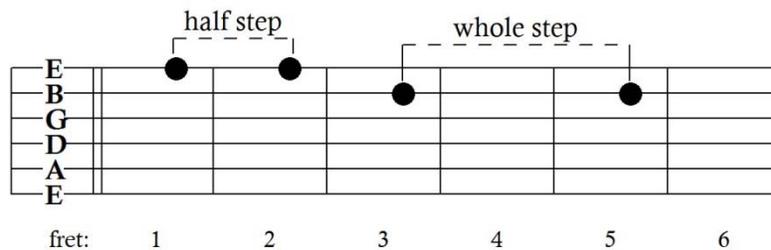
Bass is the Place

Wade in the Water

Accidental Steps @ the Chromatic Octave

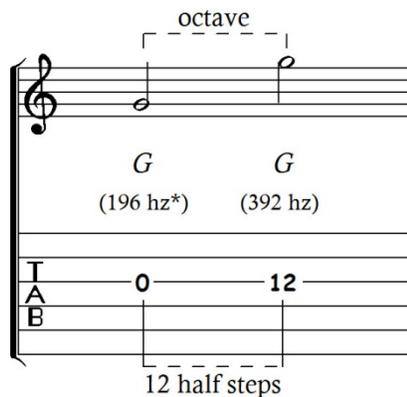
Half Step: on guitar, the distance of **one fret**, up or down a string – or the distance between one note and the next possible note in either direction. It is the smallest unit of pitch in Western music also known as a **minor second** (m2). The guitar neck is made up entirely of half steps.

Whole Step: on guitar, the distance of **two frets**, up or down a string – or a two-note distance in either direction. It is also known as the *interval* (musical distance) of a **major second** (M2). You can think of a whole step as two consecutive half steps.



Octave: is a fundamental construct in the organization of musical pitch. It is the distance/interval between two pitches that contain any of the following characteristics:

- 1) the distance between one note and the next with the same name, up or down.
- 2) the distance of 12 half steps.
- 3) 8 (*oct*) scale steps (c, d, e, f, g, a, b, c).
- 4) two pitches with frequencies that vibrate in a 2:1 ratio.



*hz = hertz = frequency of pitch. Remember, guitar is a transposing instrument that sounds an octave lower than written.

Thusfar, we have been learning to read **natural notes** (*A B C D E F G ..*) on the musical staff. The natural notes only give us 7 of the 12 possible notes that make up an octave. By using **accidentals** (*sharps/#, flats/b, and naturals/♮*), we create **chromatic** notes that connect the natural ones.

Sharp (#): placed before a note, raises a note's pitch by one half step.

Flat (b): placed before a note, lowers a note's pitch by one half step.

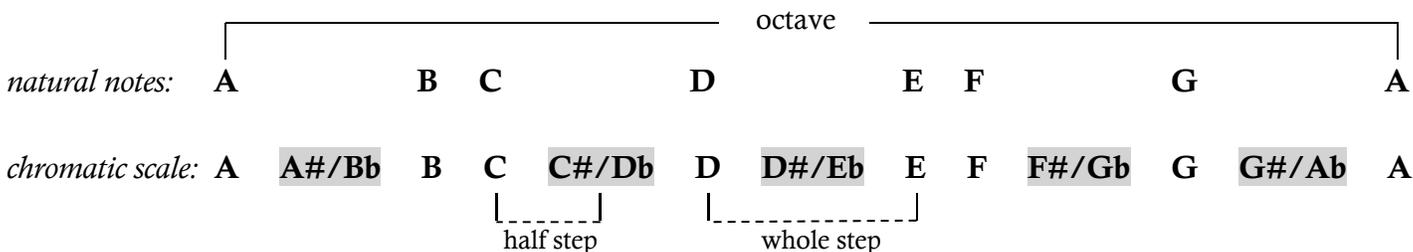
Natural (♮): placed before a note, negates a previous sharp (#) or flat (b).

Accidental (#, b, ♮) usage:

The following rules apply to accidental usage on the musical staff, as presented below:

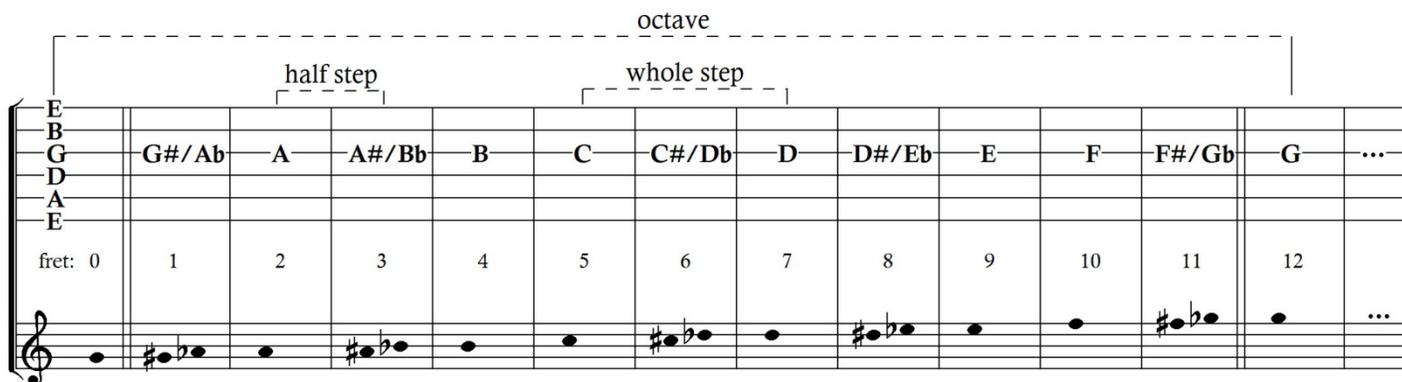
- 1) An accidental applies to any subsequent note(s) of the same pitch position within a measure. (*Bar 1: the F is sharped on beat 2 and remains sharp on beat 4; the F on beat 3 is not affected being in a different octave/position on the staff*)
- 2) Bar lines cancel the accidental. (*Bar 1 ⇒ Bar 2: the F on beat 1 in Bar 2 is no longer sharp*)
- 3) A natural sign negates a previous sharp or flat on same note position. (*Bar 2: Db ⇒ D on beat 4*)
- 4) Any subsequent accidentals will override previous ones on the same note position. (*Bar 3: G# ⇒ G♮ ⇒ Gb ⇒ G# on last note*)
- 5) A tie can extend an accidental across a bar line (*Bar 3 ⇒ Bar 4: the G# still applies to the first G in Bar 4 – any subsequent G's in Bar 4 would not be sharp but a courtesy accidental (♮) is often provided.*)

Chromatic Scale: contains all the possible notes (12 half steps) within an octave:

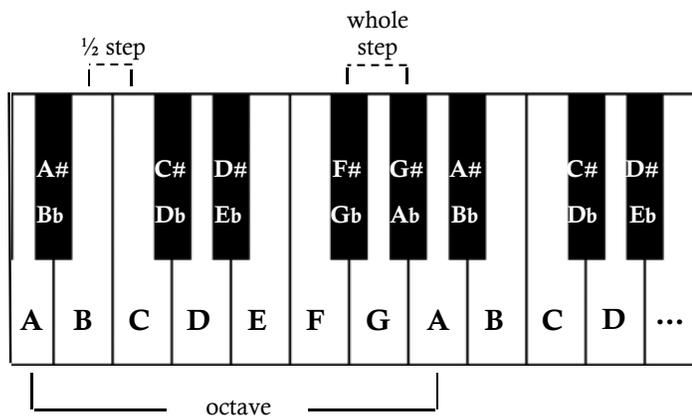


Notice how there are two places where half steps occur naturally – between **B-C** and **E-F**. Also, the sequence of notes repeats itself at the beginning of every octave (up or down), limited only by the range of the instrument. Most guitars have a 3-4 octave range.

The chromatic scale can begin on any note and traverse consecutive half steps to its octave. Here is a *G chromatic scale* beginning on the open third string. The octave cycle repeats at the **12th fret** (indicated by double dots/fret markers on most guitars) which just happens to be exactly half of the vibrating string length.



And now for a keyboard view of the *A chromatic scale* ... Notice how the white keys are all natural notes and the black keys chromatic.



“Musical keyboard” by Tobias R. - Metoc is licensed under CC BY-SA 2.5, from Wikimedia Commons / Cropped and characters added to original

Enharmonic: different note names that refer to a single pitch are *enharmonic* (i.e., *A#* and *Bb*). Chromatic pitches (certain frets on the guitar, black keys on the piano) will have *enharmonic equivalents*. The harmonic context (key) will determine which note name is used. If the context is ambiguous, a sharp (#) is used when moving upward to a note and a flat (b) when moving downward to it.

Music Notation Exercises #3

#1) The distance of **two frets** on the guitar can be referred to as a:

- a) natural
- b) rest
- c) whole step
- d) leap

#2) An **accidental** is:

- a) a dot
- b) a sharp (#), flat (b), or natural sign (♮)
- c) a mistake
- d) a chord progression that sounds good

#3) The two places where half steps occur naturally are between:

- a) **A-B** and **E-F**
- b) **B-C** and **F-G**
- c) **B-C** and **D-E**
- d) **B-C** and **E-F**

#4) The *natural sign* before a note means _____.

#5) Two pitches with frequencies that vibrate in a 2:1 ratio are said to be an _____ apart.

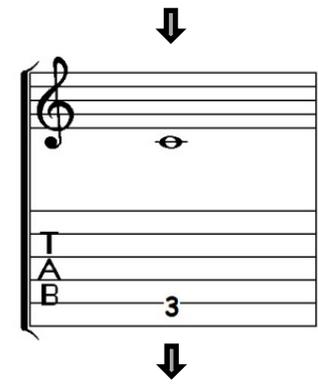
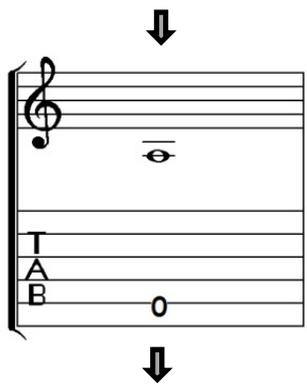
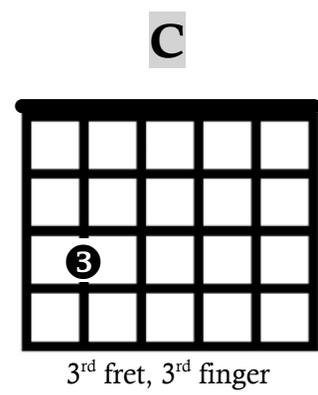
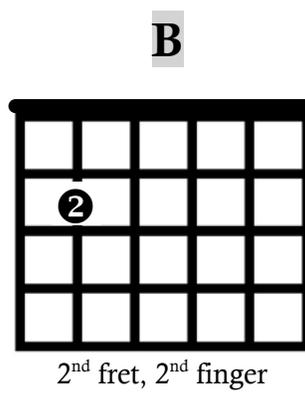
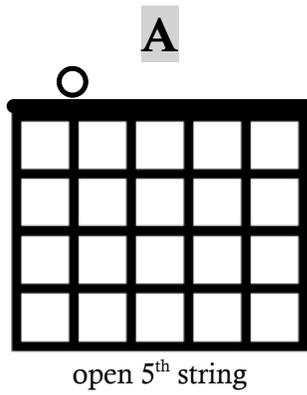
#6) The *chromatic scale* contains _____ half steps.

#7) Different note names that refer to the same pitch are _____.

#8) Name the notes (by letter) in the following context:



5th-String (A) Note Reading



#1

p *p* *p* *p* *p*

count: 1 (2 3 4)

0 2 3 2 0

Pick-style: continue alternate picking using downstrokes (▣) on the beat and upstrokes (V) off the beat.

Fingerstyle: continue using free strokes with the thumb (*p*).

#2

#3

#4

p p p p sim.

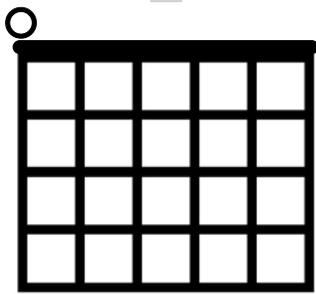
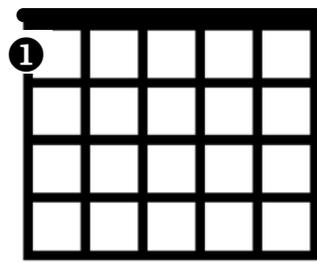
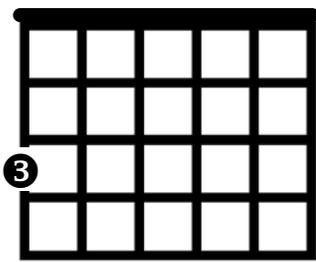
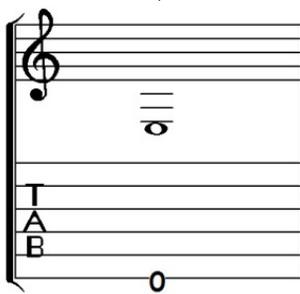
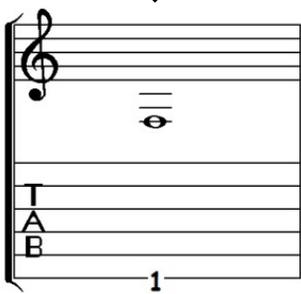
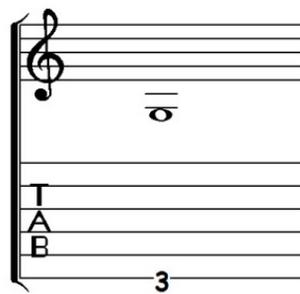
#5

Bar 1

Bar 5

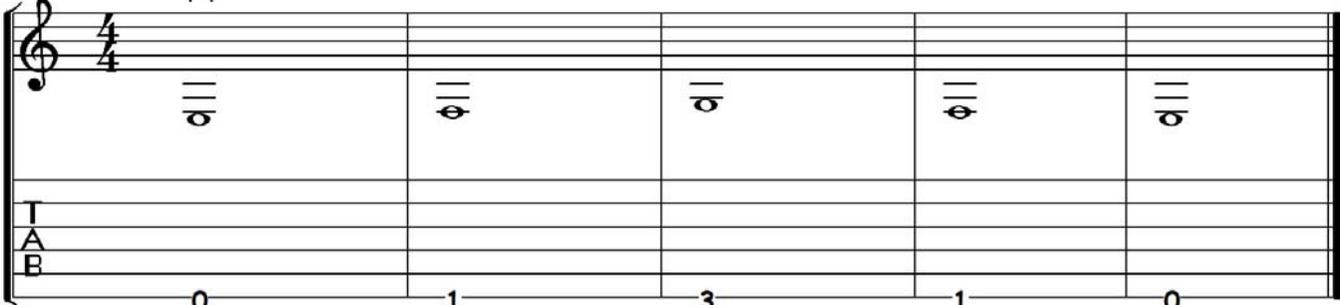
Homework Exercise: Compose a 4-measure melody using any notes/rests learned so far. Add time signature, bar lines, beat count, and pick/finger strokes. Practice it!

6th-String (E) Note Reading

E	F	G
		
open 6 th string	1 st fret, 1 st finger	3 rd fret, 3 rd finger
↓	↓	↓
		
↓	↓	↓
		

#1

p



0 1 3 1 0

Fingerstyle: practice Exercises #2 and #3 using *rest strokes* with the thumb (*p*) for a louder, more *emphasized* sound. Use free strokes with the thumb (*p*) on Exercises #4 and #5.

#2

#3

#4

#5

Bar 1

Bar 5

Homework Exercise: Compose an 8-measure melody using any notes/rests learned so far. Add time signature, bar lines, beat count, and pick/finger strokes. Practice it!

Pick-style: downstrokes (▣) on the beat and upstrokes (∨) on the “&” of the beat.

Fingerstyle: practice the following pieces two ways: **1)** using *free strokes*, the thumb (*p*) plays the *bass strings* (4th-6th), and the fingers (*i, m*) play the *treble strings* (1st-3rd); **2)** alternate *rest strokes* using (*i*) and (*m*) on all notes. Play any chords with free strokes.

Ayzz & Eeez

Bar 1

Bar 5

All of 'em

Bar 1

Bar 5

Bar 9

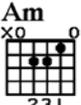
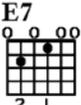
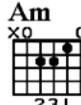
Bass is the Place

Stay in **first position** (frets 1-4) in the left hand with the index finger playing 1st fret, middle-2nd fret, ring-3rd fret, and pinky-4th fret. Remember, the numbers next to the notes heads indicate **left-hand fingering**: 1=index; 2=middle; 3=ring; 4=pinky.

Wade in the Water

African American Spiritual (circa 1900)

Chorus

Am  E7  Am 

comp $\frac{4}{4}$  (simile)

Bar 1

melody 

lyrics Wade in the wa - ter __, Wade in the wa - ter ch - il - dren,

Bar 1

bass 

chord Am E7 Am

Bar 5

melody 

lyrics Wade in the wa - ter __, God's gon-na trou-ble __ the wa - ter __.

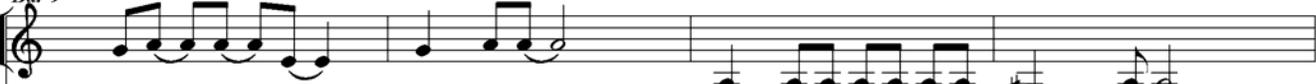
Bar 5

bass 

Verse

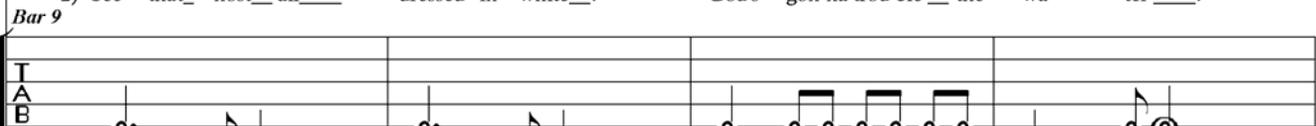
Am E7 Am

Bar 9

melody 

lyrics 1) Who's that_ young girl __ dressed in red __? God's gon-na trou-ble __ the wa - ter __.
2) See that_ host_ all __ dressed in white __? God's gon-na trou-ble __ the wa - ter __.

Bar 9

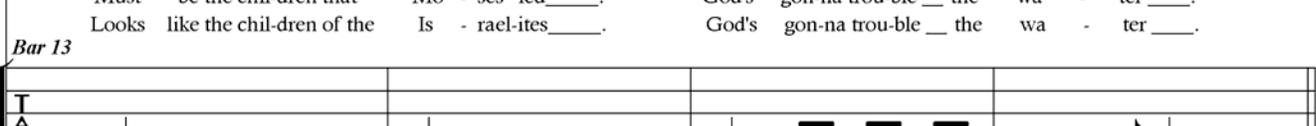
bass 

Bar 13

melody 

lyrics Must be the chil-dren that Mo - ses led __. God's gon-na trou-ble __ the wa - ter __.
Looks like the chil-dren of the Is - rael-ites __. God's gon-na trou-ble __ the wa - ter __.

Bar 13

bass 

Lesson Seven:

Slurs

Pull it Off

Inverted Syncopation in Articulate Form

Guitana

Midterm Review

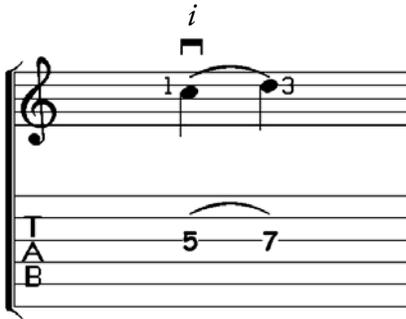
listen.. Charlie Christian

Slurs

A **slur** is a curved line indicating notes of **different pitch** are to be *smoothly connected*, i.e., played **legato**. On guitar, this implies that successive notes are generated without plucking the strings. Hammer-ons, pull-offs, slides, trills, taps, and bends are all examples of guitaristic slurs.

Hammer-on (H):

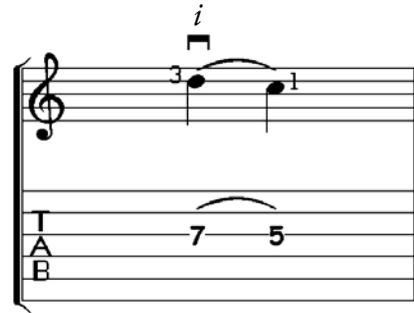
(ascending slur)



pick the first note then sound the second by "hammering" another finger without picking.

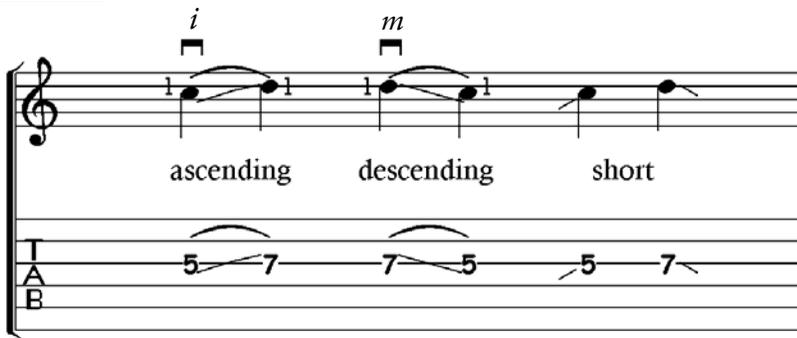
Pull-off (P):

(descending slur)



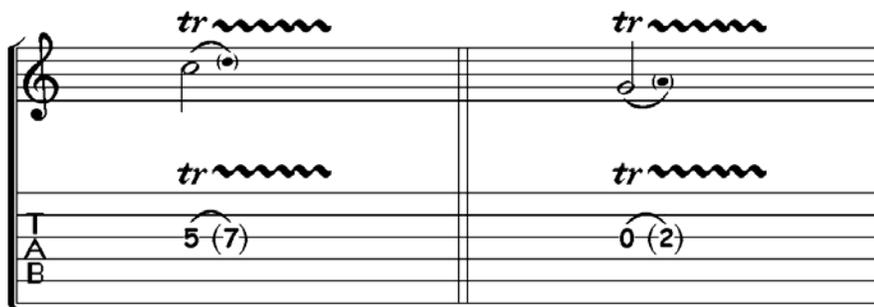
pick the first note then sound the second by pulling-off and down (flicking) to the second note - both fingers should begin the pull-off fretted.

Slide (sl.):



pick the first note then slide the same finger (with pressure) up to the second note (without picking it).

Trill (tr):



rapid series of hammer-ons and pull-offs between the two notes indicated.

Guitar 2-ish slurs:

Tap (T):

sound the first note by tapping with a pick-hand finger before pulling off.

Bend (B):

pick the note and bend the notated interval - when bending, use multiple fingers behind the fretted note, for strength.
 * "vibrato" creates a fluctuation in pitch by rapidly bending and releasing the string with a fret-hand finger.

Slurs can be *combined* to create a very expressive playing style. Check the following legato phrases ~

Am

Em

Dm

Pull it Off

Pull it Off features several slur types in the melody as well as all 7th/dominant 7th type chords (more on those in Lesson 11). It also introduces a **clave** rhythm, more specifically a 3-2 *son clave*, a definitive Afro-Cuban rhythm. The 3-2 *son clave* was adopted by '50's rocker Bo Diddley for his first single in 1955. The **Bo Diddley beat**, as it came to be known, powered numerous hits in the rock idiom including "Not Fade Away" (Buddy Holly), "Magic Bus" (The Who), "Mr. Brownstone" (Guns N' Roses), and "Desire" (U2).

G.M.

$\bullet = 128$

E7
0 0 0 0
2 1

A7
X 0 0 0
2 3

3-2 son clave

clave $\frac{4}{4}$

1 (2) & (3) 4 (1) 2 3 (4)

Bar 0 *i* *m* *i* *m*

mel.

Bar 0 H H P P

0-3 0-3-0 3-0 0 0-3 0-3-0 3-0 2

T A B

C7
X X X
3 2 4 1

B7
X X O X
3 2 4

clave

Bar 4

mel.

Bar 4 sl.

0-2 0-2-0 2-0 1 3 5 4 2 0-3 0-3-0 3-0

T A B

Guitar 2 chords:

E7
0 0 0 0
2 3 1 4

A7
X 0
1 1 1 2
barre w/ 1st finger

C9 ("9th chord")
X
2 1 3 3 3

B7
X 0
2 1 3 4

Inverted Syncopation in Articulate Form

Accent (>): placed above or below a note head, indicates the note is to be played with special *emphasis*, usually *louder*. It is a type of *articulation mark*.



Staccato (.): placed above or below a note head, indicates the note or chord is to be played *short* and *detached*. It is a another type of *articulation*



Slash Chords: Thus far, all chords presented have been in *root position*, meaning the root/name of the chord has been the lowest note in the chord *voicing* (arrangement of notes). **Slash chords** also known as **inversions**, are chords whose roots are not the lowest note. They are represented as follows: *G/B*, where *G* is the chord name and *B* is the lowest note in the chord, stated as “G over B” or “G with a B in the bass.”

Syncopation: a rhythm which is mainly played or accented off the beat or on a weak beat. Funk, reggae, African, and Latin American styles are often quite syncopated. Check out the bass line on the following tune *Guitana*. Note how the bass line falls mainly on the “&” of the beat, giving the tune a very *syncopated* feel.

Form: is the organizational structure of music, or how *contrasting sections* (**A B C..**) of a composition/song are ordered and/or repeated. Examples of stylistic representation of form are as follows:

Classical: a symphonic movement in **rondo** form where the refrain (**A**) is separated by contrasting sections, called episodes (**B, C**), i.e., **ABACA**.

Blues: the number of measures in the progression, i.e., **12-bar blues**.

Jazz: section letters and number of measures, i.e., **32-bar AABA**, where each section is 8 bars in length.

Folk: **song** (strophic) **form** – a repeated **A** section throughout, only the lyrics change.

Rock/Pop: **intro**, **verse** (the *story*), **pre-chorus** (connects the verse and chorus), **chorus** (repetition of the *hook*), **bridge** (one-time contrast), **end** (sometimes called the **coda**).

Guitana (on the next page) is in **binary** form with two contrasting sections (**AB**), each 4 measures long.

Guitana

Cuban Folk Style

♩ = 105

(A)

gtr1 G C D C G C D C

Bar 0

strum

gtr2

Bar 0

gtr2

bass

Bar 0

& (1 2) & (3 4) &

(B)

gtr1 G Am G/B Am G C

Bar 5

strum

gtr2

Bar 5

gtr2

bass

Bar 5

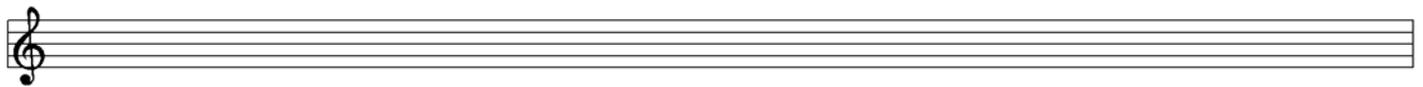
Guitar 2: soloing opportunities using the *G major scale* (see Appendix).

Midterm Review

#1) Write the letter names of the following notes:

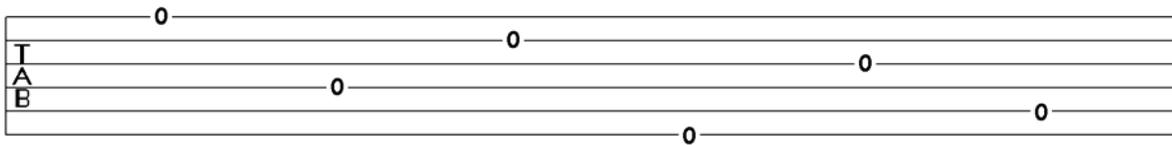


#2) Write the notes on the staff indicated by the letters. Notate at least **two** locations:

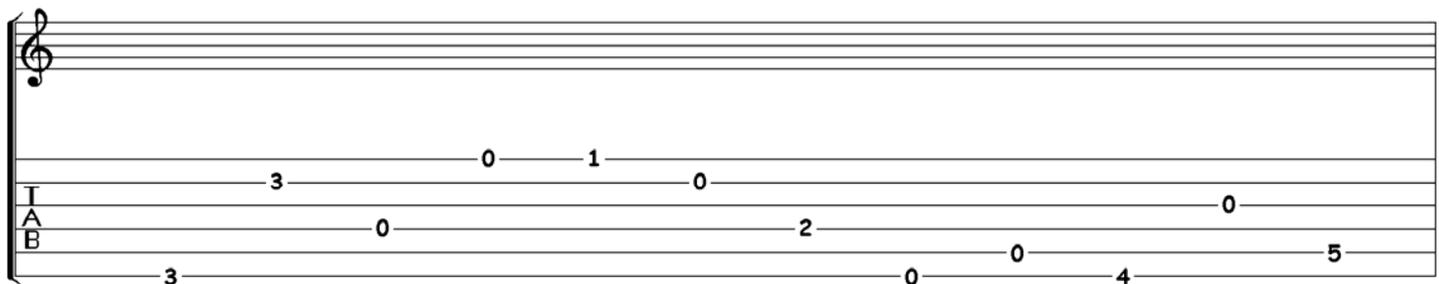


F D A E C# Bb G G# F# Eb C Ab B

#3) Write the note name and string number for the following open strings:



#4) Write the note name and its placement on the staff as indicated by the tablature:



Circle one **best answer** for the following multiple-choice questions:

#5) An **octave** is:

- a) the interval between one note and the next with the same name, either up or down
- b) a distance of twelve half steps
- c) two pitches with frequencies that vibrate in a 2:1 ratio
- d) all of the above

#6) A **dot** after a note increases its duration:

- a) by half
- b) by two
- c) by zero
- d) none of the above

#7) Who pioneered the electric guitar as a solo instrument in jazz?

- a) Eric Clapton
- b) Charlie Christian
- c) Syd Barrett
- d) Nigel Tufnel

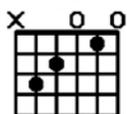
#8) Give an example of two **enharmonic** notes: _____ & _____

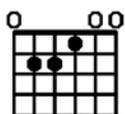
#9) A **chromatic note** will have some type of _____ placed before the note head.

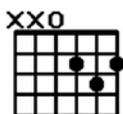
#10) In rock & roll, the *3-2 son clave* is also known as the _____.

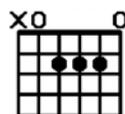
#11) An **accent** (>) above or below a note means _____.

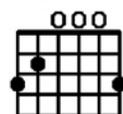
#12) Name the following *chords*:











#13) How many beats do the following notes/rests receive in $\frac{3}{4}$ time?

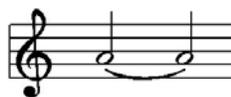
a)  _____

b)  _____

c)  _____

d)  _____

#14) Write one note of equivalent duration to the following tied notes:

a)  = _____

b)  = _____

c)  = _____

d)  = _____

#15) Write the **beat count** and the down/up **strum pattern** for the following rhythm:

stroke: 

count: _____

#16) What do the following *slurs* indicate?

a)  _____

b)  _____

c)  _____

d)  _____

Charlie Christian

1916 - 1942

listen..



“Charlie Christian” by *Leo Valdes* is licensed under CC-BY-SA-3.0, via Wikimedia Commons

- ^^ American guitarist who pioneered the electric guitar as a solo instrument in jazz, on par with the great horn and woodwind soloists of the big band/swing era (1930s-1940s). Developed a harmonically and rhythmically complex improvisational style known for its unbound inventiveness that was greatly influenced by tenor saxophonist Lester Young.
- ^^ Auditioned and hired for Benny Goodman’s (*the King of Swing*) band in 1939 at the age of 23 during a time when integrated bands were rare. Performed and recorded with the Benny Goodman Sextet up until his illness and death from tuberculosis/pneumonia in 1942, at the age of 25.
- ^^ Instrumental in the development of the bebop style while attending after-hour jams at Minton’s Playhouse in Harlem alongside Dizzy Gillespie, Kenny Clarke, Charlie Parker, and Thelonious Monk during 1941.
- ^^ Regarded as one of the most important (if not *the* most important) and influential jazz guitarists of all time.
- ^^ Recordings of note: “Rose Room”, “Seven Come Eleven”, “Solo Flight”, “Swing To Bop (live at Minton’s 1941).”

Lesson Eight:

Harmonics

Repetition

Bel Air

Minuet

listen.. Sister Rosetta Tharpe

Harmonics

Each time a guitar string is played, the note generated is comprised of a *fundamental* pitch (the tone we hear loudest) and a series of *overtones* that ring as multiples of the fundamental but at much lower volume. These overtones are referred to as **harmonics**. We can play harmonics at specific *nodes* (subdivisions of the string's length) by lightly touching a finger *directly above* the fret wire without pressing the string to the fretboard. They create airy, bell-like tones. Diamond note heads and symbols are used for notation.

Natural Harmonics (Harm.):

(occur on open strings)

Arpeggio: play the notes quickly but sequentially from bottom to top.



Lightly touch a fretting-hand finger directly over the noted fret wire. The finger can lift or remain in place as the harmonic rings out.

Guitar 2-ish harmonics:

Artificial Harmonics (A.H.):

(occur on fretted notes)

Lightly touch the picking-hand index finger directly over the noted fret wire (diamond note head) while fretting the lower note (in parenthesis on the staff/to the left of the diamond note head on the TAB). Pick behind the index finger with the thumb or the pick held between the thumb and middle finger. Release the index finger after picking. Artificial harmonics can be generated 5, 7, and 12 frets higher than the fretted note.

Tap Harmonics (T):

Musical notation for Tap Harmonics (T) in 4/4 time. The top staff shows a treble clef with notes on the 12th, 12th, and 12th frets, each marked with a 'T' above it. A dashed line labeled 'l.r.' spans the first three notes. The bottom staff shows a bass clef with notes on the 12th, 12th, and 12th frets, each marked with a 'T' above it. A dashed line labeled 'l.r.' spans the first three notes. The bottom staff also shows fret numbers: 2-14, 5-17, 4-16, 2-14.

Tap directly over the indicated fret wire with a pick-hand finger and release.

Slap Harmonics (∩):

Musical notation for Slap Harmonics (∩) in 4/4 time. The top staff shows a treble clef with notes on the 17th, 15th, and 12th frets, each marked with a '∩' above it. A dashed line labeled 'slap harm.' spans the first three notes. The bottom staff shows a bass clef with notes on the 17th, 15th, and 12th frets, each marked with a '∩' above it. A dashed line labeled 'slap harm.' spans the first three notes. The bottom staff also shows fret numbers: 5-17, 3-15, 5-17, 3-15, 5-17, 3-15.

Slap percussively with a pick-hand finger.

Pinch Harmonics (P.H.):

(also known as pick harmonics or squeals)

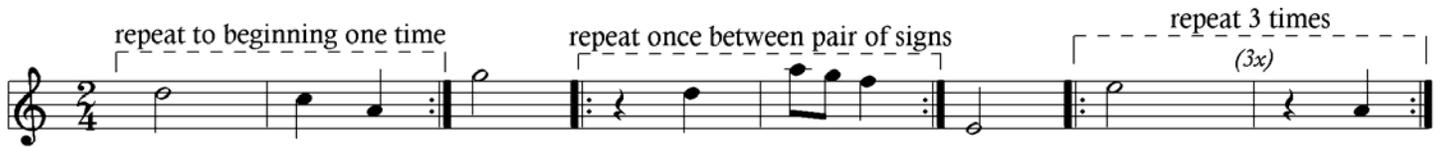
Musical notation for Pinch Harmonics (P.H.) in 6/4 time. The top staff shows a treble clef with notes on the 22nd, 27th, and 15th frets, each marked with a 'P.H.' above it. A dashed line labeled 'P.H.' spans the first three notes. The bottom staff shows a bass clef with notes on the 22nd, 27th, and 15th frets, each marked with a 'P.H.' above it. A dashed line labeled 'P.H.' spans the first three notes. The bottom staff also shows fret numbers: 3-22, 3-27, 3-15.

Add the edge of the thumb to the pick attack.

Repetition

Music is *repetitive*. To limit page turning, writing, and copying, a series of symbols and directions are used to lead the musician through the repetition of sections in written music. We've seen a few of these symbols already.

Repeat Signs (||: |:):



repeat to beginning one time

repeat once between pair of signs

repeat 3 times (3x)

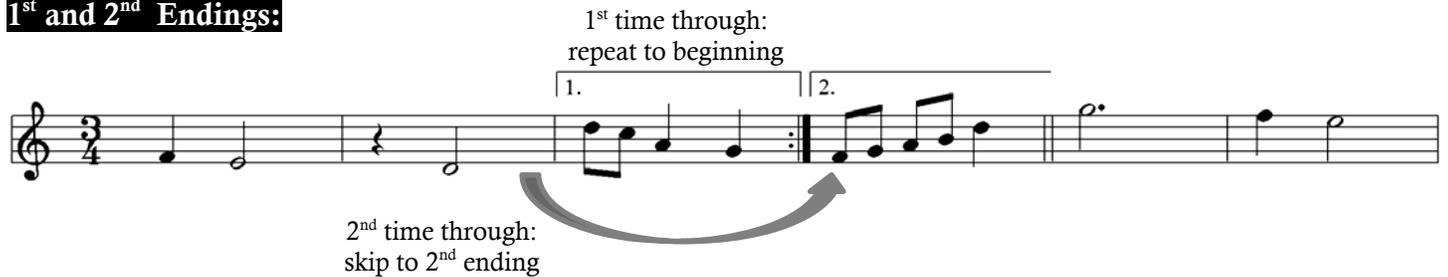
Simile Marks (∕, ∕∕):



Repeat previous measure

Repeat previous 2 measures

1st and 2nd Endings:

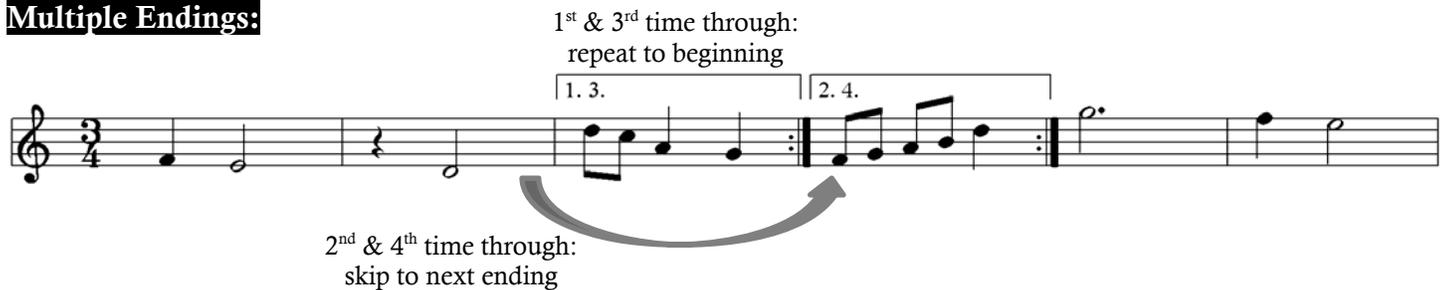


1st time through:
repeat to beginning

1. 2.

2nd time through:
skip to 2nd ending

Multiple Endings:



1st & 3rd time through:
repeat to beginning

1. 3. 2. 4.

2nd & 4th time through:
skip to next ending

Several *Italian* terms are also used to navigate repetition:

Da Capo (D.C.): repeat from the *beginning*.

Dal Segno (D.S.): repeat from the *sign* (§).

Fine: the *end*.

Coda (⊕): *ending* section.

The following examples demonstrate the most common ways these terms are combined:

D.C. al Fine: repeat from the beginning (*Capo*) and play to the end (*Fine*).



1) Play through from first measure to the *D.C. al Fine*. 2) Repeat from the *beginning* and end on the *Fine*.

D.S. § al Fine: repeat from the sign (§) and play to the end (*Fine*).



1) Play through from first measure to the *D.S. § al Fine*. 2) Repeat from the sign (§) and end on the *Fine*.

D.C. al Coda ⊕: repeat from the beginning and play until *To Coda ⊕*, then jump to the *Coda ⊕*.



1) Play through from first measure to the *D.C. al Coda ⊕*. 2) Repeat from the beginning until *To Coda ⊕*. 3) Jump to *Coda ⊕* and play to end.

D.S. § al Coda ⊕: repeat from the sign (§) and play until *To Coda ⊕*, then jump to the *Coda ⊕*.



1) Play through from first measure to the *D.S. § al Coda ⊕*. 2) Repeat from the sign (§) until *To Coda ⊕*. 3) Jump to *Coda ⊕* and play to end.

Note: In classical music, any earlier repeat signs are ignored following a *D.C.* or *D.S.* directive.

Bel Air

Bel Air is a round or canon in three parts using only natural harmonics.

G.M.

♩ = 90

Bar 1 Fine

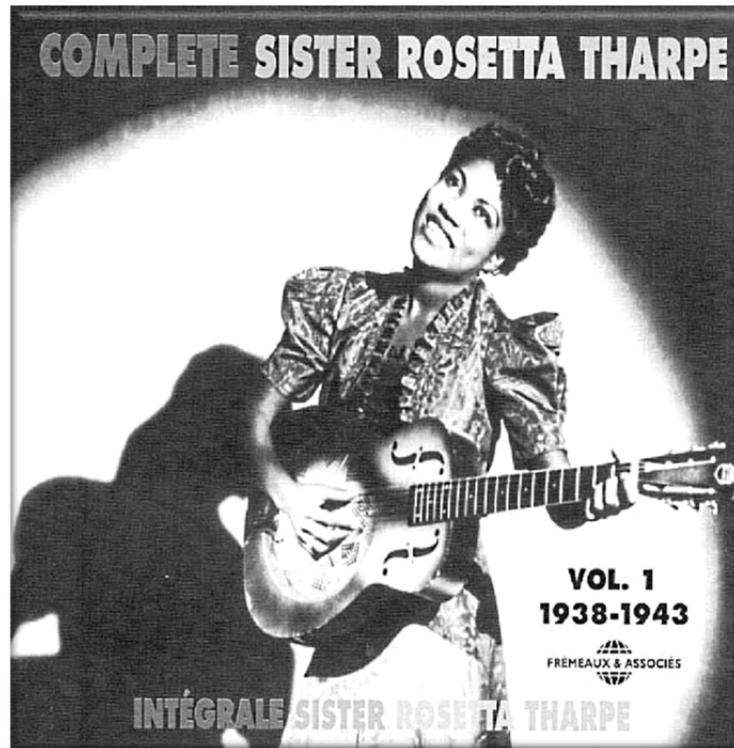
1. 2.

D.C. al Fine

Sister Rosetta Tharpe

1915 - 1973

listen..



"Complete Sister Rosetta Tharpe Vol. 1 -1938-1943- Sister Rosetta Tharpe Fremaux And Associes" by *iClassical Com* is licensed under CC BY 2.0 / Desaturated from original

- ^^ Known initially as a gospel singer through a series of successful recordings in the 1930s and '40s that fused elements of blues and pop with the sounds of the southern Baptist church, becoming a major star across several demographics in the process.
- ^^ Considered the "Godmother of Rock & Roll" in part for a shouting vocal style that influenced the first generation of 1950's rockers including Little Richard, Elvis Presley, and Jerry Lee Lewis.
- ^^ A nimble, complementary solo style on acoustic guitar developed into a distorted, electric proto-rock sound featuring aggressive blues licks, slides, and double stops. Influenced Chuck Berry and many 1960's British Invasion guitarists not only in sound but in attitude and performance style.
- ^^ Inducted into the Blues Hall of Fame in 2007 and the Rock & Roll Hall of Fame in 2017.
- ^^ Recordings of note: "That's All", "Up Above My Head", "Down by the Riverside", "Rock Me", "This Train."

6. Research

Folk Music of Greece (presentation excerpt – audio removed)

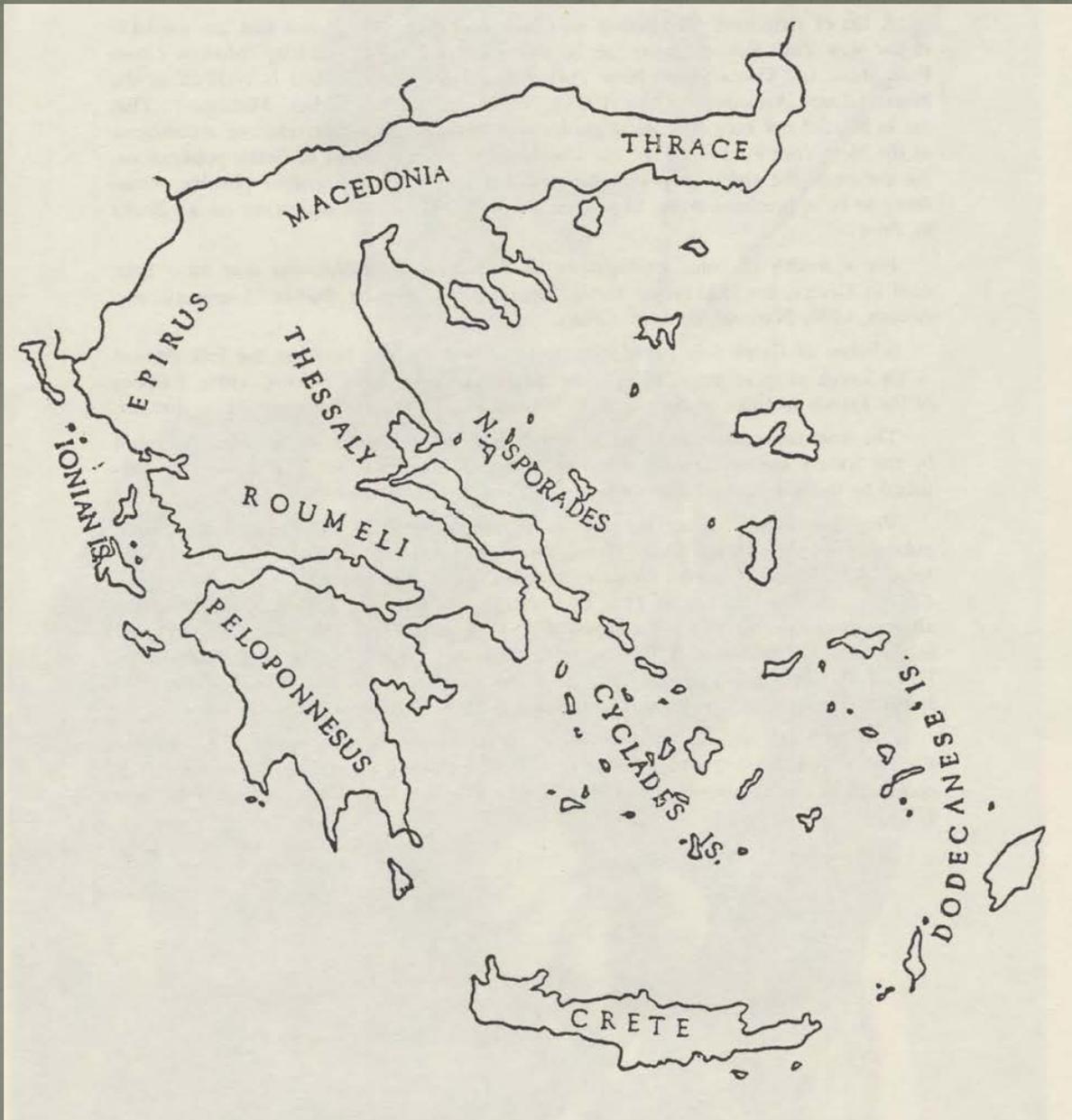
Guitar Class with Greg Matses (capstone research excerpt)

Folk Music of Greece

Songs and Dances from Peloponnesus to Thrace

Greg Matses





source: Folkways Records

Traditional Greek regions



The Parthenon – built 447 BC

Greece:

- Southern European country that sits at the crossroads of Europe and the Middle East.
- Considered by many to be the birthplace of Western culture.
- Greece was annexed by the Roman/Byzantine Empire by the 2nd century BC and ruled by the Ottoman (Turkish) Empire from the 15th century to 1830.
- Greek mythology dominated religious belief BC.



Apollo – God of music



Olympia – site of the first Olympics, 776 BC

This Earth, Kyra Yioryena (Peloponnesus)
from *Folk Music of Greece* (Folkways Records – 1955)

Take a second listen to this track..

Can you identify the instrumentation?

How about the rhythmic cycle or time signature?



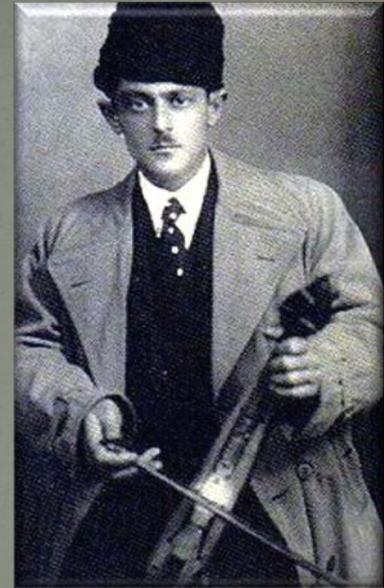
source: liner notes - *Folk Music of Greece* (Folkways Records – 1955)

Instruments: male voice, clarinet, Pontic lyre, & lauto (lute)

Time Signature: 6/4 (or 3/4)

Region: Peloponnesus (southern Greece)

source: pinterest.com



source: www.thomann.de



Pontic Lyre (or Turkish *Kemence*):

- Black Sea origins (ancient Pontus)
- Three strings bowed
- Played upright

Greek Lute:

- 4 courses of 2 strings (in octaves)
- Tuned in fifths (C-G-D-A)
- Played with a large plectrum (pick)

This Earth, Kyra Yioryena (Peloponnesus)
from *Folk Music of Greece* (Folkways Records – 1955)

Let's listen one more time..

What terms would you use to describe the vocal quality
and/or style?

deep or thin? throaty or breathy? dark or bright?
simple or intricate?

**deep, rich, throaty, ornate (use
of glissandi/slides, trills,
bends, and grace notes)**



Roza Eskenazi (The Queen of Rebetiko) – source: alchetron.com

« Τούτη γῆς Κυρά Γιόργαινα... »
 Πελοπόννησος Αρ. 2

Handwritten musical notation for the song. It consists of two staves of music with Greek lyrics underneath. The first staff has a tempo marking 'M.M. J. 100' and a key signature of one sharp (F#). The lyrics are: 'Τού- τα γῆς Κυ- ρά Γιόργαι- να'. The second staff continues the melody with lyrics: 'του- τα γῆς και τῶν τα- να- ρῶν...'. Below the second staff, there is a note: '(2) Ἐάνθρωπος ~ σαρραϊνα ἢ κερτανα.' To the right of the main notation is a small musical fragment with the lyrics 'Κυρά Γιόργαινα'.

Στροφή 1) Τούτη γῆς (Κυρά Γιόργαινα)
 τούτη γῆς που τὴν πατοῦμε
 τούτη γῆς που τὴν πατοῦμε
 οὐλοὶ μέγα θέλα μποῦμε.

- Στροφή 2) Τούτη γῆς μὲ τὰ χορτάρια τρώει νιὸς καὶ παλληκάρια.
 " 3) Τούτη γῆς μὲ τὰ λελούδια τρώει νιὸς καὶ κοπελλούδια.
 " 4) Τούτη θά μὲ φάη κι' ἐμένα μὲ τὰ φρύδια ⁽²⁾ τὰ γραμμένα.
 " 5) Νά'ξερὰ πὺς θά γλυτώσω ⁽²⁾ τούτη γῆς θελ' ἀσπρῶσω.
 " 6) Τούτη γῆς που θά μᾶς φάη ἴσως τῆς μὲ τὸ ποδάρι.
 1) μὲ τὰ μάτια.
 2) ἤθελα ν' τὴν ἀσπρῶσω.

This earth (Kyra Yioryena),
 This earth we tread,
 This earth we tread,
 All shall enter it.

This earth with its grass devours lads and
 gallant heroes,
 This earth with its flowers devours girls
 and maidens,

This girl with the limned eye-brows will
 devour me too,
 If I knew how to escape, I would make to the
 earth a vow of silver --
 This earth which will devour us, assail her
 with the foot.

This song is a dance in whose words we see
 the spirit of the man who finds joy in life and

Peratiano Dance Kalamatianos (Epirus)
from *Folk Dances of Greece* (Folkways Records – 1956)



source: livinghistorylectures.com

Here we have another dance, the *Peratiano*, from Epirus in northwestern Greece. This dance is a slower variation of the *Kalamatianos* (from Kalamata in Peloponnesus), one of the most popular Greek dances. It belongs to a category of shuffling-style dances called *syrtos*.

Can you identify the:

- Instrumentation?

Clarinet and Greek Lute

Peratiano Dance Kalamatianos (Epirus)
from *Folk Dances of Greece* (Folkways Records – 1956)

Let's listen again ..

Can you identify the *time signature* or the number of beats in the rhythmic cycle?

7/8



source: liner notes - *Folk Music of Greece* (Folkways Records – 1955)

Peratiano Dance Kalamatianos (Epirus)
from *Folk Dances of Greece* (Folkways Records – 1956)

Keep listening .. Try to feel the rhythm subdivided as 3+2+2 and then try clapping along on the first beat of each subdivision.

Now let's try performing the following score , first with the recording and then without.

Kalamatianos in 7/8

the basic composite rhythm is (3+2+2):

	♩	♩	♩	
	1 (2 3)	1 (2)	1 (2)	

accompanying dance steps: s q q (s = slow; q = quick)

The musical score consists of three staves. The top staff is labeled 'hand clap' and shows a sequence of notes and rests in 7/8 time, corresponding to the rhythm 1 (2 3) 1 (2) 1 (2) .. The middle staff is labeled 'table tap' and shows a sequence of notes and rests in 7/8 time, corresponding to the rhythm 1 (2 3) 1 (2) 1 (2) .. The bottom staff is labeled 'foot stomp' and shows a sequence of notes and rests in 7/8 time, corresponding to the rhythm 1 (2 3) 1 (2) 1 (2) ..

Matses - 2016

Rebetiko

(or *Rembetiko*, plural *Rebetika*)

- Urban folk songs of the Greek underclass that expressed the hardships of ghetto life. It was often referred to as *Greek blues*. Late 1800s – 1950s with many influential recordings during the 1930s.
- Two main geographic sub-genres:
 - **Smyrnaic style:** Asia minor (region of Western Turkey) with large Greek population. Main instruments were violin, accordion, lute/oud, and santouri (dulcimer). Performed mainly in the cafès of Smyrna and Constantinople (Istanbul).
 - **Piraeus school:** the classic rebetiko style of the Greek homeland centered in Piraeus (port city near Athens). Main instruments were bouzouki, baglamas, and guitar but often borrowed instruments of the Smyrnaic style. Performed mainly in hash dens, prisons, and private gatherings. Music of the Greek underworld!
- Greeks expelled from Turkey by President Ataturk in the early 1920s brought Turkish traditions and sounds to Athens and Piraeus, informing the evolution of mainland Greece rebetiko.
- Melodically based on Turkish *makams* (microtonal modes) while also conforming to Western (equal temperament) harmony.



source: quod.lib.umich.edu (University of Michigan Library)

a *Smyrniac* rebetiko group circa 1928
– violin, mandolin, santouri, voice,
and guitar.

Tetras, the famous of Piraeus circa 1930. A classic rebetiko lineup in the Piraeus style: two Bouzoukis, baglamas, and tzouras.



source: wikipedia.org

Markos Vamvakaris – *Taxim - zembekiko* (1937, Athens)
from *Rembetica: Historic Urban Folk Songs from Greece*
(Rounder Records – 1992)

Can you identify (or guess) the instrumentation?

bouzouki (main melodic instrument), **guitar** (main supporting instrument),
& **baglamas** (lightly in the background).



source: pinterest.com

Bouzouki

- From the lute/mandolin family
 - Metallic sound, played w/a pick
 - Strung in 3 (traditional) or 4 courses (modern)
 - Ornate inlays (mother-of-pearl)
-
- Small bouzouki tuned an octave higher
 - Played w/a pick
 - Strung in 3 courses (pairs)



source: commons.wikimedia.org

Baglamas

The piece's **form**, or organizational structure, consists of two main sections: A) an improvised section in free time called a *Taxim* (0:00-1:44) and B) a traditional Greek dance rhythm called Zei(m)bekiko (1:45-3:13).

Let's listen again – see if you can identify the **time signature** or recurring rhythmic structure in (B). How many beats are in the cycle?

Markos Vamvakaris – *Taxim - zembekiko* (1937, Athens)
from *Rembetica: Historic Urban Folk Songs from Greece*
(Rounder Records – 1992)

9/4 or 9 beats in the cycle – let's try playing it!

Zeibekiko in 9/4

The image shows two staves of musical notation for Zeibekiko in 9/4. The top staff is labeled 'hand clap' and the bottom staff is labeled 'foot stomp'. Both staves have a 9/4 time signature. The hand clap staff features a sequence of notes with accents (>) and slurs, corresponding to the beat numbers 1, 2 & 3, 4, 5, 6 & 7, 8, and 9 (&). The foot stomp staff features a sequence of notes with accents (>) corresponding to the same beat numbers.

Marika Kanaropoúlou, Tourkalitsa – *A Mángas (dude) at the Deké (Hash-den)* (1934, Athens)
from *Mourmoúrika: Songs of the Greek Underworld*
1930-1955 (Rounder Records – 1999)



source: elkibra-rebetisses.blogspot.com

There is relatively little known about Marika Kanaropoúlou aside from the handful of influential recordings she made in 1934. This song is in the *Mourmoúrika* style, an early predecessor to Rebetiko.

Can you identify the instrumentation?

Voice & two guitars

Can you identify the time signature / rhythm?

Once again, a Zeibekiko rhythm in 9/4

A *Mángas* (*dude*) at the *Deké* (*Hash-den*)
(Marika Kanaropoúlou)

1. A *mángas* (*dude*) down at my *deké* (*hash-den*)
Smashed to pieces my *argilé* (*hookah*)
And he threw away the pipe
Left me longing for a smoke
2. And he wrecked my *baglamas*
Which I had for company
Which took away all my yearning
And my lonely tears and sighs
3. *Mánga*, I'll humiliate you
And I'll cause your blood to flow
Because of what you've done to me
Leaving me without a smoke
4. *Nonda* (*name*), grab up the knife
Give it to me in my hand
Either I'll destroy that *mángas*
Or otherwise, I'll breathe my last



source: shira.net

Have we heard this song before? Any guesses?



source: pinterest.com

How about now?

Misirlou is an old Greek rebetiko tune originally played by Michalis Patrinos in 1927.

#1) Michalis Patrinos – *Misirlou* (1930, Athens) (Orthophonic release)

#2) Dick Dale – *Miserlou* (1962, Deltone Records) .. The surf-rock classic!

a Quick Review..

Where is Greece located geographically?

Southern Europe, at the crossroads of the Middle East.

Name the Greek folk instruments that we heard:

voice, clarinet, Pontic lyre, lauto (Greek lute), violin, santouri (Greek hammer dulcimer), defi (Greek tambourine), bouzouki, baglamas, and guitar.

Name the Greek folk dances/rhythms that we watched/listened to and note any distinguishing characteristics:

Tsamikos, 6/4 rhythm – *pidiktos* leaping-style dance

Kalamatianos, 7/8 rhythm (3+2+2) - from Kalamata in Peloponnesus – *syrtos* shuffling-style dance

Peratiano, from Epirus in northwestern Greece - a slower variation of the *kalamatianos*

Zeibekiko, 9/4 or 9/8 rhythm common in rebetiko

Abstract

The purpose of this research is to identify effective content types that can be modeled for the development of a single-source class guitar method book. More specifically, the research was conducted with the intent of providing insight to the following overarching question: What content areas, notational devices, repertoire, assessment practices, and graphic design attributes will create an engaging learning experience across a range of learning styles and levels in the guitar classroom? There is currently no single guitar method that incorporates all or many of these features, leaving class guitar teachers little choice but to piece together content from a variety of sources. Two studies were conducted by this capstone author that informed the development of *Guitar Class with Greg Matses*: (a) a review of 21 methods by three guitar teachers that rated 12 content areas on a scale of 0-10 and (b) a pilot study in which guitar students compared and evaluated sample handouts. The results of the guitar method evaluation showed that opportunities for differentiated learning, composition, improvisation, and assessment were generally lacking in extant guitar method literature. The results of the pilot study showed that students generally favored the following characteristics of the instructional samples: (a) larger notational devices including chord diagrams and tablature; (b) clearer, readable, traditional-styled fonts; (c) shorter textual instructions; and (d) opportunities for differentiated learning.

Chapter 1

Introduction

The aim of this capstone project was to develop single-source method book, entitled *Guitar Class with Greg Matses*, that fills a pedagogic need in class guitar by serving a range of musical styles, techniques, performance levels, and learning styles in secondary and postsecondary music classrooms. A comprehensive review of 21 guitar methods was conducted by the author to ascertain relevant concepts, approaches, notational devices, and technologies to inform the capstone project. Additionally, a pilot study was conducted by the author in which sample handouts were compared and evaluated for the identification of effective attributes in guitar-class content. The primary research questions were:

1. What content areas should be included in a single-source guitar method?
2. What types and styles of notational devices are most effective in presenting guitar-class content?
3. Will simultaneously presenting course content for diverse levels and diverse learning styles achieve an engaging learning experience for all students using the method?
4. Which graphic design attributes/practices (font style, symbol sizes, density of text) contribute to an inviting visual experience?

In the author's 19-year experience teaching and developing class and applied guitar for the Vermont State Colleges, it has become evident that no single class method book possesses all or most of the following qualities: clarity, conciseness, accessibility, flexibility, author personality, and cultural awareness. Based on preliminary research and previous discussions with colleagues and students, it is clear that many high school and college instructors teaching class guitar have to piece together course content from a variety of sources and adapt that material for group settings (Bune, 1970; Orr, 1984; Perlmutter, 2014; Pinta, 2013; Sanderson, 2014). In addition, differentiating instruction for diverse performance levels typical in a guitar class can be problematic without well-designed curriculum. For instance, students entering a Guitar 1 class will often have musical experience in certain content areas (chordal accompaniment) but may wish to address deficiencies in other areas (sight-reading, proper technique) by taking a beginning-level course.

An abundance of commercially available guitar literature exists for individual and/or classroom use. Generally speaking, these approaches can be grouped into six broad categories:

1. Standard methods (class, individual, contemporary, traditional, classical).
2. Stylistic studies (classical, blues, reggae, Latin, country, etc.).
3. Technique and scale studies.
4. Improvisation.
5. Repertoire.
6. Reference books.

While there are many method books in circulation intended for individual instruction, there are far fewer written primarily for class guitar. Based on the author's preliminary survey of 25-30 method books from the past 30 years, a significant number are group classical guitar methods that focus primarily on classical right hand technique and repertoire, giving only a passing nod to contemporary/popular music. Many of the remaining contemporary/popular class guitar methods suffer from one or more of the following traits: (a) the repertoire is dated and lacks multicultural examples; (b) the notational forms are dated and do not incorporate newer, visual devices and/or multimedia components that connect the learner with a variety of learning styles; (c) the material is not flexible enough to engage a range of performance levels in the classroom; (d) there are few, if any, written exercises, quizzes, or assessment tools offered; (e) visually, the written page is unappealing and not engaging; and (f) there is little, if any, attention given to the history of the guitar and/or the contributions of its most significant players. Thus, a new method which addresses these shortcomings could have far-reaching implications for students and instructors alike. Surveying private and public secondary schools in the United States, Abril and Gault (2008) found that 19% offered guitar class. Out of 41,366 total secondary schools in the US as of the 2013-2014 school year (National Center for Education Statistics, U.S. Department of Education, 2018), roughly 7860 guitar programs could potentially benefit from a new method book. Additionally, a comprehensive method may help start new guitar programs.

Through the author's preliminary research, 12 content areas of guitar methods were identified. They are:

1. Guitar Fundamentals/Technique.

2. Music Fundamentals.
3. Visual Notational Forms.
4. Contemporary/Multicultural Content.
5. Differentiated/Ensemble Content.
6. Composition.
7. Improvisation.
8. History/Appreciation.
9. Graphic Design.
10. Assessment Tools.
11. Multimedia Component.
12. Appendices.

The research methodology involved further development and refinement of an evaluation rubric (see Appendix A) which grouped guitar methods by type vertically against content areas horizontally. Each guitar method was rated against each content area using an original numeric rating scale to better identify strong and weak characteristics from which to model. Additional data was collected from this author's pilot study of three Guitar 1 courses. Students were presented with five sets of sample handouts grouped by notational device(s)/content type (see Appendix B). Using a comparative evaluation rubric (see Appendix C), each handout was compared and numerically rated against the others in the set for the following five qualities:

1. Readability.
2. Topic Clarity/Conciseness.
3. Part Diversity.

4. Visual Appeal.
5. Overall Effectiveness.

The 12 content areas (listed above) and pilot study results served as a framework for the development of *Guitar Class with Greg Matses*.

7. Compositions/Arrangements

Agreement

Greg Matses

Rasta-Jazz  ♩ = 104

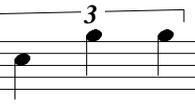
(A)

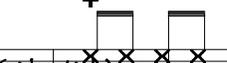


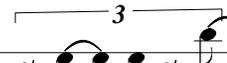
gtr Bar 1 straight 8  3  straight 8  3

org Bar 1

org Bar 1

bass Bar 1  3

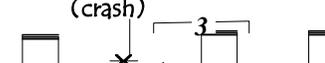
drm Bar 1 (toms)  3 (side stick) 

gtr Bar 4  straight 8  3 straight 8  3

org Bar 4 B Em D

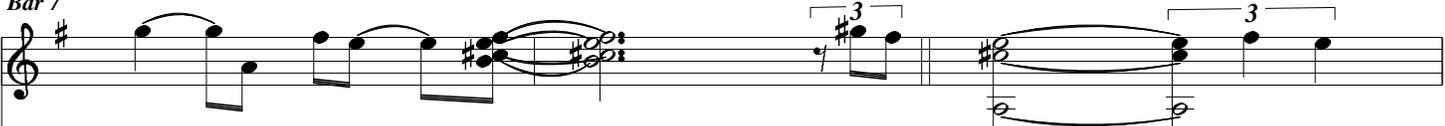
org Bar 4

bass Bar 4  3

drm Bar 4 (crash)  3  3

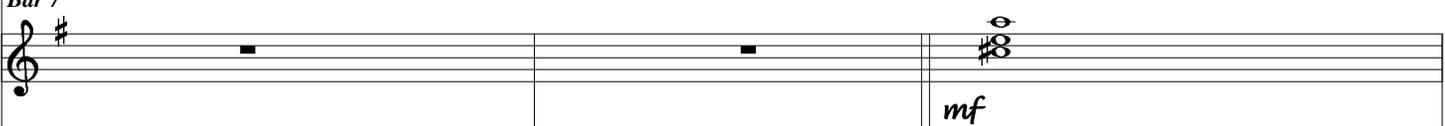
(B)

gtr Bar 7



G D Bsus2(add11) A

Bar 7



mf

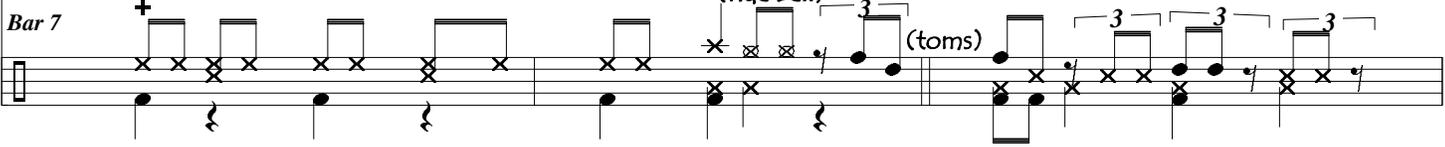
Bar 7



bass Bar 7

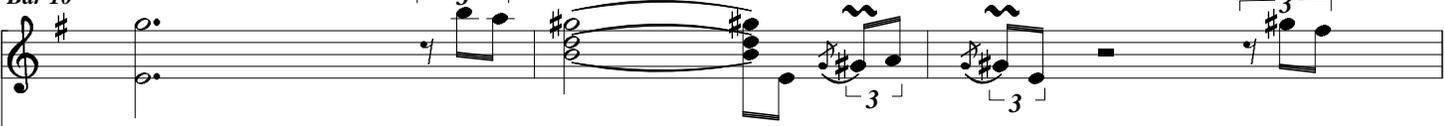


drm Bar 7



(ride bell) (toms)

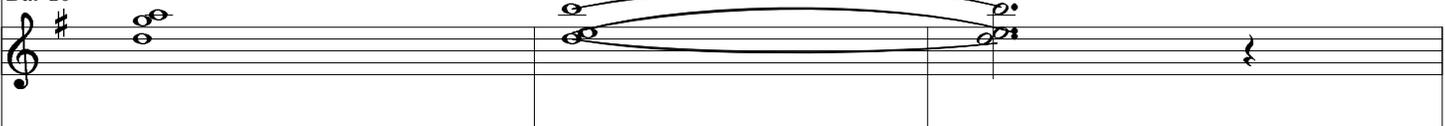
gtr Bar 10



tr tr

Em11 E7

Bar 10



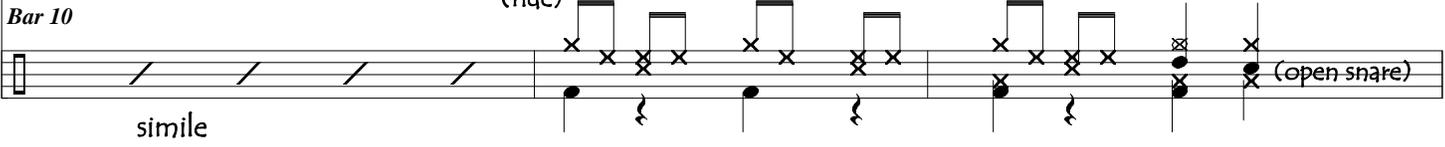
org Bar 10



bass Bar 10



drm Bar 10



(ride) simile (open snare)

Bar 20

gtr *straight 8* *3* *straight 8* *3* To \oplus

org *Em* *D7*

org

bass

drum *3* *3*

Bar 23

gtr *(D)* *3* *3* *3*

org *G* *D* *G+7* *G+9/A*

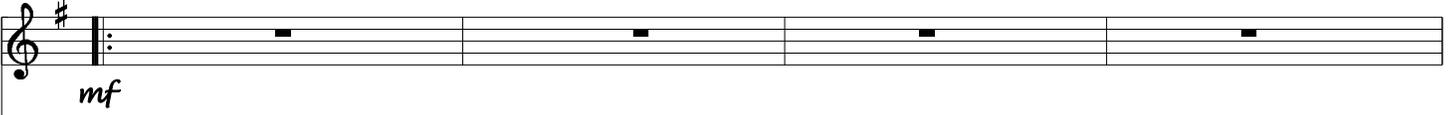
org *p*

bass *f*

drum *f* *(crash)* *(ride bell)* *simile*

(E - solo)

Bar 27

solo 

Cm Bb Eb Bb G Gaug

Bar 27

org 

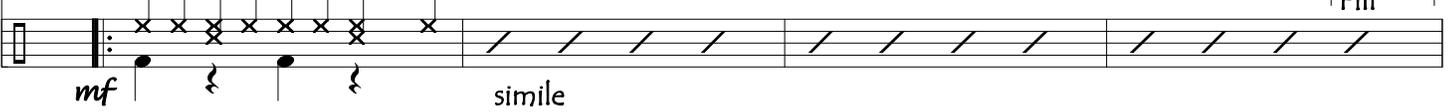
Bar 27

org 

Bar 27

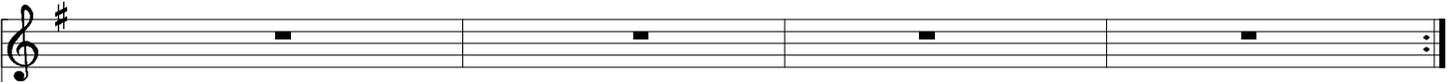
bass 

Bar 27

drm 

(repeat until cue)

Bar 31

solo 

Cm Cm/Bb Ab sus2 Eb G Gaug

Bar 31

org 

Bar 31

org 

Bar 31

bass 

Bar 31

drm 

(F - solo last x)

gtr Bar 35 straight 8 3 straight 8 3

org Bar 35 Cm Bb Eb Bb B7sus

org Bar 35 f

bass Bar 35 3 f

drm Bar 35 Fill f

(G)

gtr Bar 39 mf A Em11 E7 tr tr 3 3

org Bar 39 mf

org Bar 39

bass Bar 39 mf

drm Bar 39 mf simile (ride) +

D.C. al Coda

Bar 43

gtr

org

org

bass

drm

A Em11 Bmaj13

p *sl.*

(s. stick) simile *p* (crash) Fill

Coda

Bar 47

gtr

org

org

bass

drm

G D G+7

mf *f*

Fine

Spirals

Greg Matses

Afro-prog ♩=94

(A) - Loop

The musical score is arranged in two systems. The first system contains the main loop, and the second system contains the ending. The score is written for the following parts:

- sl mel**: Soprano line with sparse notes and rests.
- ctr mel**: Central melodic line with eighth-note patterns.
- high**: High-frequency melodic line with eighth-note patterns.
- main**: Main melodic line with eighth-note patterns.
- bass 1**: Bass line with eighth-note patterns.
- bass 2**: Second bass line with sparse notes and rests.
- end ln1**: First ending line with eighth-note patterns.
- end ln2**: Second ending line with eighth-note patterns.

The score is in 4/4 time with a key signature of one flat (Bb). The tempo is marked as ♩=94. The first system consists of three measures, and the second system consists of one measure. The ending lines (end ln1 and end ln2) are repeated for two measures each.

(B)

gtr

gtr

bass

Detailed description: This musical score for section (B) consists of three staves. The top staff is a guitar (gtr) in treble clef with a key signature of one flat (Bb). It features a melodic line with eighth notes and a triplet of eighth notes in the third measure. The middle staff shows guitar fingering for the top two strings (A and B) with numbers 3, 5, 5, 5, 3, 5 and 5, 5, 3, 5, 3, 5. The bottom staff is a bass line in bass clef with a key signature of one flat, featuring a simple bass line with eighth notes and a triplet of eighth notes in the third measure.

(C)

gtr

gtr

bass

Detailed description: This musical score for section (C) consists of three staves. The top staff is a guitar (gtr) in treble clef with a key signature of one flat (Bb). It features a melodic line with eighth notes and a triplet of eighth notes in the third measure. The middle staff shows guitar fingering for the top two strings (A and B) with numbers 8-10, 8-10, 10-10, 8-8, 10-10, 10-10, 8-9, 8-10, 10-10, 10-8, 10-10, 10-10, 8-7. The bottom staff is a bass line in bass clef with a key signature of one flat, featuring a simple bass line with eighth notes and a triplet of eighth notes in the third measure.

Guit-Rapped

Greg Matses

Hip-Hop Swing 16ths ♩ = 85

Intro

(A)

Cm11

The musical score for the Intro section consists of eight staves, each with a specific instrument or effect label:

- synth 1**: Labeled "Bar 1 (heavenly)". It features a melodic line starting in the second measure with a Cm11 chord, consisting of a descending eighth-note scale: G4, F4, E4, D4, C4.
- synth 2**: Labeled "Bar 1 (sine wave)". It features a melodic line starting in the second measure with a Cm11 chord, consisting of an ascending eighth-note scale: C4, D4, E4, F4, G4.
- gtr 1**: Labeled "Bar 1 (overdrive)". It contains a whole rest for the entire duration of the bar.
- gtr 2**: Labeled "Bar 1 (auto wah/overdrive)". It contains a whole rest for the entire duration of the bar.
- gtr 3**: Labeled "Bar 1 (overdrive)". It contains a whole rest for the first five measures, followed by two measures of a Cm11 chord (C4, E4, G4, Bb4, D5).
- piano**: Labeled "Bar 1". It contains a whole rest for the first five measures, followed by a Cm11 chord in the sixth measure.
- bass**: Labeled "Bar 1". It contains a whole rest for the first five measures, followed by a bass line in the sixth measure: G2, F2, E2, D2, C2.
- drums**: Labeled "Bar 1 (hip-hop kit)". It features a hip-hop drum pattern: a kick drum on the first and third beats, a snare on the second and fourth beats, and a hi-hat on the second and fourth beats. The first five measures are marked with diagonal slashes, and the word "simile" is written below the staff. The sixth measure continues the pattern with 'x' marks above the notes.

Bar 8

synth 1

synth 2

gtr 1

gtr 2

gtr 3

piano

bass

drums

Db9#11

Cm11

F#7(#11)

The musical score for Bar 8 consists of seven staves. The top staff (synth 1) contains a melodic line with eighth notes and slurs, corresponding to the chords Db9#11, Cm11, and F#7(#11). The synth 2, gtr 1, and gtr 2 staves are mostly silent, with some rests. The gtr 3 staff features chordal accompaniment with some melodic flourishes. The piano staff has a sparse accompaniment with some chords and notes. The bass staff has a rhythmic line with eighth notes and slurs. The drums staff shows a simple rhythmic pattern with diagonal slashes.

simile

(C)

Cm11

Bar 19

synth 1

synth 2

gtr 1

gtr 2

gtr 3

piano

bass

drums

(swing)

(swing)

Detailed description: This is a musical score for a single bar, labeled 'Bar 19'. The score is written for seven instruments: two synth parts, three guitar parts, piano, bass, and drums. The key signature is B-flat major (two flats). The first two synth parts (synth 1 and synth 2) are mostly silent, with synth 1 having a few notes in the final two measures. The first guitar part (gtr 1) features a melodic line with eighth notes and triplets, marked with '(swing)'. The second guitar part (gtr 2) is silent. The third guitar part (gtr 3) plays a series of chords, some with a 'bottleneck' effect indicated by a slur. The piano part plays a rhythmic accompaniment with chords and single notes. The bass part provides a steady bass line with eighth notes. The drums part shows a pattern of eighth notes and rests, with 'x' marks indicating cymbal hits.

Bar 24

synth 1

synth 2

gtr 1

gtr 2

gtr 3

piano

bass

drums

Db9#11

Cm11

F#7(#11)

The musical score for Bar 24 is written for a multi-instrument ensemble. The key signature is B-flat major (two flats). The score consists of eight staves: synth 1, synth 2, guitar 1, guitar 2, guitar 3, piano, bass, and drums. The synth 1 part features a melodic line with eighth notes and slurs, corresponding to the chord changes. The guitar parts (gtr 1, 2, 3) are mostly silent, with gtr 3 playing some chords and a melodic phrase at the end. The piano part has a sparse accompaniment with chords and single notes. The bass part provides a rhythmic foundation with eighth notes and rests. The drums part is marked 'simile' and consists of a consistent rhythmic pattern of slashes.

simile

(E)

Am

Bar 35

synth 1

Bar 35

synth 2

Bar 35

gtr 1

(straight 16ths)

3

(swing)

Bar 35

gtr 2

(straight 16ths)

3

(swing)

Bar 35

gtr 3

(swing 16ths)

(straight 16ths)

(swing 16ths)

Bar 35

piano

Bar 35

bass

Bar 35

drums

Bar 40

synth 1

Bar 40

synth 2

Bar 40

gtr 1

(swung)

(swung)

Bar 40

gtr 2

(swung)

(swung)

Bar 40

gtr 3

Bar 40

piano

Bar 40

bass

Bar 40

drums

simile

The image shows a musical score for Bar 40, consisting of eight staves. The top two staves are for synth 1 and synth 2, both containing rests. The next two staves are for guitar 1 and guitar 2, featuring a complex rhythmic pattern with triplets and a swung feel. The third guitar staff (gtr 3) has a sparse accompaniment with chords. The piano staff provides harmonic support with chords. The bass staff has a simple line with notes and rests. The drums staff shows a consistent rhythmic pattern, indicated by the 'simile' marking.

(F) repeat & fade w/ solo

Cm11

Db9#11

Bar 45

synth 1

synth 2

gtr 1 (swung) (guitar solo ...)

gtr 2 (swung)

gtr 3

piano

bass

drums simile

Detailed description: This is a musical score for a single bar, Bar 45. The score is written for seven instruments: Synth 1, Synth 2, Guitar 1, Guitar 2, Guitar 3, Piano, and Drums. The key signature is B-flat major (two flats). The tempo/style is marked as '(F) repeat & fade w/ solo'. The guitar parts are marked with '(swung)'. The guitar 1 part includes the instruction '(guitar solo ...)'. The guitar 3 part features a complex chord structure with a circled chord in the second measure. The piano part has a circled chord in the fifth measure. The drums part is marked 'simile' and shows a rhythmic pattern of eighth notes and sixteenth notes.

Bar 50 Cm11 F#7(#11) Fine

The musical score for Bar 50 consists of eight staves. The key signature is C minor (three flats). The first staff, labeled 'synth 1', contains a melodic line with eighth notes and a final half note, marked with the chord Cm11. The second staff, 'synth 2', is empty. The third and fourth staves, 'gtr 1' and 'gtr 2', are also empty. The fifth staff, 'gtr 3', features a series of chords and a melodic flourish. The sixth staff, 'piano', shows a sparse accompaniment with chords and single notes. The seventh staff, 'bass', provides a rhythmic and harmonic foundation with eighth and quarter notes. The eighth staff, 'drums', is represented by a series of diagonal slashes indicating a steady drum pattern. The piece concludes with the word 'Fine' at the end of the bar.

Meditation

Bossa/Reggae

Form AABA

written by Antonio Carlos Jobim / arranged by Greg Matses

Intro ♩=80

Bar 1

trp

Bar 1

alto

Bar 1

trn

Bar 1

tmb

Bar 1

bari

Bar 1

orgn

E11

E^bdim7

D11

D^b9

Bar 1

gr

rubato

mp

Bar 1

bass

Bar 1

guiro

Bar 1

drum

(ride bell)

(ride)

p

(A) ♩=105

Bar 5

trp *mf*

alto

trn *mf*

tmb

bari

Bar 5

orgn C6/9 B7sus4 B7 C6/9

gtr *mf* simile

bass *mf*

guiro *mf* simile

drum (crash) (x-stick) (ride) *mf* simile (ride bell)

Bar 10

trp

Bar 10

alto

mf

Bar 10

ttr

Bar 10

tmb

mf

Bar 10

bari

Em7 A+7 Dm7 Fm9

Bar 10

orgn

Bar 10

gtr

Bar 10

bass

Bar 10

guiro

Bar 10

drum

(toms)

Bar 16

trp

Bar 16

alto

Bar 16

tur

Bar 16

tmb

Bar 16

bari

B \flat 13

Em7

A+7

Dm7

G+7

Bar 16

orgn

Bar 16

gtr

Bar 16

bass

Bar 16

guiro

Bar 16

drum

Fill

simile

(B)

Bar 21

trp *f*

alto *f*

ttr *f*

tmb *f*

bari *f*

orgn *f* C6/9 B7sus4 B7 C6/9 simile

gtr *f* simile

bass *f*

guiro *f*

drum *f* (open snare) simile

Detailed description: This musical score for section (B) features ten staves. The first five staves are for brass instruments: trumpet (trp), alto (alto), trombone (ttr), tuba (tmb), and baritone (bari). Each staff begins with a dynamic marking of *f* and contains melodic lines with triplets and slurs. The sixth staff is for organ (orgn), starting with a *f* dynamic and a C6/9 chord, followed by B7sus4, B7, and C6/9 chords. The organ part ends with a 'simile' instruction. The seventh staff is for guitar (gtr), playing a rhythmic pattern of eighth notes with a *f* dynamic, also ending with 'simile'. The eighth staff is for bass (bass), playing a simple eighth-note line with a *f* dynamic. The ninth staff is for guiro (guiro), playing a rhythmic pattern with a *f* dynamic. The tenth staff is for drum (drum), featuring an open snare and a complex rhythmic pattern with a *f* dynamic, ending with 'simile'.

Bar 26

trp

alto

trn

tmb

bari

Em7 A+7 Dm7 Fm7

orgn

gtr

bass

guiro

drum

Bar 32

trp

Bar 32

alto

Bar 32

tnr

Bar 32

tnb

Bar 32

bari

Bb9 Em7 A+7 Dm11 G+9

Bar 32

orgn

Bar 32

gtr

Bar 32

bass

Bar 32

guiro

Bar 32

drum

simile

Fill

simile

(C)

Bar 37

trp

Bar 37

alto

Bar 37

trn

Bar 37

tmb

Bar 37

bari

Bar 37

orgn

Fmaj7

Fm7

Bb9

Em7

Bar 37

gtr

Bar 37

bass

Bar 37

guiro

Bar 37

drum

(D)

Bar 42

trp

Bar 42

alto

Bar 42

trn

Bar 42

tmb

Bar 42

bari

Bar 42

orgn

E^b dim7 Dm11 G+9 C6/9 B7sus4

Bar 42

gtr

Bar 42

bass

Bar 42

guiro

Bar 42

drum

Bar 48

trp

alto

trb

tmb

bari

B7 C6/9 Em7 A+7 Dm11

orgn

gtr

bass

guiro

drum

simile

(toms)

(ride bell)

(open snr)

Detailed description of the musical score for Bar 48:

- trp:** Melodic line with triplets and slurs.
- alto:** Sustained notes with a slur.
- trb:** Sustained notes with a slur.
- tmb:** Sustained notes with a slur.
- bari:** Sustained notes with a slur.
- orgn:** Chords B7, C6/9, Em7, A+7, Dm11. Includes a "simile" instruction.
- gtr:** Rhythmic slash notation.
- bass:** Bass line with eighth and quarter notes.
- guiro:** Rhythmic slash notation.
- drum:** Includes notation for toms, ride bell, and open snare. Includes a "simile" instruction.

Bar 54

trp

alto

tbr

tmb

bari

orgn

gtr

bass

guiro

drum

Fm7 Bb9 Em7 A+7 Dm11 G9 C6/9

simile

Detailed description: This is a musical score for a single bar, labeled 'Bar 54'. The score is arranged in a grand staff format with ten staves. From top to bottom, the staves are for: trumpet (trp), alto saxophone (alto), trombone (tbr), tuba (tmb), baritone saxophone (bari), organ (orgn), guitar (gtr), bass (bass), guiro, and drum. The organ part features a sequence of chords: Fm7, Bb9, Em7, A+7, Dm11, G9, and C6/9. The guiro part includes the instruction 'simile'. The drum part uses 'x' marks to indicate specific drum hits. The trumpet part includes a triplet of eighth notes. The bass part has a melodic line with some rests. The guitar part has a rhythmic pattern with some notes. The alto and trombone parts have melodic lines with some rests. The tuba part has a melodic line with some rests. The baritone part has a melodic line with some rests. The guiro part has a rhythmic pattern. The drum part has a complex rhythmic pattern with 'x' marks.

Coda ⊕

Fine

Bar 60

trp

Bar 60

alto

Bar 60

tnr

Bar 60

tnb

Bar 60

bari

C6/9

Em7

Eb9

D11

Db7#9

C6/9

Bar 60

orgn

Bar 60

gtr

Bar 60

bass

Bar 60

guiro

Bar 60

drum

ritard

House Of Mirrors

Greg Matses

Intro

rubato

~ ♩ = 90

The musical score is arranged in a grand staff with eight staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 4/4 time. Part 1: Rest.
- Oboe/English Horn:** Treble clef, 4/4 time. Part 1: Rest.
- Clarinet:** Treble clef, 4/4 time. Part 1: Rest.
- Bass Clarinet:** Bass clef, 4/4 time. Part 1: Rest.
- Bassoon:** Bass clef, 4/4 time. Part 1: *mf* quarter notes G2, A2, B2, C3, followed by a glissando to a half note G2 with a fermata. Part 2: *mf* quarter notes G2, A2, B2, C3, followed by a glissando to a half note G2 with a fermata.
- Violin:** Treble clef, 4/4 time. Part 1: Rest.
- Viola:** Bass clef, 4/4 time. Part 1: Rest.
- Cello:** Bass clef, 4/4 time. Part 1: *mf* quarter notes G2, A2, B2, C3, followed by a glissando to a half note G2 with a fermata. Part 2: *mf* quarter notes G2, A2, B2, C3, followed by a glissando to a half note G2 with a fermata.
- Bass:** Bass clef, 4/4 time. Part 1: Rest.

The score is divided into four measures. The first measure is marked with *rubato* and *~ ♩ = 90*. The *mf* (mezzo-forte) dynamic is indicated for the Bassoon and Cello parts. The *gliss.* (glissando) instruction is used for the Bassoon and Cello parts in measures 1 and 2.

(A) ♩=85

Bar 5

Flute

Ob./E.H.

Clarinet

Bcl.

Bassoon

Violin

Viola

Cello

Bass

Oboe ...

p

mp

p

Flute

Bar 11 Slower ♩=82

Ob./E.H.

Bar 11 Slower ♩=78 (B)

Clarinet

Bcl.

Bassoon

Violin

Bar 11 Slower ♩=82

Viola

Bar 11 mf

Cello

Bar 11 mf

Bass

Bar 11 Slower ♩=78 f

Bar 22

Flute

mf

Ob./E.H.

Clarinet

Bcl.

Bassoon

Violin

f

Viola

f

Cello

Bass

Detailed description: This is a page of a musical score for Bar 22. The score is arranged in a system of eight staves, each representing a different instrument. The instruments are Flute, Ob./E.H., Clarinet, Bcl., Bassoon, Violin, Viola, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Flute part begins with a fermata and a breath mark, followed by a melodic line starting in the second measure with a mezzo-forte (mf) dynamic. The Ob./E.H. part has a complex rhythmic pattern of eighth and sixteenth notes. The Clarinet part has a similar rhythmic pattern. The Bcl. part has a complex rhythmic pattern of eighth and sixteenth notes. The Bassoon part has a simple rhythmic pattern of quarter notes. The Violin part begins with a fermata and a breath mark, followed by a melodic line starting in the second measure with a forte (f) dynamic. The Viola part has a complex rhythmic pattern of eighth and sixteenth notes. The Cello part has a simple rhythmic pattern of quarter notes. The Bass part has a simple rhythmic pattern of quarter notes.

(D)

Bar 25 Slower ♩ = 78

Flute

Ob./E.H.

Clarinet

Bcl.

Bassoon

Violin

Viola

Cello

Bass

f *mp* *mf* *f*

Bar 28 (E)

rall. = 76 In Tempo = 85

Flute *f* *mf*

Ob./E.H. *f* *mp*

Clarinet *f* *mp* *mf*

Bcl. *f* *mp*

Bassoon *f*

Violin *f* *mp* *mf*

Viola *f* *mp*

Cello *ff* *mp pizz.* *arco* *pizz.*

Bass *ff*

Bar 34

Flute

Ob./E.H.

Clarinet

Bcl.

Bassoon

Violin

Viola

Cello

Bass

mf

f

arco

pizz.

6

Detailed description: This is a page of a musical score for Bar 34. It contains eight staves for different instruments: Flute, Ob./E.H., Clarinet, Bcl., Bassoon, Violin, Viola, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute, Clarinet, and Violin parts feature melodic lines with slurs and ties. The Clarinet part includes a sixteenth-note sextuplet in the final measure. The Bassoon part has a dynamic marking of *f* in the third measure. The Viola and Cello parts play a rhythmic accompaniment of eighth notes, with the Cello part marked *arco* and *pizz.* in the second and fourth measures respectively. The Bass part also has a dynamic marking of *f* in the third measure. The Ob./E.H. part has a dynamic marking of *mf* in the third measure. The Flute part has a dynamic marking of *mf* in the third measure. The page is numbered 9 of 16.

(F)

Faster
♩ = 90

Flute

Bar 39

Ob./E.H.

Clarinet

Bcl.

Bassoon

English Horn ...

p

f

Faster
♩ = 90

Violin

Viola

Cello

Bass

mf

mf arco

(H)

Bar 58

Flute

Ob./E.H.

Clarinet

Bcl.

Bassoon

Violin

Viola

Cello

Bass

f

Detailed description: This is a page of a musical score for Bar 58. It contains eight staves, each for a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The Flute part starts with a whole rest, followed by a half note G5 and a quarter note A5. The Ob./E.H. part has a complex rhythmic pattern of eighth and sixteenth notes. The Clarinet part has a similar rhythmic pattern. The Bcl. part has a complex rhythmic pattern. The Bassoon part has a simple pattern of quarter notes. The Violin part starts with a whole rest, followed by a half note G5 and a quarter note A5. The Viola part has a complex rhythmic pattern. The Cello part has a simple pattern of quarter notes. The Bass part has a simple pattern of quarter notes. A dynamic marking of *f* (forte) is placed above the Violin staff in the second measure.

(1)

Bar 61 Slower ♩ = 78

Flute

Ob./E.H.

Clarinet

Bcl.

Bassoon

Violin

Viola

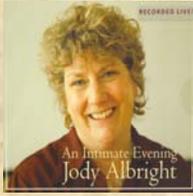
Cello

Bass

f *mp* *mf* *f*

8. Selected Discography

Selected Discography



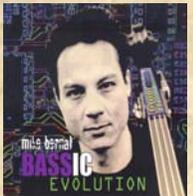
Jody Albright – *An Intimate Evening* (2013)

w/ Jody Albright (vocals)
Greg Matses (guitar, backing vocals)
Peter Krag (piano)
Geza Carr (drums); John Rivers (bass)
George Voland (trombone); Jake Whitesall (tenor sax)



Cleon Douglas – *Songs in the Key of Cee* (2012)

w/ Cleon Douglas (vocals, guitar, keyboard, percussion)
Lead Guitar: Greg Matses, Steven Rosenfeld, Peter Camp
Rhythm Guitar: Stephen Cheever, Don Quenneville, John Cheever
Bass: Stephen Cheever; Drums: Phil Carr, Dannis Hackney
Horns: Zach Leader, Joe Moore, Alex Beram; Backing Vox: Cynthea Wight



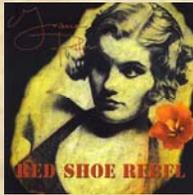
Mike Bernal – *Bassic Evolution* (2007)

w/ Mike Bernal (bass)
Greg Matses (electric guitar)
Doug Wimbish (vocals)
Anthony Geraci (Hammond B3)
Sam Harrison (drums)



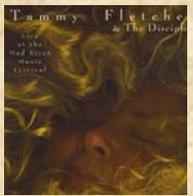
Vorcza - *Live Cuts* (2005)

w/ Ray Paczkowski (vocals, keyboards)
Robinson Morse (bass)
Gabe Jarrett (drums)
Greg Matses (guitar)



Grace Potter - *Red Shoe Rebel* (2002)

w/ Grace Potter (vocals, keyboards)
Tom Tafuto (bass)
Greg Matses (acoustic & electric guitars)
Gabe Jarrett (drums)



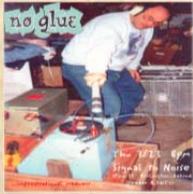
Tammy Fletcher & the Disciples - *Live at the Mad River Music Festival* (1998)

w/ Tammy Fletcher (vocals)
Greg Matses (guitar, vocals)
Keith Hubacher (bass, backing vocals); Barry Blinn (drums)
Dave Nerbak (guitar, trombone, vocals)



No Glue - *Live @ Higher Ground, Winooski VT ...* 9/7/00

w/ Greg Matses (guitar)
Gabe Jarrett (drums)
Stacy Starkweather (bass)



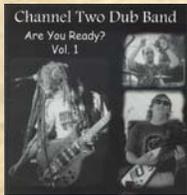
**No Glue - Live @ Signal to Noise, Burlington VT ...
3/23/00**

w/ Greg Matses (guitar synthesizer)
Gabe Jarrett (drums)
Stacy Starkweather (bass)



No Glue (1999)

w/ Greg Matses (guitar synthesizer)
Gabe Jarrett (drums)
Stacy Starkweather (bass)



Channel Two Dub Band - Are You Ready? Vol. 1 (2000)

w/ Don Quenneville (bass, vocals)
Franko Pavlik (guitar synthesizer)
Greg Matses (electric & acoustic guitars, vocals)
Jeff Cooper (drums, samples); Chad Hollister (percussion, vocals)
Stu Nelson (drums)



Vermont Reggae Fest - Hurricane Relief (1997)

w/ Cleon Douglas (vocals, piano)
Greg Matses (lead guitar)
Don Quenneville (rhythm guitar)
Stephen Cheever (bass)



Burlington Does Burlington vol. 1 & vol. 2 (1996)

w/ Channel 2 Dub Band ...
Don Quenneville (bass, vocals)
Franko Pavlik (guitar synthesizer)
Greg Matses (lead guitar)
Stu Nelson (drums)



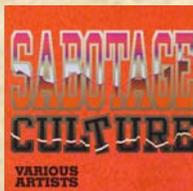
Cat Carr (1996)

w/ Cat Carr (vocals)
Greg Matses (guitar)
Gabe Jarrett (drums)
Stacy Starkweather (bass)
Randy Crosby (violin)



Spanking Machine (1993)

w/ Stu Nelson (vocals, percussion, programming)
Greg Matses (guitars, programming)



Sabotage Culture (1991)

w/ Shadow Work ...
Alfred C. Snyder (keyboards, programming, vocals)
Greg Matses (guitar)



One Root (1989)

w/ Channel 2 Dub Band ...
Don Quenneville (bass, vocals)
Franko Pavlik (guitar synthesizer)
Greg Matses (lead guitar, backing vocals)
Stu Nelson (drums)
David Fox (keyboards)
