

Greg Matses

Evaluation Portfolio

Northern Vermont University - Johnson

March 2023

Contents

1. Reflective Narrative / Bio	3
2. Syllabi	7
3. Assignments	20
4. Guitar Class with Greg Matses (textbook excerpt)	48
5. Media Links	83

1. Reflective Narrative / Bio

Reflective Narrative

2023 marks my twenty-first year as a part-time faculty member in the performing arts/music department at Northern Vermont University - Johnson. As I reflect on those years and, in particular, the last four, I have accepted change as a recurrent theme. The transformation process playing out across the Vermont State Colleges has added a significant level of uncertainty, anxiety, and stress in my professional and personal life. I have more recently questioned my role in the VTSU moving forward and wondered if my talents and skill set could be put to better use elsewhere. So, why do I continue to teach at NVU-J and the VSC? I keep coming up with the same answers: I love what I do, I'm good at what I do, I believe in the institution, and my students continue to inspire me.

The global COVID-19 pandemic presented a unique set of challenges while providing insights into online, synchronous, and hybrid educational models. I spent the majority of my COVID working hours sequestered in my home office/studio completing a self-designed crash course in video production. A new laptop, PowerDirector software, two lights, two cameras, and two years later, I had produced over 35 hours of online educational content for my Applied Guitar Lessons and Social History of Rock & Roll course. I've provided several examples as links in the *Media Links* section of this portfolio.

Directing a Funk Fusion Ensemble remotely was, at times, an exercise in patience but ultimately very rewarding. I decided in the early stages of the pandemic that the best remote learning experience for the ensemble would be to collectively produce an extended-play (EP) recording of the setlist. The process each semester involved four steps: 1) The class would choose songs, discuss arrangements, and perform/review instrumental parts in our weekly Zoom meetings; 2) I would arrange and score charts for the tunes and email the pdfs; 3) The students would learn their respective parts, digitally record them on any available device, and email the audio files back to me; 4) I would compile the student recordings in my DAW (digital-audio workstation) where the individual tracks were mixed, augmented, and mastered. Luckily, my audio production skills had been honed over two-plus decades of dabbling in home recording technologies. The resultant recordings, titled *the Corona Tapes Vol I-III*, can be heard at the links provided in the *Media Links* section. A

sampling of charts used for our recording of James Brown's "I Got You (I Feel Good)" are included under the *Assignments* section of this portfolio.

Fall 2020 marked my first semester teaching Social History of Rock & Roll for NVU-J. I've taught a similar course for the Community College of Vermont for years but the course objectives were different enough to warrant some significant prep work in addition to the adjustments made for an online synchronous course model necessitated by the pandemic. There were the typical bumps associated with a new-course rollout but I was not prepared for the challenges presented by a persistent lack of student engagement. I found it necessary to develop a clear set of guidelines concerning learning environment, camera usage, dress, online assignments, and cell phone usage. That being said, I did have considerable empathy for our collective predicament and have used many of the learning strategies developed in that course to great success in the interim.

During the fall of 2021 and the spring of 2022, I was able to complete the second edition of my textbook, *Guitar Class with Greg Matses*. The edits and updates implemented many student suggestions which included additional visual elements (photos, diagrams) and expanding the resources in the *Appendix*. Of course, much of the aforementioned video content aligned directly with the examples, songs, and exercises in the text. The page count now exceeds 150 and the text has proved a valuable resource for my Applied Guitar Lessons and Funk Fusion Ensemble, for both in-person and remote applications. I've attached several of the updated chapters in Section 4 below.

Looking ahead, I will continue to embrace the changes brought about by our institutional transformation and I will redouble my efforts to serve as a positive role model for my students and colleagues alike. I look forward to applying my newly acquired skills to my work at Vermont State University.

Greg Matses .. 3/1/23

GREG MATSES



Guitarist **Greg Matses** has been a familiar face on the Vermont music scene for over 35 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 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 solo and ensemble settings. You can hear him perform solo or with the *Greg Matses Group* in select venues throughout Vermont. For more: www.gregmatses.com.



2. Syllabi

Northern Vermont University - Johnson
Jazz in America
Course Syllabus

COURSE NO: MUS-3040-NJ01

SEMESTER: Spring 2022

CREDITS: 3

CLASS SCHEDULE: Monday/Wednesday 2:30-3:45pm

CLASSROOM: Bentley 207

INSTRUCTOR: Greg Matses

OFFICE: Dibden – 1st Floor Practice Room; **HOURS:** by appointment

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, Billie Holiday, Charlie Parker, Ella Fitzgerald, and Miles Davis) 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 Diversity in the World: History and Culture.*

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/Weekly Assignments	50% (<i>graded weekly on a scale of 0-10</i>)
Quizzes	10%
Midterm Project	15%
Live Jazz Performance Review	10%
Final Project	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.

TEXT/EBOOK (required):

Jazz: Essential Listening by Deveaux, Scott & Giddins, Gary.
Second Edition: Norton [ISBN 978-0-393-69149-8] with *Total Access*.

RECORDINGS:

Listening assignments are available at digital.wwnorton.com/jazz2ess. Supplemental viewing/listening is provided via YouTube links from the course site.

INSTRUCTIONAL MODIFICATIONS: Students with disabilities who would like to set up accommodations for their classes should arrange for an appropriate letter to be sent to their instructors by contacting: Michele Feiner, Disability Services Coordinator – Dewey 123. Students are encouraged to set up accommodations within the first two weeks of class, in order to provide the most effective support.

ACADEMIC HONESTY: Northern Vermont University is committed to academic honesty and scholarly integrity. All members of the college community are expected to uphold these standards. Academic dishonesty includes (but is not limited to): Plagiarism, which is defined as the presentation of the language, ideas, or thoughts of another person as one's own work in the preparation of a paper, laboratory report, oral presentation, or any other presentation; dishonest conduct during quizzes, tests, or any other evaluative measures. Any student found to be dishonest in academic work may be subject to disciplinary action, which could include suspension or dismissal.

Week 1:

course introduction
Musical Elements and Instruments

Homework:

- (1) *Jazz: Essential Listening* – read preface and introduction with Week 1 Listening List/Jazz Concepts
- (2) study *Elements of Jazz Music*
- (3) Discussion Topic: Introductions
- (4) Introduction Outline 1
- (5) Online Self-Study resources: [Introduction](#)

bring instruments for student improv jam next week

Week 2:

Jazz Form and Improvisation
The Roots of Jazz
Jazz and Ethnicity

Homework:

- (1) *Jazz: Essential Listening* – part I overview (*Early Jazz: 1900-1930*), chapter 1, Primer on Music Notation (in *Appendix*) with Week 2 Listening List/Jazz Concepts
- (2) Introduction Outline 2; Chapter 1 Outline
- (3) Historical Topic student presentation (Civil War, Emancipation Proclamation, Reconstruction, Jim Crow laws..) ~ 5 min w/video clip
- (4) review *Elements of Jazz Music*
- (5) Online Self-Study resources: [Chapter 1](#)

Week 3:

Historical Topic student presentations
New Orleans: collective improvisation and Jim Crow
The Great Migration

Homework:

- (1) *Jazz: Essential Listening* – read chapter 2 with Week 3 Listening List/Jazz Concepts
- (2) Chapter 2 Outline
- (3) Online Self-Study resources: [Chapter 2](#)
- (4) study for **Quiz #1** (Musical Elements, Instruments, & Form)

Week 4:

Quiz #1 (Part I - *Musical Orientation*)
New York in the 1920s: the Harlem Renaissance and European immigration

Homework:

- (1) *Jazz: Essential Listening* – read chapter 3 with Week 4 Listening List/Jazz Concepts
- (2) Chapter 3 Outline
- (3) Online Self-Study resources: [Chapter 3](#)
- (4) Historical Topic student presentation (WWI, Prohibition, Roaring '20s, Great Depression..) ~ 5 min w/video clip
- (5) begin **Midterm Project** planning

- Week 5:** Historical Topic student presentations
Louis Armstrong and the First Great Soloists
Homework:
(1) *Jazz: Essential Listening* – read chapter 4 with Week 5 Listening List/Jazz Concepts, part 1 summary
(2) Chapter 4 Outline
(3) Online Self-Study resources: [Chapter 4](#)
(4) study for **Quiz #2** (Part I - *Early Jazz: 1900-1930*)
- Week 6:** **Quiz #2** (Part I - *Early Jazz: 1900-1930*)
Swing Bands, the Great Depression, and World War II
Homework:
(1) *Jazz: Essential Listening* – read part II overview (*The Swing Era*), chapter 5 with Week 6 Listening List/Jazz Concepts
(2) Chapter 5 Outline
(3) Online Self-Study resources: [Chapter 5](#)
(4) **Midterm Project** due next week
- Week 7:** Midterm Project/Presentation
live jazz performance review planning begins
- Week 8:** Count Basie and Duke Ellington
Homework:
(1) *Jazz: Essential Listening* – read chapter 6 with Week 8 Listening List/Jazz Concepts
(2) Chapter 6 Outline
(3) Online Self-Study resources: [Chapter 6](#)
- Week 9:** A World of Soloists
Women in Jazz
Rhythm in Transition
final project planning begins
Homework:
(1) *Jazz: Essential Listening* – read chapter 7 with Week 9 Listening List/Jazz Concepts, part II summary
(2) Discussion Topic: Women in Jazz
(3) Chapter 7 Outline
(4) Online Self-Study resources: [Chapter 7](#)
- Week 10:** Bebop: Bird, Dizzy, and an emerging drug culture
Homework:
(1) *Jazz: Essential Listening* – read part III overview (*Modern Jazz*), chapter 8 with Week 10 Listening List/Jazz Concepts
(2) Chapter 8 Outline
(3) Online Self-Study resources: [Chapter 8](#)
(4) **live jazz performance review due Week 11**

Week 11: live jazz performance review 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 9 & 10 with Week 11 Listening List/Jazz Concepts
- (2) Chapter 9 Outline
- (3) Chapter 10 Outline
- (4) Online Self-Study resources: [Chapters 9 & 10](#)
- (5) **final project outlines due Week 12**

Week 12: final project outlines due

Modality: Miles Davis & John Coltrane

The Avant-Garde: the sound of the Atomic Age

Homework:

- (1) *Jazz: Essential Listening* – read chapter 11, part III summary, part IV overview (*The Avant-Garde, Fusion, Historicism, and Now*), chapter 12 with Week 12 Listening List/Jazz Concepts
- (2) Chapter 11 Outline
- (3) Chapter 12 Outline
- (4) Online Self-Study resources: [Chapters 11 & 12](#)
- (5) study for **Quiz #3** (Part III - *Modern Jazz*)

Week 13: The Great Upheaval: civil rights, women's movement, assassinations, and Vietnam

Fusion

Fusion Listening Guide (in-class, small-group assignment)

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

Homework:

- (1) *Jazz: Essential Listening* – read chapter 13 with Week 13 Listening List/Jazz Concepts
- (2) Chapter 13 Outline
- (3) Online Self-Study resources: [Chapter 13](#)
- (4) **final project/presentations due Weeks 14 & 15**

Week 14: final projects/presentations

Week 15: course/instructor evaluation

final projects/presentations

Northern Vermont University - Johnson
The Social History of Rock & Roll
Course Syllabus

COURSE NO: MUS-3050-NJ02

SEMESTER: Fall 2022

CREDITS: 3

CLASS SCHEDULE: Monday/Wednesday 3:30-4:45PM

CLASSROOM: Dibden 202

INSTRUCTOR: Greg Matses

OFFICE: Dibden – 1st Floor Practice Room; **HOURS:** by appointment

PHONE/TEXT: 802-878-7005

E-MAIL: greg.matses@northernvermont.edu

PREREQUISITES: None

COURSE DESCRIPTION: This course is an interdisciplinary study of the evolution of rock music from 1950 to the present, with attention to the social climate of this period. Social issues examined include rock 'n' roll and racism, the hippie culture, technological advances, economic forces, and the political climate. Students study a specific rock style as a field project. Open to all students; previous background or experience in musical study and performance is not required. *This course counts in the NVU General Core Category Diversity in the World: History and Culture.*

LEARNING OBJECTIVES:

1. Describe rock & roll's ancestors and early influences.
2. Discuss the underlying social issues throughout rock's development including the civil rights movement, feminism, the Cold War, the Vietnam War, environmentalism, and the Information Age.
3. Explain basic rock harmonic progressions and other conventions of the form.
4. Recognize a variety of rock styles in terms of lyrical content, instrumentation, and stylistic elements.
5. Discuss rockabilly, doo-wop, folk, the British Invasion, the Motown sound, soul, heavy metal, rap, and alternative rock, and identify major figures in each style.
6. Listen to and appreciate a rock performance from both a historical and aesthetic perspective.

GRADING:

Discussion (in-class and online)/Weekly Assignments	55% (<i>graded weekly on a scale of 0-10</i>)
Quizzes	10%
Midterm Exam	10%
Live Concert 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):

Rock and Roll: It's History and Stylistic Development by Lipscomb, S. D.,
Pearson [ISBN-13: 9780134899084]

INSTRUCTIONAL MODIFICATIONS: Students with disabilities who would like to set up accommodations for their classes should arrange for an appropriate letter to be sent to their instructors by contacting: Michele Feiner, Disability Services Coordinator – Dewey 123. Students are encouraged to set up accommodations within the first two weeks of class, in order to provide the most effective support.

Week 1: course introduction
elements of rock music
the influential pre-rock styles (blues, rhythm & blues, gospel, country, pop)

Homework:

- (1) Lecture Notes - Week 1
- (2) study *Elements of Rock Music*
- (3) *Rock & Roll; It's History & Stylistic Development* – read chapter 1
with Week 1 Listening List
- (4) Week 1 Discussion Forum

Week 2: 1950's rock (part 1): mainstream rock and rockabilly
the baby boom and the demographics of 1950's rock

Homework:

- (1) Lecture Notes - Week 2
- (2) *Rock & Roll; It's History & Stylistic Development* – read chapter 2
with Week 2 Listening List
- (3) review *Elements of Rock Music*
- (4) Week 2 Discussion Forum

Week 3: 1950's rock (part 2): soft rock, doo-wop, and teen idols
crossovers, covers, royalties, and race

Homework:

- (1) Lecture Notes - Week 3
- (2) *Rock & Roll; It's History & Stylistic Development* – read chapter 3
with Week 3 Listening List
- (3) Week 3 Discussion Forum
- (4) study for **Quiz #1** (*Elements of Rock Music*, chapters 1-3)

Week 4: **Quiz #1** (*Elements of Rock Music*, chapters 1-3)
the early 1960s - girl groups, surf, and folk
the art and business of songwriting and production
rock in transition: the sound of social protest

Homework:

- (1) Lecture Notes - Week 4
- (2) *Rock & Roll* – read chapters 4 & 7 with Week 4 Listening List
- (3) Week 4 Discussion Forum

Week 5: the Beatles and Rolling Stones
the British Invasion (part 1) and the appropriation of style

Homework:

- (1) Lecture Notes - Week 5
- (2) *Rock & Roll* – read chapters 5 & 6 with Week 5 Listening List
- (3) Week 5 Discussion Forum
- (4) study for **Quiz #2** (Beatles/Rolling Stones)

Week 6: **Quiz #2** (Beatles/Rolling Stones)
the British Invasion (part 2)
Soul & Motown
live concert review planning begins

Homework:

- (1) Lecture Notes - Week 6
- (2) *Rock & Roll* – read chapter 8 with Week 6 Listening List
- (3) Week 6 Discussion Forum

Week 7: the San Francisco sound
psychedelic rock
social upheaval: civil rights, feminism, Vietnam, Woodstock, and the '60's drug culture

Homework:

- (1) Lecture Notes - Week 7
- (2) *Rock & Roll* – read chapter 9 with Week 7 Listening List
- (3) Week 7 Discussion Forum
- (4) study for **Midterm Exam** (chapters 7-9)

Week 8: **Midterm Exam** (chapters 7-9)

Women in rock

jazz rock

progressive/art rock

final project planning begins

Homework:

- (1) Lecture Notes - Week 8
- (2) *Rock & Roll* – read chapters 10 & 11 with Week 8 Listening List
- (3) Week 8 Discussion Forum

Week 9: the fragmentation of style: 1970's rock/heavy metal, country/southern rock, singer-songwriters,
and glam rock

the demise of peace-love in the era of introspection

Homework:

- (1) Lecture Notes - Week 9
- (2) *Rock & Roll* – read chapter 12 with Week 9 Listening List
- (3) Week 9 Discussion Forum
- (4) **final project outlines due Week 10**

Week 10: **final project outlines due**
funk, disco, reggae, and punk: the sounds of the cultural underground
the corporatization of the music industry

Homework:

- (1) Lecture Notes - Week 10
- (2) *Rock & Roll* – read chapter 13 with Week 10 Listening List
- (3) Week 10 Discussion Forum
- (4) study for **Quiz #3** (Weeks 8-10)

Week 11:

Quiz #3 (Weeks 8-10)

the 1980s: new wave, pop/rock, rap, and heavy metal

the electronic revolution in sound

MTV: music marketing in the age of cable

Homework:

(1) Lecture Notes - Week 11

(2) *Rock & Roll* – read chapters 14 & 15 with Week 11 Listening List

(3) Week 11 Discussion Forum

(4) **live concert reviews due Week 12**

Week 12:

live concert reviews due

the 1990s: hip-hop, grunge, jam bands, indie rock, techno, '90's prog, and '90's metal

alternative goes mainstream

Homework:

(1) Lecture Notes – Week 12

(2) *Rock & Roll* – read chapters 16 & 17 with Week 12 Listening List

(3) Week 12 Discussion Forum

Week 13:

the 2000s to the present:

music production, distribution, and consumption in the information age

Homework:

(1) Lecture Notes - Week 13

(2) *Rock & Roll* – read chapter 18

(3) Week 13 Discussion Forum

Week 14:

the Rock Artist in You

Homework:

(1) Lecture Notes - Week 14

(2) Week 14 Discussion Forum

(3) **final project/presentation due Week 15**

Week 15:

course/instructor evaluation

final projects/presentations

(1) Lecture Notes - Week 15

(2) Week 15 Discussion Forum

Northern Vermont University - Johnson
Funk Fusion Ensemble
Course Syllabus

COURSE NO: MUS-2220-NJ04

SEMESTER: Spring 2023

CREDITS: 0-1

CLASS SCHEDULE: Friday 3:00-4:50PM

CLASSROOM: Dibden - Black Box

INSTRUCTOR: Greg Matses

OFFICE: Dibden – 1st Floor Practice Room; **HOURS:** by appointment

PHONE/TEXT: 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.

ACADEMIC ACCOMMODATIONS: Students with disabilities who would like to set up accommodations for their classes should arrange for an appropriate letter to be sent to their instructors by contacting: Pam Billings, Disability Services Coordinator (pxb00838@nvu.vsc.edu). Students are encouraged to set up accommodations within the first two weeks of the course.

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

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

SEMESTER: Spring 2023

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: Thursday Noon-4pm (by appointment)

PHONE/TEXT: 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.

ACADEMIC ACCOMMODATIONS: Students with disabilities who would like to set up accommodations for their classes should arrange for an appropriate letter to be sent to their instructors by contacting: Pam Billings, Disability Services Coordinator (pxb00838@nvu.vsc.edu). Students are encouraged to set up accommodations within the first two weeks of the course.

3. Assignments

Jazz in America (MUS-3040-NJ01)

Social History of Rock & Roll (MUS-3050-NJ02)

ME: Funk Fusion (MUS-2220-NJ04)

AML: Guitar (MUS-1120-NJ15, MUS-3240-NJ15 & MUS-4030-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 11. *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. Check the club/concert listings (under *Music*) at www.sevendaysvt.com (search using *jazz*) and/or the *Creative Audience* events here at NVU for ideas. If you're still 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 .pdf 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 on Canvas under Project Assignments > Live Jazz Performance Review that you could reference. **The best reviews give me a great sense of being there. Have Fun!**

Sociocultural Issues in the 1960s

Working in small groups by topic category, assign one group member to each numbered subtopic with the goal of preparing a 2 minute verbal presentation for each. Each group will collectively choose one short (~ 3 minute) YouTube clip that best represents their main topic category, and present it to the class. Tuesday's class will be for group organization and research and Thursday's class will be for presentations. **No reading off devices allowed** – either from memory or written/printed notes. A web-based PowerPoint or Google Docs projection are also fine. Be efficient with your time and the information you choose to present.

Vietnam War:

1. Overview (duration, warring parties and their allies, casualties, war's end/fall of Saigon)
2. Gulf of Tonkin (1964)
3. Operation Rolling Thunder (1965-1968)
4. Tet Offensive (1968)

Cold War and Cuba:

1. Cuban Revolution (1953-1958)
2. Bay of Pigs Invasion (1961)
3. Cuban Missile Crisis (1962)

Civil Rights:

1. March on Washington (1963)
2. Civil Rights Act of 1964
3. Selma to Montgomery marches (1965)
4. Voting Rights Act of 1965

Women's Movement/Feminism:

1. Reproductive rights and "the pill"
2. President's Commission on the Status of Women (1961)
3. Equal Pay Act (1963)
4. NOW (National Organization of Women)
5. NARAL (The National Abortion Rights Action League)

Assassinations:

(Provide essential background information and important professional/personal achievements. Discuss circumstances surrounding the assassination as well as any possible conspiracy theories.)

- | | |
|--------------------------|----------------------------------|
| 1. Medgar Evers (1963) | 2. John F. Kennedy (1963) |
| 3. Malcolm X (1965) | 4. Martin Luther King Jr. (1968) |
| 5. Robert Kennedy (1968) | |

(counter)Culture:

- | | |
|---|--|
| 1. British Invasion (1964-1967) | 2. Democratic National Party Convention (1968) |
| 3. Apollo 8 (1968) and Apollo 11 (1969) | 4. Manson Family murders (1969) |
| 5. Woodstock (1969) | 6. Altamont (1969) |

Social History of Rock & Roll - Final Project Guidelines

A final project/presentation is due during the last week of the course. It accounts for 15% of your overall grade. Your topic must be a specific rock-related theme that can be chosen from the entirety of the rock era (1950-present). The subject could be an artist, band, a specific recording, a sociocultural theme, a historical event, or a unifying topic such as *Singer-Songwriters of the Early 1970s*, *Origins of Rap 1975-1980*, or *Guitar Gods of the British Invasion*. A narrow, focused subject matter makes for the most informative and interesting project.

The project can be realized through any of (though not restricted to) the following modalities:

- **an in-person or video recording of a PowerPoint/Google Slides presentation** ~ 12-15 minutes using 12-15 slides. Include embedded photos, YouTube videos, and other audio/video resources to support your subject. Analyze and compare the musical elements (instrumentation, stylistic influences, vocal style, form, rhythm, etc.) in at least two tunes.
- **a 7-9 page research paper**; Feel free to be creative with your paper but the format should follow the general [MLA guidelines](#) and include [In-Text Citations](#) and a [Works Cited](#) page. 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. Analyze and compare the musical elements (instrumentation, stylistic influences, vocal style, form, rhythm, etc.) in at least two tunes. Note: The page count (7-9 pages) does not include the Works Cited page, any photos/illustrations, or appendices.
- **a recorded performance, i.e., a music video**; this could be an original song based on a certain artist/band or style, or a cover tune. In addition to the recording, supporting documentation should include: a) a chord chart and lyrics; b) any background information on the song, style, or artist (1-2 pages); and c) an overview of the creative process that models a *Listening Guide* from the text (1 page). The more creative you can be with the audio/video production elements, the better.
- **a mixed-media presentation** containing any of the aforementioned elements; or?

Whatever your project, devote some thought towards examining the topic as it relates to rock 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? Dig deep..

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

Completed projects are to be submitted under the Week 15 discussion forum. Supporting documentation should be posted as a .pdf file. Audio/video projects must be uploaded to YouTube with the link posted to the forum - save your video (on YouTube) as *Unlisted* or *Public* and be sure to check *Allow embedding*.

**** A note on plagiarism: Plagiarism** is the presentation of another person's language, ideas, work, or thoughts as your own. If you are going to use someone else's work in the preparation of a paper, project, or presentation, you must use quotation marks and cite your sources per the [MLA Guidelines](#). Short quotations are perfectly fine but putting ideas or concepts in your own words is better still. This gives you the opportunity to digest, wrestle with, and assimilate the subject at hand. Better to be safe than sorry, so please cite your sources.

Baritone Saxophone I Got You (I Feel Good)

arranged by Greg Matses

James Brown

♩ = 145

8

19

28

35

47

55

62

69

Bass

I Got You (I Feel Good)

arranged by Greg Matses

James Brown

♩ = 145

Measures 1-5 of the bass line. The staff shows a melodic line in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tablature below shows the corresponding fret numbers: 5, 7, 6, 7, 6, 7, 6, 7, 5, 7, 5, 7, 6, 7, 6, 7, 6, 7, 5, 7, 0.

Measures 6-10 of the bass line. The staff shows a melodic line in bass clef. The tablature below shows fret numbers: 3, 5, 4, 5, 4, 5, 4, 5, 3, 5, 7, 6, 7, 6, 7, 6, 7, 5, 7, 0, 0.

Measures 11-19 of the bass line. Measures 11-13 show a melodic line with a repeat sign. Measures 14-19 show a rhythmic pattern with a '4' above the staff. The tablature below shows fret numbers: 3, 3, 10, 9, 7, 12, 7, 10, 9, 0, 0, 3, 3, 2, 2, 0, 0, 0, 0, 3, 3, 2, 2, 3, 3.

Measures 20-25 of the bass line. The staff shows a melodic line in bass clef. The tablature below shows fret numbers: 0, 0, 3, 3, 2, 2, 0, 0, 0, 0, 3, 3, 2, 2, 0, 0, 0, 0, 3, 3, 2, 2, 0, 0, 2.

Measures 26-30 of the bass line. The staff shows a melodic line in bass clef. The tablature below shows fret numbers: 5, 7, 6, 7, 6, 7, 6, 7, 5, 7, 5, 7, 6, 7, 6, 7, 6, 7, 5, 7, 0.

30

Musical notation for measures 30-34. The top staff is a bass line in G major with eighth and quarter notes. The bottom staff is a guitar TAB with fret numbers and triplets.

35

Musical notation for measures 35-43. Includes a 4-measure rest in both staves.

44

Musical notation for measures 44-49. The top staff features a continuous eighth-note bass line. The bottom staff shows guitar TAB with fret numbers.

50

Musical notation for measures 50-53. The top staff has a repeating eighth-note bass line. The bottom staff shows guitar TAB with fret numbers.

54

Musical notation for measures 54-58. The top staff has a repeating eighth-note bass line. The bottom staff shows guitar TAB with fret numbers.

59

Musical notation for measures 59-65. The top staff is a bass clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with strings labeled T, A, B. The notation includes notes, rests, and fret numbers (3, 10, 9, 12, 10, 9). Measure 65 ends with a double bar line.

66

Musical notation for measures 66-72. The top staff is a bass clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with strings labeled T, A, B. The notation includes notes, rests, and fret numbers (0, 3, 10, 9, 12, 10, 12, 10, 13, 10). Measure 72 ends with a double bar line.

Guitar

I Got You (I Feel Good)

arranged by Greg Matses

James Brown

$\text{♩} = 145$

8

12

23

35

46

58

65

8

Is This Love lyrics (Bob Marley)

[Verse 1]

I wanna love you And treat you right
I wanna love you Every day and every night
We'll be together With a roof right over our heads
We'll share the shelter Of my single bed
We'll share the same room, yeah For Jah provide the bread

[Chorus]

Is this love? Is this love? Is this love? Is this love that I'm feeling?
Is this love? Is this love? Is this love? Is this love that I'm feeling?
I wanna know, wanna know, wanna know now
I got to know, got to know, got to know now
I-I-I-I-I-I-I, I'm willing and able So I throw my cards on your table

[Verse 2]

I wanna love you, I wanna love and treat Love and treat you right
I wanna love you Every day and every night
We'll be together, yeah With a roof right over our heads
We'll share the shelter, yeah, oh-yeah Of my single bed
We'll share the same room, yeah For Jah provides the bread

[Chorus]

Is this love? Is this love? Is this love? Is this love that I'm feeling?
Is this love? Is this love? Is this love? Is this love that I'm feeling? Wo-o-o-oah
Oh, yes, I know; yes, I know, yes, I know now
Oh, yes, I know; yes, I know, yes, I know now
I-I-I-I-I-I-I, I'm willing and able So I throw my cards on your table

[Verse 3]

See, I wanna love you, I wanna love and treat you Love and treat you right
I wanna love you Every day and every night
We'll be together With a roof right over our heads
We'll share the shelter Of my single bed
We'll share the same room, yeah Jah provides the bread

[Chorus]

Is this love? Is this love? Is this love? Is this love that I'm feeling?
Is this love? Is this love? Is this love? Is this love that I'm feeling?
I wanna know, wanna know, wanna know now
I got to know, got to know, got to know now
I-I-I-I-I-I-I, I'm willing and able So I throw my cards on your table
See, I wanna love you ..

B \flat Trumpet

Is This Love

arranged by Greg Matses

Bob Marley

Intro

$\text{♩} = 153$
Funk

Verse 1

Musical notation for the Intro and Verse 1. The Intro consists of four measures of eighth notes. Verse 1 starts at measure 11 with a triplet of eighth notes and a final eighth note, marked with an '8'.

Chorus 1

Musical notation for Chorus 1, starting at measure 18. It features a 3x repeat sign, followed by two first endings and a second ending.

Post-chorus 1 Verse 2

Musical notation for Post-chorus 1 and Verse 2, starting at measure 29. Post-chorus 1 is 8 measures long, and Verse 2 is 7 measures long.

Chorus 2

Musical notation for Chorus 2, starting at measure 53. It features a 3x repeat sign, followed by two first endings and a second ending.

Post-chorus 2

Verse 3

Musical notation for Post-chorus 2 and Verse 3, starting at measure 64. Post-chorus 2 is 6 measures long, and Verse 3 is 6 measures long.

Chorus 3

Musical notation for Chorus 3, starting at measure 85. It features a 3x repeat sign, followed by two first endings and a second ending.

Post-chorus 3

Musical notation for Post-chorus 3, starting at measure 98. It is 6 measures long.

Guitar

Is This Love

arranged by Greg Matses

Bob Marley

Intro $\text{♩} = 153$
Funk

7

A E/G# A E/G# Verse 1

13

A E/G# D(9) A E/G# F#m7

20

Chorus 1

D(9) A E/G# C#m7 Cm7 Bm7 Cm7 Bm7

29

Post-chorus 1

C#m7

38

Verse 2

Bm7 F#m7 E D C#m Bm F#m7

45

D(9) A E/G# D(9) A E/G# F#m7

52 **Chorus 2**

D⁽⁹⁾ A E/G# C#m7 Cm7 Bm7 Cm7 Bm7

61 **Post-chorus 2**

C#m7

70

Bm7 F#m7 E D

76 **Verse 3**

C#m Bm F#m7 D(9) A E/G# D(9) A E/G#

84 **Chorus 3**

F#m7 D(9) A E/G#

(3x) 2 1. 2 | 2.

95 **Post-chorus 3**

C#m7

104

Bm7 F#m7 E D C#m Bm F#m7

Keys

Knock on Wood (Eb)

Eddie Floyd & Steve Cropper / arranged by Greg Matses

Chord symbols: Eb, Gb, Ab, Bb, Db, Bb, Ab7, Eb7, Ab7, Eb7, Ab7, Eb7, Eb, Gb, Ab, Bb, Db, Bb, Ab7, Eb7, Ab7, Eb7, Ab7, Bb, Ab, Gb, F, G, Ab, Cb, Bb, Ab7, Eb7, Ab7, Eb7, Ab7, Eb7, Ab7, Eb7.

Chorus 2

69 Eb Gb Ab Bb Db Bb Eb7 Ab7 Eb7 Ab7

77 Eb7 Ab7 D7/A Db7/Ab C7/G Cb7/Gb A7/E Bb7/F Ab7/Eb Eb7 Ab7 Eb7 Ab7

85 Eb7 Ab7 D7/A Db7/Ab C7/G Bb7/F A7/E

Tenor Sax

Knock on Wood (Eb)

Eddie Floyd & Steve Cropper / arranged by Greg Matses

Intro

Verse 1 $\frac{4}{4}$

17

Chorus 1

Verse 2

28

38

Chorus 2

Bridge

49

Verse 3

58

68

Chorus 3

Outro

78

85

Alto Sax

Lady Marmalade

Labelle - arranged by Greg Matses

"Hey Sister" Verse

20 "Creole Lady Marmalade" "Voulez Vous" Verse

36 "Creole Lady Marmalade" "Voulez Vous" Bridge

49

56 Verse "Itchi gitchi"

74 "Voulex Vous"

85 Breakdown/Solos/Outro - repeat until cue "Creole Lady.."

96

Bass/Cello

Nine in the Afternoon

arranged by Greg Matses

Panic at the Disco

♩ = 155 Swing

Intro B♭

Verse 1 Gm Dm E♭sus² B♭

m2

12 Dm Gm Dm E♭sus² Gm

Verse 2 Gm/F# Gm/F Gm/F# Gm Dm E♭sus² B♭

27 Gm Dm E♭sus² B♭

Chorus 1 Dm Gm Dm E♭sus² B♭ Dm/A Gm Dm

41 E♭sus² B♭ Dm/A Gm Dm E♭sus²

Verse 3 B♭ B♭ Gm Dm E♭sus²

57 B♭ Dm Gm

62 Dm E♭sus² Gm Gm/F# Gm/F Gm/F# Gm Gm/F#

Chorus 2

69 Gm/F $Gm/F\#$ Gm Dm $E\flat_{sus}^2$ $B\flat$ Dm/A Gm Dm

79 $E\flat_{sus}^2$ $B\flat$ Dm/A Gm Dm $E\flat_{sus}^2$

Last Chorus (1/2 time feel)

Outro (a tempo)

88 $B\flat$ hand clap $B\flat$

98 Dm/A Gm Dm $E\flat_{sus}^2$ $B\flat$ Dm/A

107 Gm Dm $E\flat_{sus}^2$ $B\flat$ Dm/A Gm Dm

119 $E\flat_{sus}^2$ $B\flat$

Drums

Nine in the Afternoon

arranged by Greg Matses

Panic at the Disco

♩ = 155 Swing

Intro

(crash) (kick) (snare) (pedal hi-hat) (open hi-hat)

10 (closed hi-hat) $\overbrace{\quad\quad\quad}^3$

Verse 1

18 (floor tom) (ride) *pp*

Chorus 1 (ride)

27

36 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

Verse 2

45 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

55 $\overbrace{\quad\quad\quad}^3$

63 side stick

Detailed description: This is a drum score for the song 'Nine in the Afternoon' by Panic at the Disco, arranged by Greg Matses. The score is written for a drum set and is set in a 4/4 time signature with a tempo of 155 BPM and a swing feel. The piece is divided into several sections: an Intro, Verse 1, Verse 2, Chorus 1, and Verse 3. The notation uses standard drum symbols: a star for crash, a vertical line for snare, a vertical line with a horizontal bar for hi-hat (open and closed), a vertical line with a horizontal bar and a vertical line for pedal hi-hat, a vertical line with a horizontal bar and a vertical line for floor tom, and a vertical line with a horizontal bar and a vertical line for ride. The score includes various rhythmic patterns, including triplets and sixteenth notes. The key signature is one sharp (F#). The score is numbered with measure numbers 10, 18, 27, 36, 45, 55, and 63. The piece ends with a 'side stick' instruction.

Chorus 2

70

79

Last Chorus
(1/2 time feel)

88

Outro
(a tempo)

Violin

Nine in the Afternoon

arranged by Greg Matses

Panic at the Disco

♩ = 155 Swing

Intro Verse 1

Verse 2

Chorus 1

Verse 3

Chorus 2

Last Chorus

(1/2 time feel) hand clap

Outro

(a tempo)

Extended & Altered Chords

Extended Chords contain *unaltered* extensions: 9, 11, 13.

Altered Chords contain *altered* extensions: b9, #9, #11 (b5), b13 (#5).

Major:

these shapes work as substitutes for maj7 chords ...

					Lydian sounds		
major 9	maj 9	6/9	6/9	major 13	maj 7#11	maj 7#11	maj 6/9(#11)
R379 2 1 4 3	R37957 2 1 4 1 3 1	R3695 2 1 1 3 4	R3695R 2 1 1 1 3(4)	R313957 2 1 1 1 3 1	R 7 3 #11 2 3 4 1	R #17 3 1 2 3 4	R 3 6 9 #11 2 1 1 3 1
o = optional note							

Minor:

these shapes work as substitutes for min7 chords ... !

minor 9	min 9	m(add9)	minor 11	min 11	-11	m11	minor 13
R b3 b7 9 5 2 1 3 3 3	R 5 b7 b3 5 9 1 (3) 1 1 1 4	9 b3 5 R 4 1 1 1	R b7 b3 11 2 3 4 1	R 11 b7 b3 5 1 1 1 2 1	R b7 b3 11 2 3 4 1	R 11 b7 b3 1 2 3 4	R 11 b7 b3 13 1 1 1 2 3

Dominant:

Unaltered Dominant chords work well .. a) as substitutes for 7 chords .. b) as V chords in major and .. c) in funk and blues progressions ..

9	13	11	9	11	13	13	7sus4
R3b795 2 1 3 3 3	R3b7913 2 1 3 3 4	R11b795 1 1 1 1 1	R3b795 (2) 1 3 2 4	R b7 9 11 3 4 2 1	R b7 3 13 1 2 3 4	R b7 9 3 13 (3) 4 2 1 1	R 5 b7 4 5 1 3 1 4(1)
9	11	9	13	Note: "11" chords, "7sus4" chords and major triads with the 9th in the bass can be used interchangeably .. i.e. G11 = G7sus4 = F/G			
R3b79 2 1 4 3	R 5 b7 11 1 3 2 4	b7 9 3 R 3 2 1 4	b7 3 13 R 1 3 4 2				

Altered Dominant (7alt) chords work well.. a) as V chords in minor (major too) &.. b) in "outside" harmonic territory..

7#9	7b9	7#9#5	7b9#5	7#9#5	7b9#5	7#9	7b9
R3b7#9 2 1 3 4	R3b7b9 2 1 3 1	R3b7#9#5 2 1 3 4 4	R3b7b9#5 2 1 3 1 4	R b7 3 #5#9 (1) 1 2 2 4	R b7 3 #5b9 (1) 1 2 2 2	R3b7#9 2 1 4 4	R b7 3 5 b9 (7) 1 3 2 4 (thumb)
+7	+7	7b9#5 no root	7b5	7b5	9#11		
R b7 3 #5 1 2 3 4	b7 3 #5 R 1 3 4 2	b7 3 #5 b9 1 3 2 4	R b5 b7 3 1 2 1 4	R b7 3 b5 2 3 4 1	R b7 9 #11 2 3 4 1		
Lydian Dominant / Tritone Sub shapes							

Minor Scales

(.. or the *Aeolian* mode or *natural minor* scale – all patterns in the key of 'A minor')

Scale Formula: 1, 2, b3, 4, 5, b6, b7

Step Pattern: W H W W H W W

Chord Types: minor, minor6, min(add9), -7

Typical Progressions: Am (i) - G (bVII) - F (bVI) - G (bVII); Am (i) - Dm (iv)

Styles: folk, traditional, classical, blues, rock

the *numbers* = left-hand fingerings .. the *squares* = roots .. the *triangles* = alternate fingerings

The form names (C A G E/F D) refer to the *CAGED* system and not the key/root of the scale.

The diagrams illustrate the A minor scale in various forms across the fretboard:

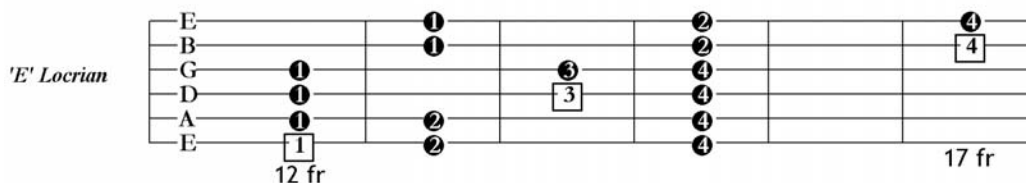
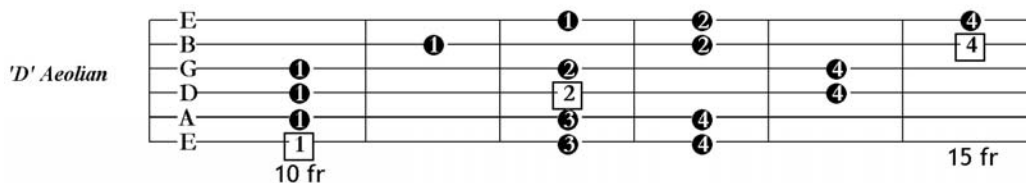
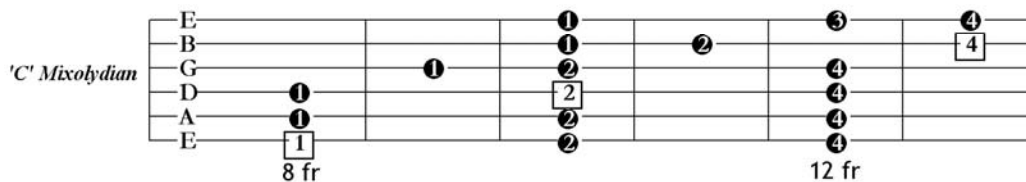
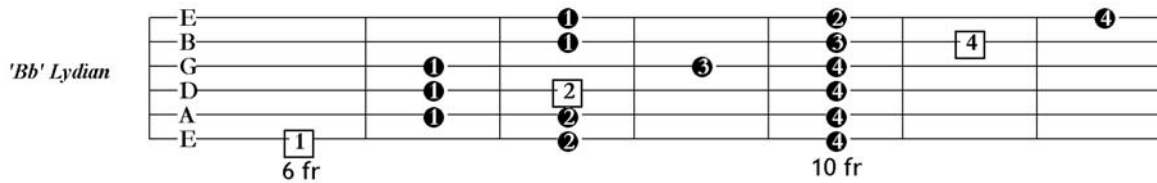
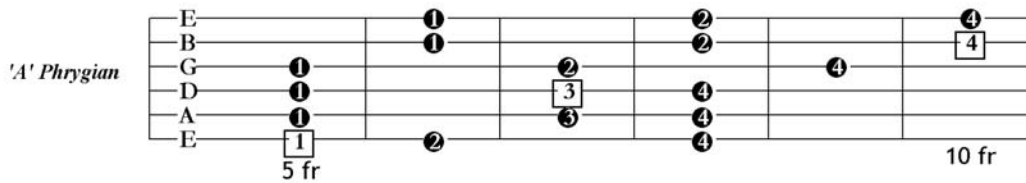
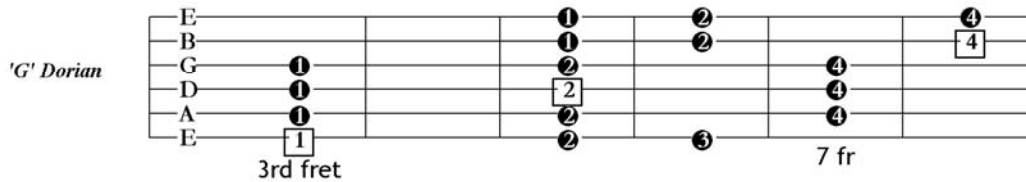
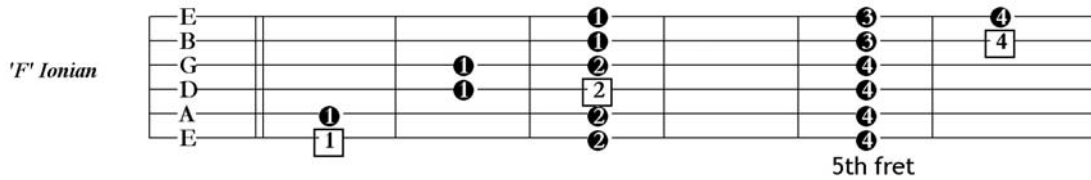
- 'A' form:** Root at 0. Fingering: 0, 1, 2, 3, 4, 5.
- 'G' form:** Root at 3. Fingering: 1, 2, 3, 4, 5, 4.
- 'E/F' form:** Root at 5. Fingering: 1, 2, 3, 4, 5, 4.
- 'D' (extended):** Root at 5. Fingering: 1, 2, 3, 4, 5, 4.
- 'C' form:** Root at 12. Fingering: 1, 2, 3, 4, 5, 4.
- 3 octave:** Shows the scale from the 5th fret to the 17th fret, with curved lines indicating sliding or guiding the first finger.

Starting on the lowest root, ascend then descend the entire pattern before ending back on the lowest root. Use alternate picking. It may be helpful to visualize the pattern of notes on each individual string. The curved lines on the 3-octave pattern indicate the first finger can be slid or guided to the next position.

3-Note-Per-String Scales

(modal view through the parent major scale of 'F')

the *numbers* = left-hand fingerings .. the *squares* = roots ..



- Adjust any fingerings to better suit your hands.
- Practice each pattern using alternate picking and legato. Ascend and descend through adjacent patterns moving up and down the neck.
- Experiment with different sequences, finger permutations, patterns, directions, and metric subdivisions.
- Visualize the patterns starting on the lowest note of the 5th string.. i.e. 'G' Dorian = 'C' Mixolydian.

Arpeggios

(movable CAGED forms in root position)

	'C' form (root 5)	'A' form (root 5)	'G' form (root 6)	'E' form (root 6)	'D' form (root 4)	'F' form (root 4)
Major <i>maj</i> (1-3-5)						
Minor <i>m, -, min</i> (1-b3-5)						
Major 7 <i>ma7, maj7, Δ7</i> (1-3-5-7)						
Minor 7 <i>m7, -7, min7</i> (1-b3-5-b7)						
Dominant 7 <i>7, dom7</i> (1-3-5-b7)						
Minor 7b5 <i>m7b5, -7b5, ø7, Half Diminished</i> (1-b3-b5-b7)						
Diminished 7 <i>dim7, ø7</i> (1-b3-b5-bb7)						
Major 6 <i>6, maj6</i> (1-3-5-6)						
Minor 6 <i>m6, -6, min6</i> (1-b3-5-6)						

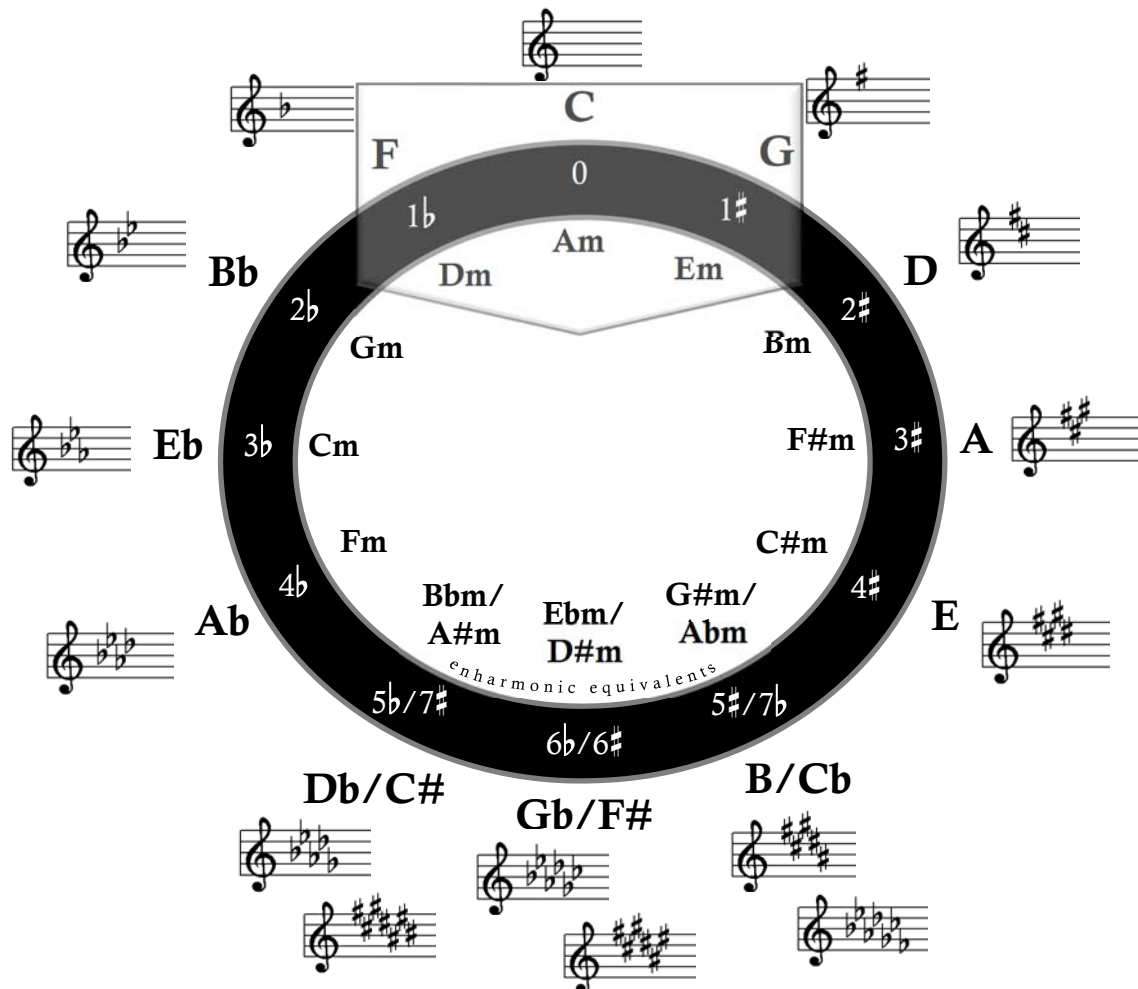
*numbers indicate fret-hand fingers; hollow dots indicate roots

Try traversing the arpeggios with **sweep picking** and use *hammer-ons* and/or *pull-offs* on strings with two notes..

Circle of Fifths

The **circle of fifths** is a useful, visual tool in understanding the relationship between notes, keys, scales, and chords.

- ^^ The outer circle represents the **major key signatures**. The inner circle represents the **relative minor** keys which can be also be found by moving 3 positions clockwise on the circle. Relative major/minor keys share the same number of sharps or flats, i.e., the same key signature.
- ^^ Starting on 'C' and moving clockwise, keys (or notes/chords) move *up* by an interval of a **perfect 5th** (5 scale steps/7 half steps). Each move adds a sharp (#) to the new key signature on the 7th scale degree.
- ^^ Starting on 'C' and moving counterclockwise, keys move *down* by an interval of a perfect 5th (or up a **perfect 4th**). Each move adds a flat (b) to the new key signature on the 4th scale degree.
- ^^ Starting on 'F' and moving clockwise to 'B' reveals the *order of sharps*.
- ^^ Starting on 'Bb' and moving counterclockwise to 'Fb' (enharmonic to 'E') reveals the *order of flats*.



- ^^ Six of the seven diatonic chords in each key exist in adjacent positions on the circle (see *home base*). Centering “home base” over a different key will yield the 6 diatonic chords – useful for **songwriting**.
- ^^ Closely-related keys exist one move to the right or left of each key center - useful for **modulations**.
- ^^ Moving counterclockwise around the circle unlocks a pattern of **V7 – I** (dominant-to-tonic) resolutions.

4. *Guitar Class with Greg Matses* (2nd ed.)

(textbook excerpt)

Guitar Class

with **GREG MATSELS**

chapter excerpts



A Foundational Method

2nd edition

Contents

About This Book	3	<i>Tom Dooley</i>	53
Acknowledgements	4	Pickup Note(s)	54
Lesson One:		<i>Amazing Grace</i>	54
Guit <i>art-i</i> -facts	6	Music Notation Exercises #2	55
Guitar Types and Components	7	<i>By My Side</i>	56
Playing Positions	9	Lesson Six:	
Tuning	10	Accidental Steps @ the Chromatic Octave ...	58
Right-Hand Technique	11	Music Notation Exercises #3	61
Left-Hand Technique	14	5 th -String Note Reading	62
Tablature	15	6 th -String Note Reading	64
Metronome	15	<i>Ayzz & Eeez</i>	66
Hands of Time	16	<i>All of 'em</i>	66
Practice Makes..	17	<i>Bass is the Place</i>	66
Lesson Two:		<i>Wade in the Water</i>	67
Rhythm	19	Lesson Seven:	
Rhythm Notation Exercises	21	Slurs	69
Chords	23	<i>Pull it Off</i>	71
Strumming	24	Inverted Syncopation in Articulate Form	72
Silence Is Golden	26	<i>Guitana</i>	73
Open Chords & Rhythms	27	Midterm Review	74
Lesson Three:		listen.. Charlie Christian	77
Tempo	31	Lesson Eight:	
<i>New Age</i>	32	Harmonics	79
<i>Pearly Gates</i>	33	Repetition	81
<i>Easy Ride</i>	34	<i>Bel Air</i>	83
the Rhythm Guitarist	35	<i>Minuet</i>	84
listen.. Blind Lemon Jefferson	36	listen.. Sister Rosetta Tharpe	85
Lesson Four:		Lesson Nine:	
Pitch	38	Scales & Keys	87
Music Notation Exercises #1	39	<i>Minuet in G Major</i>	89
1 st -String Note Reading	40	<i>Shalom Chaverim</i>	89
2 nd -String Note Reading	42	<i>"F"-It</i>	89
<i>Eees & Bees</i>	43	Major Scale Patterns	90
<i>Ode To Joy</i>	44	Improvisation & the Lead Guitarist	91
Sight-Reading Insights	45	<i>No Words, No Wisdom</i>	92
listen.. Django Reinhardt	46	Lesson Ten:	
Lesson Five:		Fingerstyle/Fingerpicking	94
3 rd -String Note Reading	48	<i>Scarborough Fair</i>	96
4 th -String Note Reading	50	High(er) 'A' Note	97
Ties & Dots	52	♩ Time	97
<i>Geez & Deez</i>	53	<i>House of the Rising Sun</i>	98
<i>Eeez thru Deez</i>	53		

Travis Picking	99
Capo Usage	100
<i>Dusk to Dawn</i>	101
Lesson Eleven:	
Chord Spellings	103
Muting Techniques	104
<i>Downbreath</i>	105
Music Notation Exercises #4	106
listen.. Andrés Segovia	108
Lesson Twelve:	
Notes on the Neck	110
Power Chords	111
Riffs	114
<i>Thunderdrone</i>	115
listen.. Jimi Hendrix	116
Lesson Thirteen:	
Triplets & Swing 1/8ths	118
Blue Notes	119
<i>(Fill in the Blank) Blues</i>	120
Minor Pentatonic & Blues Scale Patterns ...	121
Blues You Can Use	123
Final Review	124
Lesson Fourteen:	
Dynamics	128
Strike a Chord	129
Performance Possibilities	130
<i>Greensleeves</i>	131
<i>Samos</i>	133
Appendix:	
Cure for the Common Chord	136
Notes on the Neck	137
CAGED Forms	138
Root Position Chords	139
Extended & Altered Chords	140
Major Scales	141
Minor Scales	142
Minor Pentatonic & Blues Scales	143
Major Pentatonic & Bluegrass Scales	144
Arpeggios	145
Circle of Fifths	146
Blank Chord/Staff/Tab Sheet	147
Further..	148

About This Book

- ^^ *Guitar Class with Greg Matses* is intended as an introductory guitar method for middle/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.
- ^^ The *Appendix* provides a concise resource for both the guitar educator and advancing student.
- ^^ Accompanying **videos** for each Lesson are available at www.gregmatses.com.
- ^^ All photos/images by Greg Matses except where indicated otherwise.

Enjoy!

Greg Matses, 2018

Lesson Two:

Rhythm

Rhythm Notation Exercises

Chords

Strumming

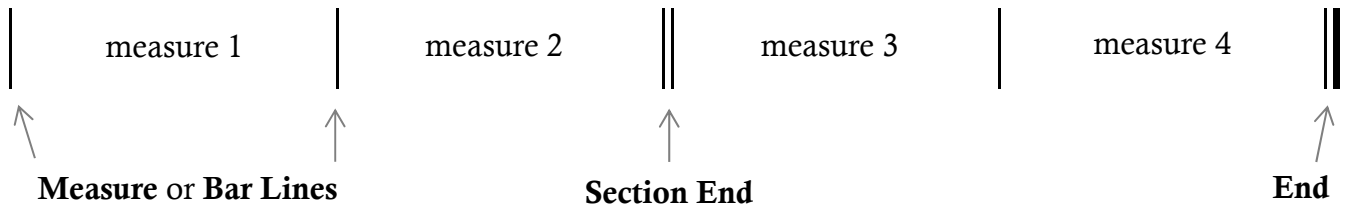
Silence Is Golden

Open Chords & Rhythms

Rhythm

^^ Simply put, **rhythm** is how sound is placed within time. More specifically, it is how sound repeats against a consistent pulse. Think of rhythm as the *horizontal* axis of music.

^^ Music moves through time. For us to communicate in the language of music, we need a systematic way to divide time into digestible pieces. We do this with **measures** or **bars**:



^^ A **time signature** is represented as stacked numbers and placed at the beginning of a piece to tell us: 1) How many beats to count in each measure (top number) and 2) What type of note is represented by a beat (bottom number).

$\frac{4}{4}$ Beats per measure = 4
 $\frac{4}{4}$ Type of note represented by 1 beat = **Quarter Note**


$\frac{4}{4}$ is the most common time signature across numerous popular styles (rock, pop, R&B, hip hop, country, reggae, etc.) and is often represented as **C** for **common time**.

^^ A series of symbols representing **note/rhythmic values** are placed in each measure that tell us when to make sound (or silence in the case of **rests**) and for how long (*duration*).

	<u>Notes</u>		<u>Rests</u>
		Whole Note/Rest = 4 beats	
note stem		Half Note/Rest = 2 beats	
note head		Quarter Note/Rest = 1 beat	
note flag		Eighth Note/Rest = 1/2 beat	

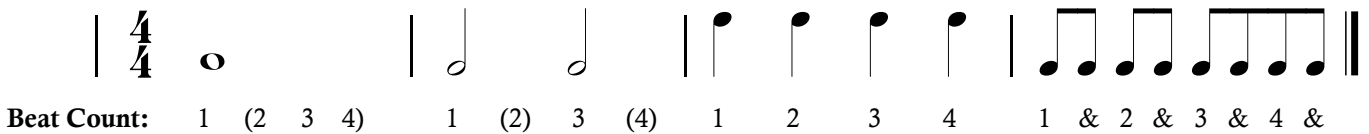
^^ Eighth notes divide the beat in half and are given the beat number on the beat and “and”(&) off the beat.

^^ Consecutive eighth notes can be **beamed** together as such: 

^^ **Note stems/flags** can rise from the right side or lower from the left side of the **note head**: 

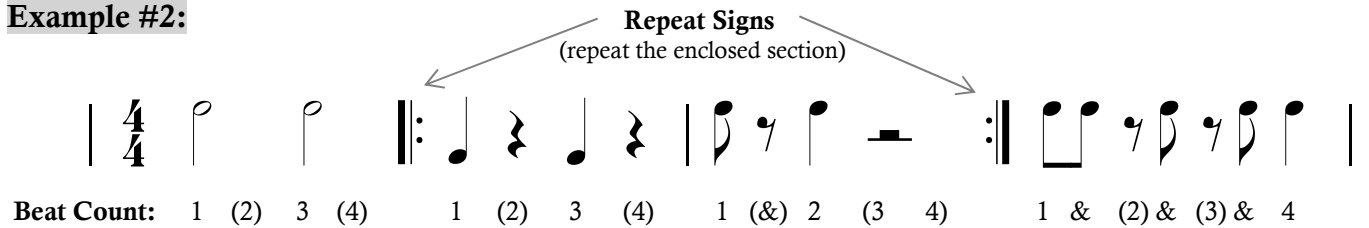
^^ The **beat count** quantifies the rhythm in each measure beginning on beat 1. Parentheses are used across sustaining beats and rests.

Example #1:



Beat Count: 1 (2 3 4) 1 (2) 3 (4) 1 2 3 4 1 & 2 & 3 & 4 &

Example #2:

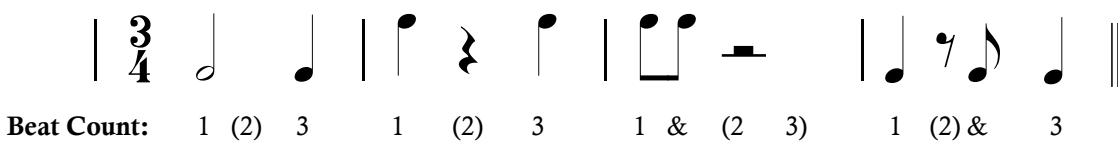


Repeat Signs (repeat the enclosed section)

Beat Count: 1 (2) 3 (4) 1 (2) 3 (4) 1 (&) 2 (3 4) 1 & (2) & (3) & 4

3/4 is another frequently-used time signature representing **3 beats** per measure, where beat 1 is played with emphasis. It is used in waltzes, minuets, and often in country & western ballads.

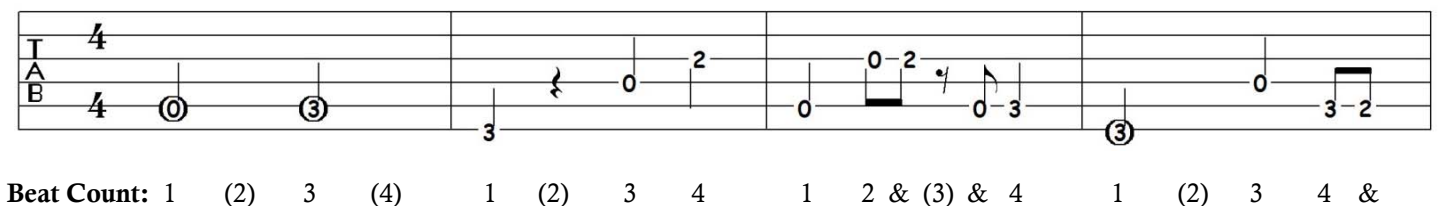
Example #3:



Beat Count: 1 (2) 3 1 (2) 3 1 & (2 3) 1 (2) & 3

^^ Practice lightly tapping your foot with a **metronome** to develop a sense of time. Your foot should tap the floor on the beat, and move to the up position off the beat/”and” of the beat.

^^ Rhythm can be indicated on tablature (with note stems, below) and musical staff (Lesson 4):



Beat Count: 1 (2) 3 (4) 1 (2) 3 4 1 2 & (3) & 4 1 (2) 3 4 &

Rhythm Notation Exercises

#1) How many beats do the following notes/rests receive in $\frac{4}{4}$ time?

a)  _____

b)  _____

c)  _____

d)  _____

e)  _____

f)  _____

g)  _____

h)  _____

#2) Write the equivalent notes that correspond to the following rests:

a)  _____

b)  _____

c)  _____

d)  _____

#3) Complete the following measures with one note:





#4) Complete the following measures with **two** notes:





#5) Complete the following measures with one note:



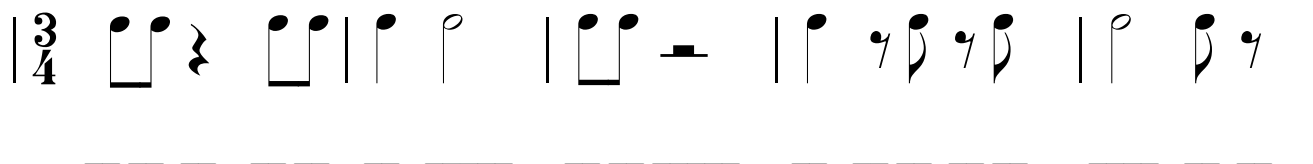
#6) Complete the following measures with one rest:



#7) Write the beat count under the corresponding notes:



#8) Write the beat count under the corresponding notes/rests:



#9) Add bar lines to the following examples:

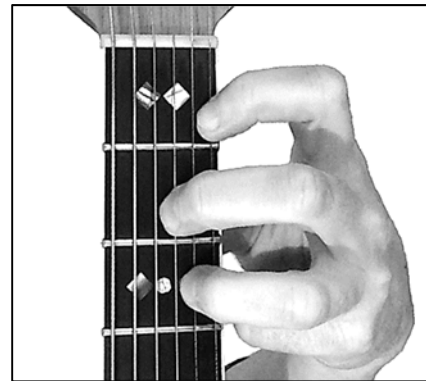
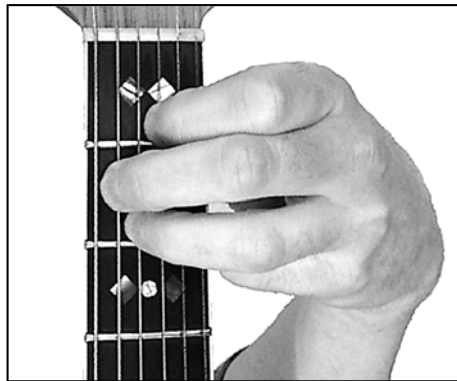
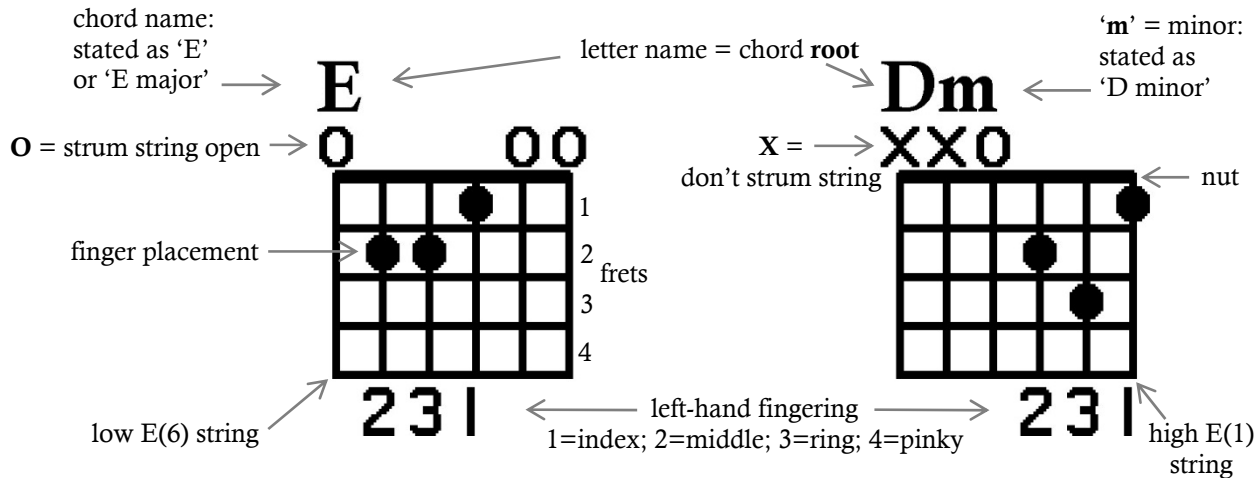
a) 

b) 

c) 

Chords

Chords are three or more notes played simultaneously. **Chord diagrams** (or **grids**) represent chords on the guitar neck vertically as follows: the vertical lines are strings; the horizontal lines are frets; the thicker top line is the nut; the dots on the grid represent left-hand finger placement and correspond with the numbers below the grid which indicate correct left-hand finger usage. **O**'s and **X**'s above the grid determine if open strings are strummed (**O**) or not (**X**).



Strumming

Strumming is the most common chord-playing technique. It requires a fluid down (▣) and/or up (∨) motion across the strings to sound them simultaneously.

Pick-style: Maintain a relaxed wrist and elbow. As the elbow moves the right hand across the strings, the wrist employs a slight scooping motion, allowing the pick to glide across the strings in both directions (down & up) with less resistance. Angle the pick down for downstrokes, up for upstrokes.



Pick downstroke



Pick upstroke

Fingerstyle: Any combination of the thumb and fingers can be used to execute down (▣) and up (∨) strokes as follows:

Thumb strum: extending outward from the hand, strum down and/or up with the left edge of the thumb (*p*) or thumbnail. Allow the thumb to *brush* the strings in both directions (down & up). The upstroke will often use more nail. The strumming motion originates in the wrist and elbow.



Thumb downstroke



Thumb upstroke

Finger strum: using the index (*i*), middle (*m*), or ring (*a*) fingers alone or in combination, the nail on the back on the finger(s) is used to play the downstroke while the tip(s) or nail(s) of the finger(s) are used for the upstroke. Use a *flicking* motion to extend and retract the finger(s) from and to the palm.



Finger(s) downstroke



Finger(s) upstroke

Faux-pick strum: bringing the extended thumb (*p*), index (*i*), and optional middle (*m*) finger together as if holding a pick, the tips/nails can be used to strum the strings *pick-style* as outlined above.



Faux-pick downstroke



Faux-pick upstroke

Strumming patterns are a combination of down/up strokes used to perform specific rhythms. They are notated with rhythmic symbols using elongated, *italicized* note heads to distinguish it from standard notation. Strumming patterns can be written on **rhythm lines** or musical staff (explained in Lesson 4). As a general rule, use downstrokes (▣) for strums *on the beat* and upstrokes (∨) for strums *off the beat* (“&” of the beat).

Strumming pattern on rhythm line:

Strumming pattern on musical staff:

Rhythm slashes or **basic time** is a simplified method for notating rhythm often used in older Piano/Guitar/Vocal songbooks. It can indicate a basic strum occurring on each beat but most often requires an *interpretation* of the rhythm based on the style of the piece.

Basic time on rhythm line used for chordal accompaniment:

Rhythm slashes on musical staff:

In all the examples above, notice the vertical relationship between the chord and the rhythmic symbol it begins on. The chord continues to be active until the next chord is introduced. Strumming patterns or **chordal accompaniment** can display the chords with either the chord name and grid or just the chord name.

Silence Is Golden

(.. or how to play a proper *rest*.)

^^ There are several ways to effectively stop a string(s) from sounding.

Right Hand:

Edge



rotate wrist and place hand edge across strings just in front of bridge

Thumb



rotate wrist and place thumb edge across strings in front of bridge

Heel



collapse wrist and place heel edge in front of bridge

Fingers



place individual finger tips(s) on corresponding strings

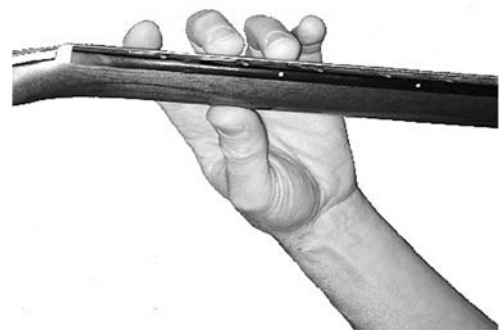
Left Hand:

Across Strings



place hand lightly over strings without pressing down

Release Pressure



release pressure on fretted note(s) while maintaining contact with the string(s)

^^ In practice, right and left-hand techniques are often combined to more effectively stop the string(s) from ringing, especially on chords that have both open and fretted notes.

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

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

#2				(‘G’ chord from the previous measure is assumed)
rhythm 1				
	1 (2 3 4)	1 (2 3 4)	1 (2) 3 (4) 1 (2) (3 4)	
rhythm 2				
	1 (2) 3 4	1 (2) 3 (4)	1 (2) 3 & 4	1 (2) 3 & 4 &

Guitar 2 alternate chord voicings:

	<i>half barre</i>	<i>partial barre</i>	<i>half barre</i>			
	3 rd finger/7 th fret	1 st finger/top 2 strings	1 st finger/5 th fret			

#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.

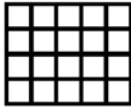
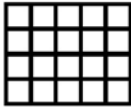
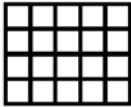
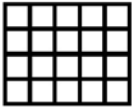
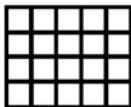
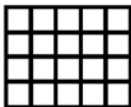
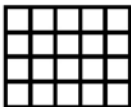
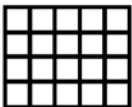
E ↔ Dm: common shape with the 1st and 2nd fingers.

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>				:

Lesson Seven:

Slurs

Pull it Off

Inverted Syncopation in Articulate Form

Guitana

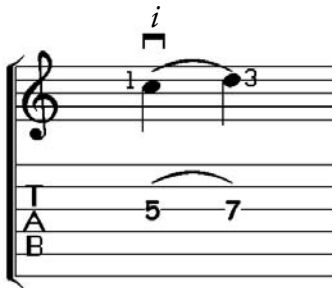
Midterm Review

listen.. Charlie Christian

Slurs

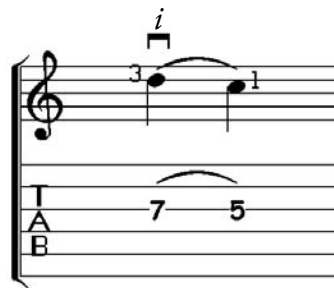
A **slur** is a curved line indicating notes of **different pitch** are to be *smoothly connected*, i.e., played **legato**. On guitar, this implies that successive notes are generated without plucking the strings. Hammer-ons, pull-offs, slides, trills, taps, and bends are all examples of guitaristic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

Hammer-on (H): (ascending slur)

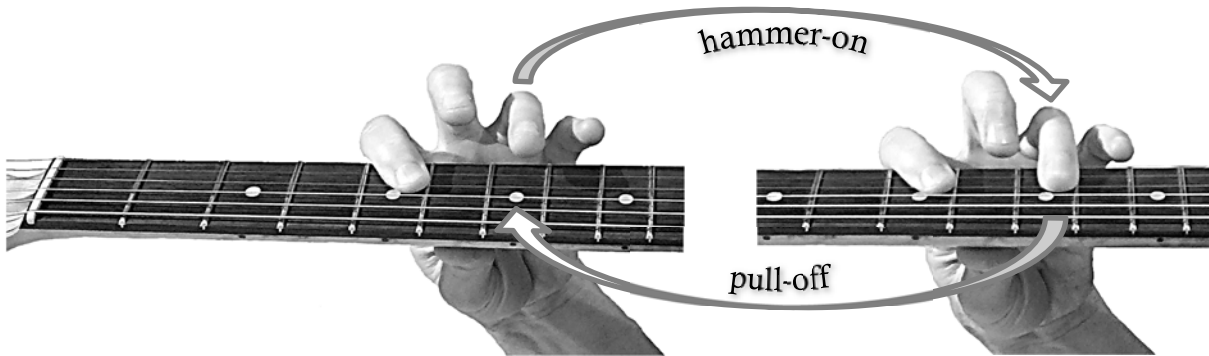


pick the first note then sound the second by "hammering" another finger without picking - keep the 1st finger planted.

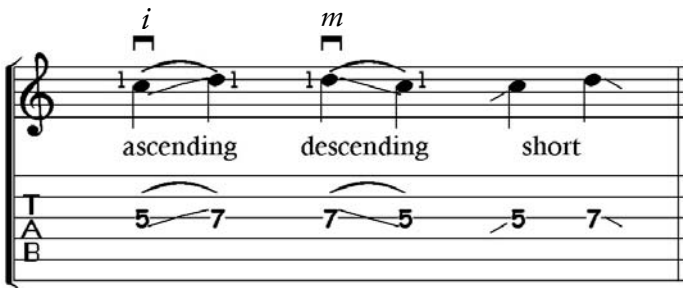
Pull-off (P): (descending slur)



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.

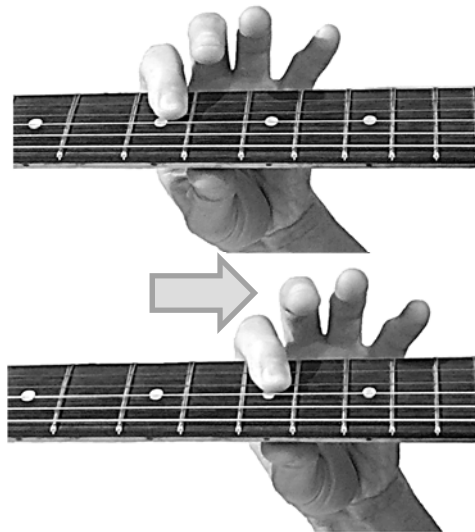


Slide (sl.):

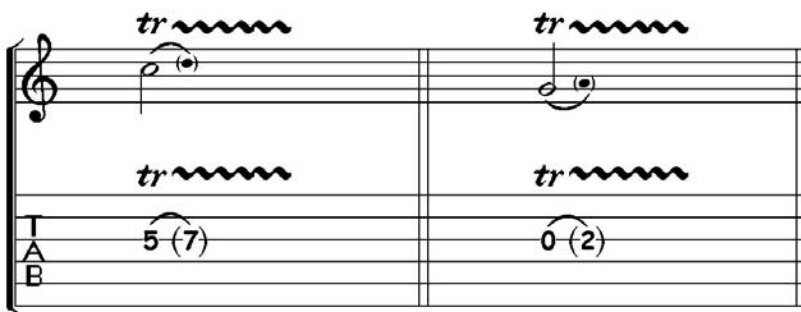


ascending descending short

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



Trill (tr):

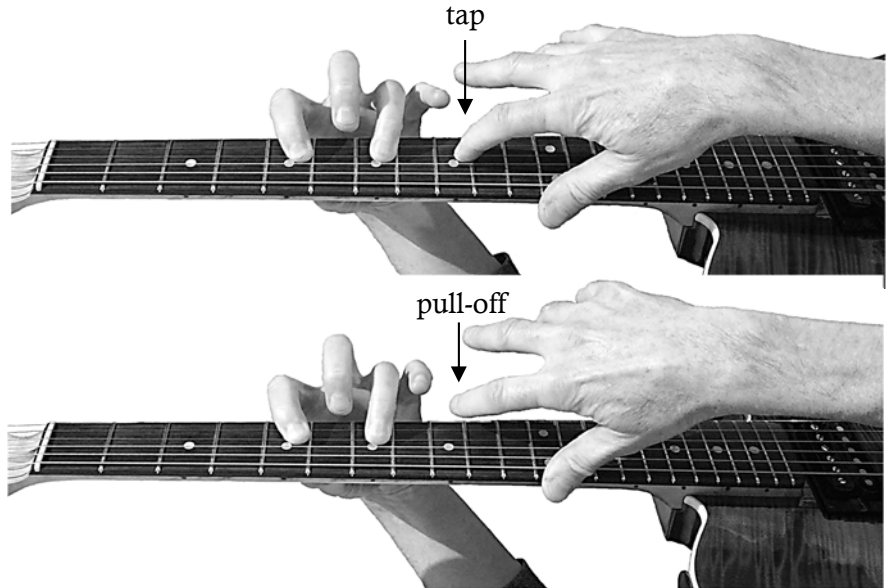


rapid series of hammer-ons and pull-offs between the two notes indicated.

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.



bend

release/start

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

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.

♩ = 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 0 0
1 1 1 2
barre w/1st finger

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

B7
X X 0 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*.

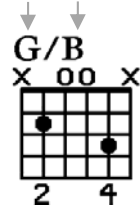


Staccato (.): placed above or below a note head, indicates the note or chord is to be played *short* and *detached*. It is a another type of *articulation*.



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:

chord name / lowest note



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 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* (verse, chorus, **A B C**..) of a composition/song are ordered and/or repeated. Examples of form and associated styles are as follows:

12-bar blues: a 12-bar repetition of a specific chord progression (**I-IV-V**) – common in *Blues*, *R&B*, and early *Rock & Roll*.

Strophic: the underlying music stays the same for each **verse** and **chorus** – common in *Folk*.

Contrasting Verse-Chorus: the verses and choruses are based on different underlying music – additional sections may include; **intro**, **pre-chorus**, **bridge**, **solo**, **coda**, etc.. common in all subgenres of *Rock/Pop*.

32-bar AABA: two contrasting sections (**A, B**), 8 bars each, that cycle through the 32-bar form – common in *Jazz* and *Broadway*.

Rondo: a *Classical* form where the main theme/**refrain** (**A**) is separated by contrasting **episodes** (**B, C**), e.g., **ABACA**.

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) &

Detailed description of section (A): This section consists of 8 measures. The guitar 1 part plays a sequence of chords: G, C, D, C, G, C, D, C. The guitar 2 part provides a rhythmic accompaniment with a 'let ring' instruction. The fretting for guitar 2 is: G (312), C (321), D (321), C (321), G (132), C (211), D (211), C (211). The bass line features a steady eighth-note pattern: 3, 3, 3, 3, 3, 3, 3, 3.

(B)

gtr1 G Am G/B Am G C

Bar 5

strum

gtr2

Bar 5

gtr2

bass

Bar 5

Detailed description of section (B): This section consists of 7 measures. The guitar 1 part plays a sequence of chords: G, Am, G/B, Am, G, C. The guitar 2 part provides a rhythmic accompaniment with a 'let ring' instruction. The fretting for guitar 2 is: G (312), Am (324), G (312), Am (324), G (312), C (321), D (3211). The bass line features a steady eighth-note pattern: 3, 0, 2, 0, 3, 3, 0.

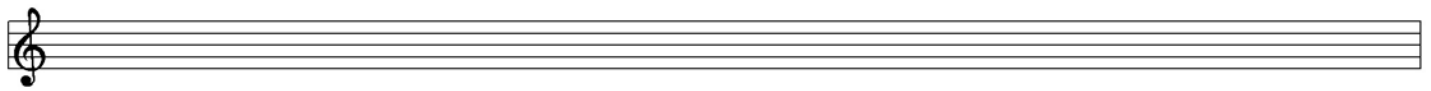
Guitar 2: soloing opportunities using the *G major scale* (see Appendix).

Midterm Review

#1) Write the letter names of the following notes:

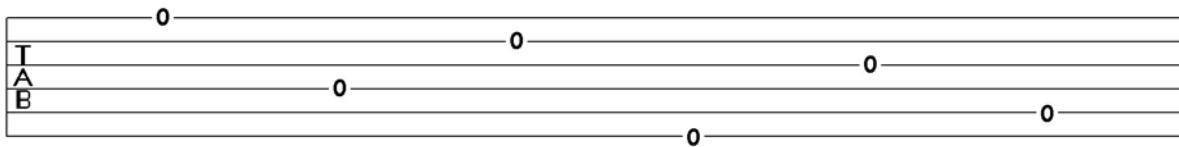


#2) Write the notes on the staff indicated by the letters. Notate at least **two** locations:

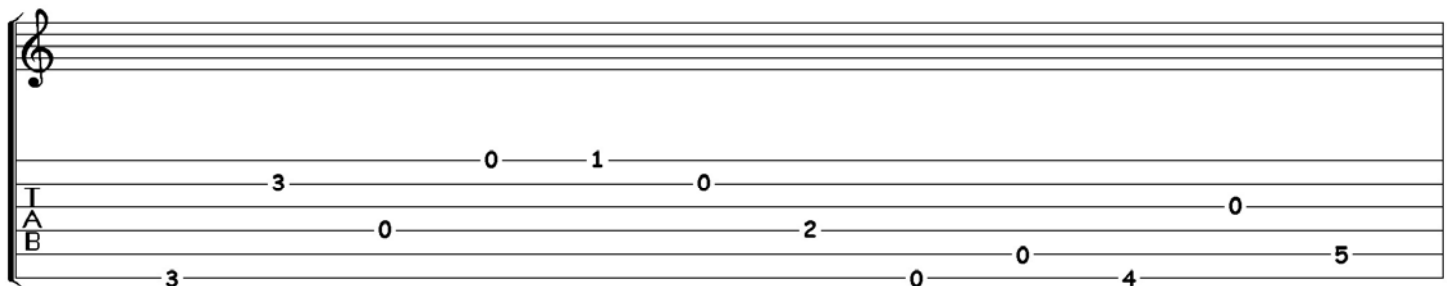


F D A E C# Bb G G# F# Eb C Ab B

#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

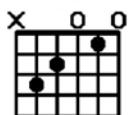
#8) Give an example of two **enharmonic** notes: _____ & _____

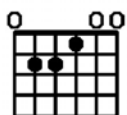
#9) A **chromatic note** will have some type of _____ placed before the note head.

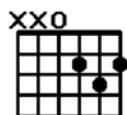
#10) In rock & roll, the *3-2 son clave* is also known as the _____.

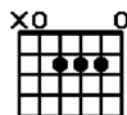
#11) An **accent** (>) above or below a note means _____.

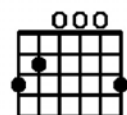
#12) Name the following *chords*:











#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 Twelve:

Notes on the Neck

Power Chords

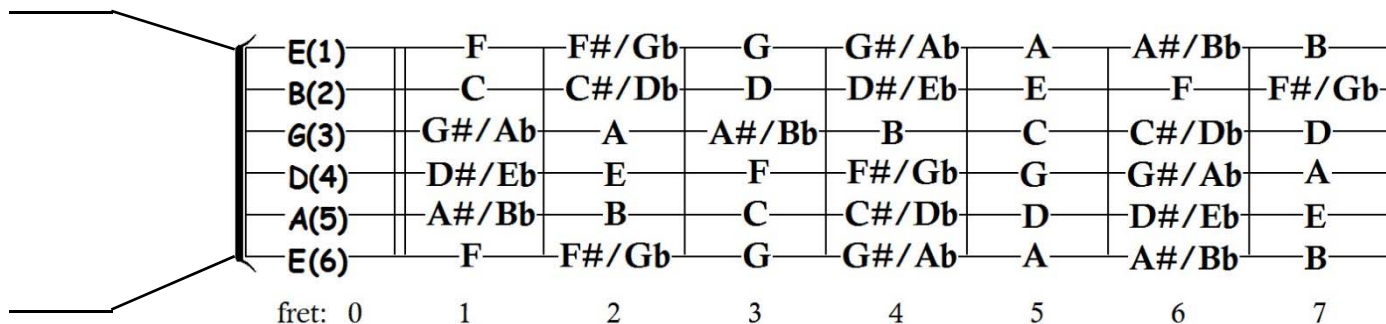
Riffs

Thunderdrone

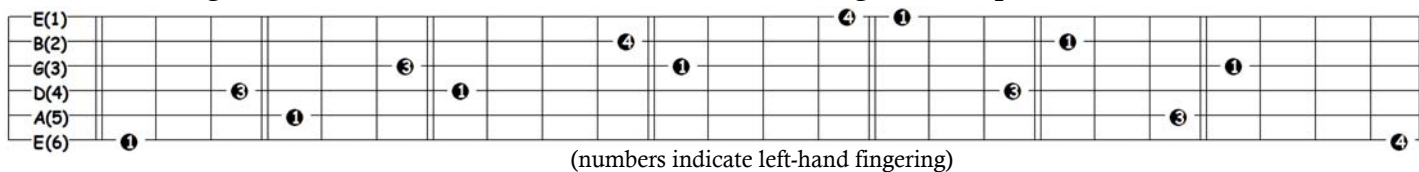
listen.. Jimi Hendrix

Notes on the Neck

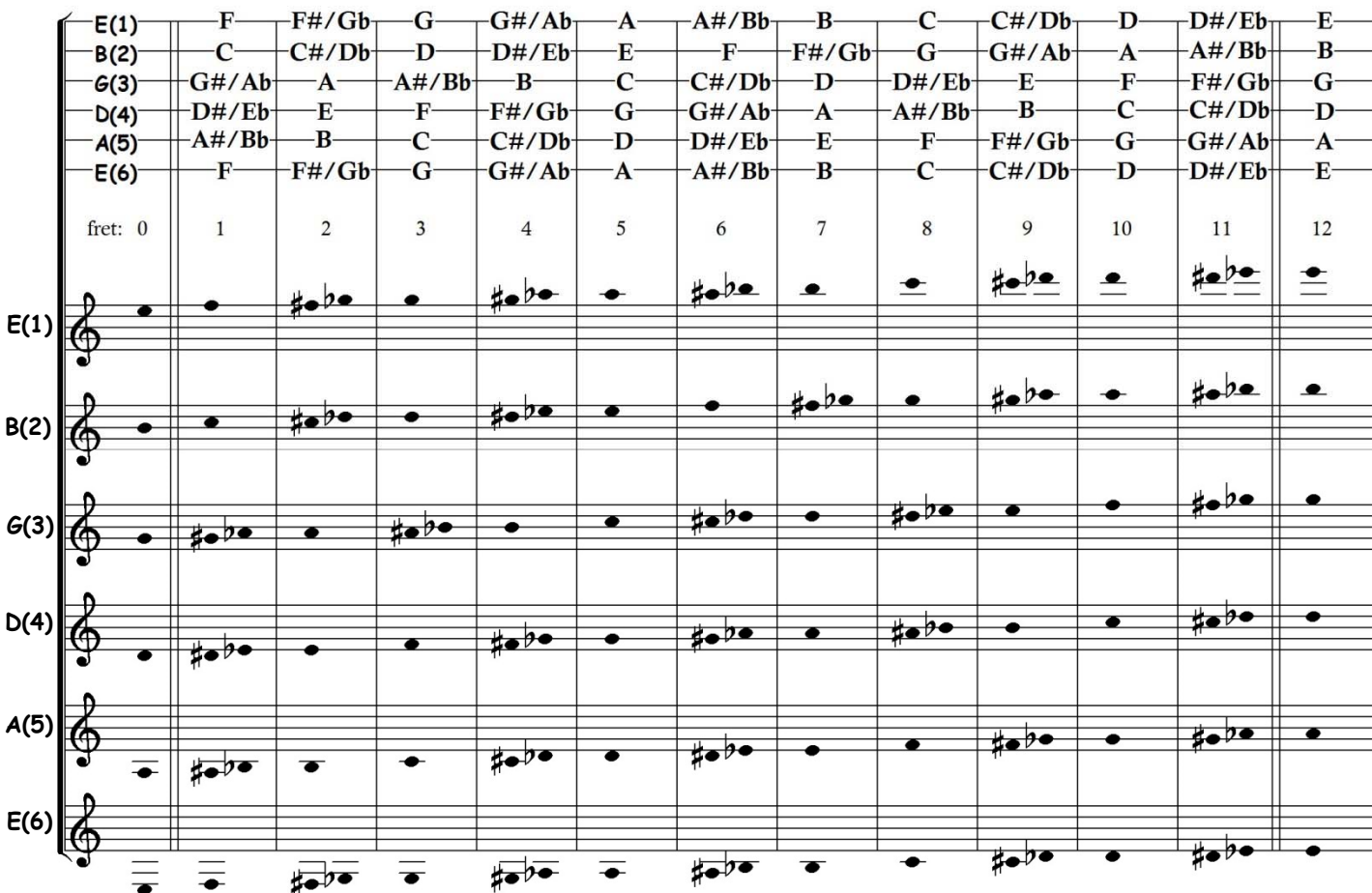
Here is a guitar neck grid with the note names (including enharmonic equivalents) up through the 7th fret. Knowing these, especially on the 4th, 5th, and 6th strings, will help us with our next topic, *Power Chords*.



Octave shapes provide a visual shortcut to learning notes all over the neck. The upper note of each shape is one octave higher. Memorize the notes on the 6th and 5th strings and shape from there!



..on the Staff: for reference purposes ~ The notes repeat one octave higher starting on the 12th fret.



I've got the .. Power Chords

Power Chords, also known as “5” chords, provide the rhythm-guitar foundation in **punk**, **grunge**, **alternative**, and **thrash** styles. They are spelled with the 1st and 5th notes (1 5) of their respective major scale. Because they do not contain the 3rd of the scale, they are neither major nor minor but can function as either. Power chords can be played as two-note or optional three-note shapes.

Open Power Chords have roots on the open E, A, or D strings:

optional barre w/1st finger

E5
0 XXX

A5
X0 XX

D5
XX0 X

o = optional note

A5
X0 XX

D5
XX0 X

E5
0 XXX

#1

E5
0 XXX

D5
XX0 X

A5
X0 XX

E5
0 XXX

#2

A5

E5

A5

E5 D5

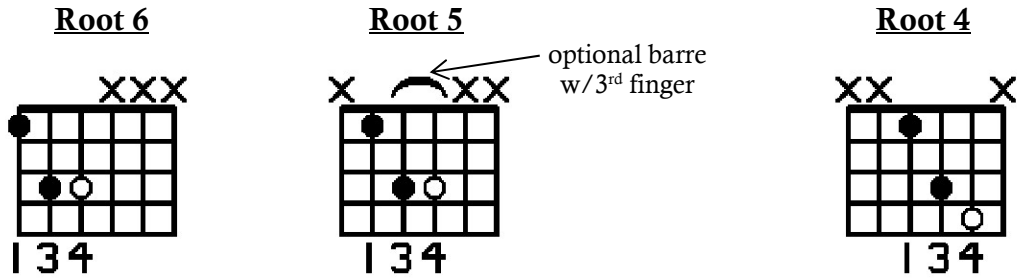
E5

#3

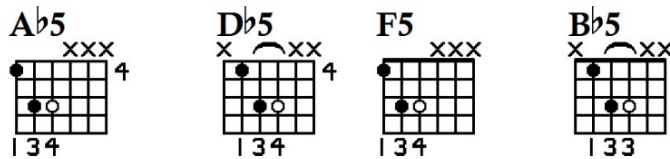
P.M. - - - -

P.M. - - - -

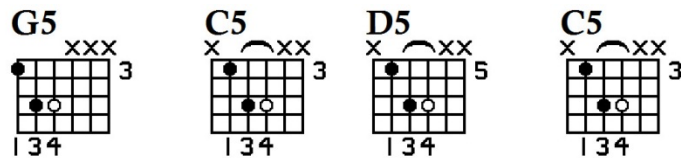
Movable Power Chords have roots on the 6th, 5th, or 4th strings and maintain their respective shapes as they *move* up and down the fretboard. Only the root/position changes, the shapes remain the same. The chords are named by their respective roots on the 6th, 5th, or 4th strings.



#4



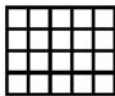
#5

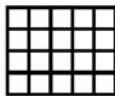


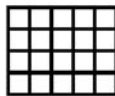
#6

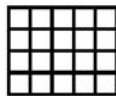
Homework Exercise #1: Play the following progression using *open* or *movable* power chords. Move to the closest possible shape as you change chords. Fill in the chord grids with the shapes you've chosen and be sure to note any *fret markers*. Use *Notes on the Neck* to find the chord roots, if needed.


B5
E5
D5
A5





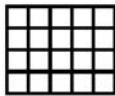


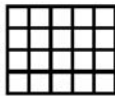


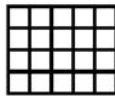


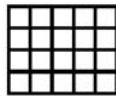
Homework Exercise #2: Play the same progression as in Homework Exercise #1 but use **different forms** (*open* or *movable root 4, 5, 6*) for each power chord. Again, move to the closest possible shape as you change chords. Fill in the chord grids with the shapes you've chosen and be sure to note any *fret markers*. Use *Notes on the Neck* to find the chord roots, if needed.


B5
E5
D5
A5





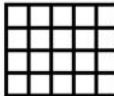


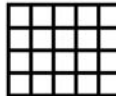


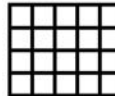


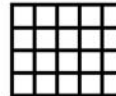
Homework Exercise #3: Compose a 4-measure progression using open or movable power chords. Fill in the blank chord diagrams with the correct fingerings, chord name, and any fret markers. Choose a time signature. Add a strumming pattern/rhythm on the staff for each measure. Add a beat count below the rhythm and the down/up strokes above. Feel free to add palm mutes and/or scratches. Then practice it!

chord





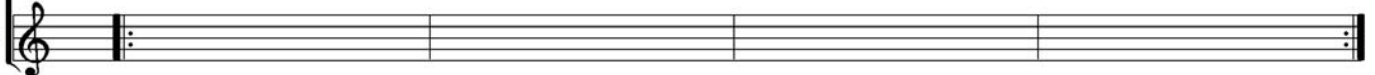




stroke

strum

count



Riffs

Riffs are short, repetitive, melodic phrases. Great riffs are *catchy* and *memorable*, and contain any combination of single notes, double stops, chords, or chordal fragments. Riffs are a contemporary guitarist's musical staple and often form the foundation for the introduction (i.e., "Smoke on the Water" by Deep Purple) or as the basis for an entire tune (i.e., "Whole Lotta Love" by Led Zeppelin). Below are permutations of several classic rock riffs – see if you can figure out where they came from ~

#1

(use all downstrokes for a more aggressive sound)

& (1) & (2) & 3 4

#2

2 5 2 4 2 0 4 0 2 0 4 4

#3

0 7 5 6 5 0 7 5 6 3 0

#4

D $\begin{matrix} \text{xx0} \\ \bullet & \bullet & \bullet \\ | & | & | \\ | & | & | \\ | & | & | \\ | & | & | \end{matrix}$ 132

A $\begin{matrix} \text{x0} & \text{x} \\ \bullet & \bullet & \bullet \\ | & | & | \\ | & | & | \\ | & | & | \\ | & | & | \end{matrix}$ 111

E $\begin{matrix} \text{0} & \text{00} \\ \bullet & \bullet & \bullet \\ | & | & | \\ | & | & | \\ | & | & | \\ | & | & | \end{matrix}$ 231

No Chord

(P = pull-off)

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

Thunderdrone

Thunderdrone is composed of typical 1990's alternative-rock elements including power chords, a note-based intro riff, and a chord-based coda/outro riff. The two main song sections are denoted with form letters (A) and (B) with parts for *rhythm* and *lead* guitar. **Fill in the chord grids with your preferred shapes.**

G.M.

Intro: ♩ = 110

p *p p ...*

V V □ V □ V V

A5 C5

V V

1 (2) &

(A)

B5 E5 D5 A5

last time
To Coda ⊕

rhythm

lead

(B)

G5 E5 F5 F#5

D.S. ♯ -
last time al Coda ⊕

rhythm

P.M. -

lead

Coda

⊕ E5 G5 F#5 F5 E5 G5 F#5 F5 Em

(repeat 3x)

Jimi Hendrix

1942 - 1970

listen..



Stockholm, Sweden - May 24, 1967

Unknown photographer [Public domain], via Wikimedia Commons

- ^^ American guitarist, songwriter, and singer whose blues-influenced psychedelic rock excursions expanded the tonal palette of electric guitar in the late 1960s through the use of loud amplification, fuzz tones, wah sounds, rotating speaker effects, and whammy bar.
- ^^ Spent time in the early '60s as a sideman for Little Richard, The Isley Brothers, and Wilson Pickett. Moved to London in 1966 at the request of Animals bassist Chas Chandler.
- ^^ Formed the Jimi Hendrix Experience with Noel Redding (bass) and Mitch Mitchell (drums) and released three singles in 1966 followed by the LP *Are You Experienced* in 1967 which featured experimental production techniques and the fully-realized Hendrix sound. Followed with *Axis: Bold As Love* (1967) and *Electric Ladyland* (1968).
- ^^ Still largely unknown to the American audience, returned to the United States in June, 1967 to perform at the Monterey Pop Festival where a flamboyant, sexualized, psychedelic performance style coupled with a ritualistic fire-sacrifice of a guitar left the audience stunned. Headlined Woodstock in 1969 with a new band and a mind-altering guitar rendition of the "Star-Spangled Banner".
- ^^ Regarded as the most important and influential figure in the history of rock guitar. Died in 1970 of a drug overdose at his creative and commercial peak.
- ^^ Recordings of note: "Purple Haze", "All Along the Watchtower", "Little Wing", "Hey Joe", "Crosstown Traffic", "Voodoo Child (Slight Return)", "If 6 Was 9", "Fire."

5. Media Links

Media Links

[Guitar Class with Greg Matses \(Lesson 9\)](#)

[Guitar Class with Greg Matses \(Lesson 13\)](#)

[Elements of Rock Music](#)

[NVU-J Funk Fusion Ensemble - the Corona Tapes \(Volume I\)](#)

[NVU-J Funk Fusion Ensemble - the Corona Tapes \(Volume II\)](#)

[NVU-J Funk Fusion Ensemble - the Corona Tapes \(Volume III\)](#)