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Capstone Project
Plymouth State University
Spring Semester 2015**

**“Teaching Musicianship
Through Guitar Performance”**

**A Beginning Guitar Curriculum Map and
Associated Resources**

Beginning Guitar

Beginning Guitar is a one-semester class that is designed to teach students the basics of guitar playing. Topics to be covered include note reading, chords, barre chords, finger style, simple guitar soloing, and using tablature and technology to further study the guitar.

During this class students will learn how to incorporate all of these elements of guitar playing into their own personal style and approach to the guitar. The goals of music literacy and fluent guitar performance go hand-in-hand in this approach. After successfully completing this course students will have a strong enough foundation to continue playing the guitar on their own for many years to come.

Curriculum Map

The 17 weeks of the semester will follow this syllabus:

Week 1:

Students will be introduced to the guitar. By the end of this week they will be able to define the parts of the instrument. They will demonstrate an understanding of how to tune the guitar, and they will be able to perform simple melodies and exercises on the first and second strings of the guitar.

Week 2:

Students will continue to practice the first and second strings and add on the third string. The **first Quiz** will be an assessment of their steady performance of "Ode to Joy" from their lesson books. During this assessment students will demonstrate proper hand position, mastery of the first six notes studied on the first two guitar strings, they will perform with a steady beat, and demonstrate an understanding of reading half notes and quarter notes in 4/4 time.

Week 3:

Continuing daily review of the notes on the first three strings, students will also be introduced to the G, C, and D chords. Using a simple quarter note strumming style students will use the G and C chords to accompany the melody to "Rockin' Robin" on page 12 of their books. They will also accompany the melody "Surf Rock" (also page 12) with the D and G chords. The goal for this week is being able to move between two chords smoothly at a tempo of 80BPM. By the end of the week students will demonstrate the ability to play these three chords and the three melodies on page 12.

Week 4:

Students will be introduced to playing with the metronome during week 4. To demonstrate an understanding of this students will perform, as a large group, the

first 12 pages of the book with the metronome at a tempo that allows the students to perform with mastery. Simple chord patterns will also be performed with a single beat strumming pattern with the metronome at 80BPM to demonstrate mastery of these chord shapes.

Continued mastery of notes on the first three strings will culminate this week with part one of the two-part **Quiz #2**. For this quiz students will perform the melody to "Aura Lee" on page 14 of their books at a minimum tempo of 60BPM.

Week 5:

Students will be introduced to all of the chords used in "Aura Lee" including the new chords – D7, G7, E7, E, and Am. Using a simple quarter note strumming pattern students will take turns playing and accompanying the melody. The second half of the assessment on this song will happen this week.

Students will be encouraged to look for efficiency when switching chords during "Aura Lee." In particular, I will look for mastery of keeping the first two fingers of the fretting hand locked in position as students make the changes between C-E7-Am-E-C from m. 8-13.

Notes on the fourth string will be started this week including playing "Worried Man Blues" on page 16. Both the melody and the accompanying chords will be taught.

Week 6:

Intensive work with chords and strumming will commence this week. Students will first master the simple quarter note strum focusing on clean transitions from chord to chord. Accompaniments will be performed on all simple melodies learned up to this point. After smooth transitions are demonstrated with quarter note strums I will introduce the "down, down-up" pattern using the rhythm 1, 2 &, 3, 4 &... Once this is mastered we will work on mastering the very common pattern – down, down-up, up, down-up that follows the rhythm 1, 2 &, &, 4 &. Particular attention will be paid to the smooth up and down motion of the strumming hand on all of the patterns with particular notice paid to those times the strings are missed, in particular on beat 3 of that last pattern.

Along with strumming this week students will master the melody to "Worried Man Blues" and learn the accompanying G Major pentatonic scale that it utilizes. Melodies on pages 17-19 will also be introduced.

Week 7:

Students will be introduced to the tie this week on page 20 and all of the accompanying songs on pages 20 and 21. Melodies and chords for all songs will be taught with the final goal of this week's **Quiz #3** - Performing one of these four songs with me for a quiz. The student will first play the single note melody while I accompany them with chords. They will then accompany me using the song's chords as I play the melody. Advanced students will be given the option of performing a chord melody of any of these tunes as a solo performance.

To best teach the four songs on pages 20-21 I will play performances or related performances for each song. Particular attention will be paid to the bluegrass treatments of the tunes "Amazing Grace" and "Will the Circle Be Unbroken." Students will learn about playing a song's "head" and then using the form of the song to accompany solos in a bluegrass and/or blues style. The song "Riffin'" is very closely related to Cream's version of "Crossroads", another 12-bar blues form. A handout on pentatonic scales will be given to students. The first, most simple, pentatonic "box" will be taught to students in the key of A minor. After showing proficiency with moving up and down that scale students will be encouraged to try soloing in a blues style.

Week 8:

Notes on the fifth string are introduced this week. Students will demonstrate an understanding of how to play and read these notes by performing exercises on pages 22 & 23 of their books. Additional time will be spent with the fifth position pentatonic scale being played over the chords and bass line presented in exercise #48 - "Blues Bass". Smooth chord transitions will be worked on with this exercise with a focus on leaving the first finger down on the third string while shifting from the A to the D7 and then the E7 (where the first finger slides down to 1st fret).

The performance focus this week will be on the chords of "Greensleeves" #50 on page 23. D minor and F are introduced in this selection. The F chord is the first barre chord of the semester and will be worked on extensively until students can demonstrate an understanding of how to shape the chord. Proficiency here is based on the correct shape more than on the clear performance of this chord as barre chords take much time for some students to master. **Quiz #4** will be an informal assessment of strumming the chords to "Greensleeves" in a very slow (60 BPM) tempo in $\frac{3}{4}$ time.

Week 9:

Notes on the sixth string (page 24) will be the focus this week. Students will demonstrate an understanding of reading and performing notes on all six strings this week. The particular focus of linking the three bass strings on the guitar with open chord shapes will be introduced with exercise #54 "Doo-Wop". The melody presented on that exercise follows the bass notes of the chords with a few passing tones. Students will first perform the exercise as written and then play the exercise with the appropriate chords in a "bass note - strum chord - strum chord" fashion in $\frac{3}{4}$ time.

The "book-work" will wrap up this week as I only use this book to introduce notes on all six strings. Once students understand all the natural notes in first position on the guitar they are ready to move on to other guitar techniques with the foundation necessary to understand what it is they are playing with their solid understanding of beginning music theory and how it relates to the guitar.

Week 10:

Finger Style Guitar Unit

Students will spend the majority of this unit working on simple chords with their left hand and “Travis – Style” Finger Picking with their right hand. This unit will begin with an overview of recordings of different examples of finger style guitar. The music of Bob Dylan, Simon and Garfunkel, Joe Pass, Metalica, Led Zeppelin and other diverse groups will show students how this approach to playing the guitar has universal appeal.

Our first exercise in finger style playing is using the “10 Travis Style Exercises” sheet as a group. Students will perform, using only a C chord, all ten exercises over the course of this week. Particular focus is placed on the thumb jumping between the bass strings.

After exercise 5 is mastered on the C chord we will then apply that exercise to the G and D chords as well. This necessitates using different bass string combinations: 6th string-4th string for the G, 5-3 for the C and 4-3 for the D. Once these are mastered we will continue with the 10 exercises switching between G, C and D chords over each.

Week 11:

Work continues on the “Travis Style” worksheet and the introduction to Kansas’ “Dust in the Wind” is given to the students. By adding one more first string pluck on the upbeat of beat 4 to exercise #7 the students have the pattern required for “Dust in the Wind”. Once students can show mastery of #7 with the added note they will then be introduced to the six chords required to play the introduction.

By explaining how the addition of B and D changes the basic C chord (maj. 7 and add 9) and how they also change the A minor chord (sus 2 and sus 4) students are shown both how to play the chords and the advantages of understanding note names relative to music theory on the guitar.

Students will continue to work towards this week’s assessment – being able to play the “Dust in the Wind” introduction smoothly at 80 BPM.

This unit marks the beginning of where differentiation can be used most effectively in this course. Students who immediately master “Dust in the Wind” can choose to do another, more involved, song such as “Don’t Think Twice It’s Alright” by Dylan or even “Hey There Delilah” by the Plain White T’s. Because this finger style technique is not genre-specific students can really dig into what inspires them the most.

Weeks 12 & 13:

Week 12 begins a focus on the students being able to navigate their way around the guitar neck smoothly and accurately, knowing both where they are and what notes they are playing. This is facilitated through the study of **Barre Chords**. Students will be given the Barre Chord Unit packet and immediate dive into the “C-A-G-E-D Form Theory” for guitar.

By giving students the information about how guitar chord shapes repeat themselves in a predictable way up and down the neck they can start to understand the concept of chord inversions as well as the importance of knowing where the root tone of any chord shape is. The first exercise asks students to make 5 C chords up and down the neck of the guitar. Students start with open C and then move to a barred 3rd fret A shaped C chord (all shapes sound a C major chord), then a barred 5th fret G Shaped C chord, to a 8th fret barred E Shaped C chord, to a 10th fret barred D shaped C chord, which finally overlaps with the barred 12th fret C shape C chord – one octave (12 frets) above the starting point.

This exercise is the perfect place to discuss both inversions and where notes are on the guitar neck. As each shape represents a triad of notes the 5 C chords show us where all the C, E, and G notes are between the 1st and 12th fret of the guitar. Each shape is an inversion of the previous three notes of the triad. Students also see with this exercise that there are some barre chords that are more easily played than others. In particular, time will be spent mastering the E Shape and A Shape Barre chords. These are both the two easiest shapes to master as well as the two easiest shapes to understand as their root notes are on the E and A strings (6 & 5) respectfully.

Students will master the names of the notes on the 5th and 6th strings by chromatically counting (up and down) the strings using sharps ascending and flats descending with particular emphasis placed on the ½ steps between E and F and B and C. Once proficiency on this exercise is demonstrated students will be asked to find multiple ways to play simple I – IV- V chord progressions in several keys.

This is also when students will be introduced to the concept of altering the chord shapes to make them Dominant 7th, Minor, Minor 7th, and Major 7th chords. The concept of altering major chord shapes will be explained and students will be expected to master Major, Dominant 7th, and Minor Barre chords during this unit.

The assessment for this unit will be a song that requires the use of several E and A shaped barre chords. “Flake” by Jack Johnson is a very good choice for this as it uses the E, Em, A, and Am chord shapes barred up and down the neck. Students will be introduced to these chords, learn their root tones on the 6th and 5th strings and be given a simplified strumming pattern that incorporates Johnson’s use of muted strums to facilitate moving those chord shapes. The rubric for this **assessment** is attached.

Week 14:

Looking forward toward the final exam and each student’s continued study of the guitar this week will be spent learning songs by using resources found on the internet. I have attached a list of easy songs broken down by how many chords and barre chords each song uses. These are by-in-large popular songs that most students will know.

Using youtube, spotify, grooveshark, or some other Internet music source we will listen to songs of the group's choosing. We will then open up video lessons on youtube that are highly rated to learn specific playing techniques. Websites such as ultimateguitar.com and songsterr.com will also be used to view chords, lyrics, and tablature for these (and other songs). Although there are often many mistakes in these online resources they can get students very close to the song if they pay attention to the ratings of each source. Particular focus this week is put on using the **ear** to determine if the tabs, chords, or lessons are correct.

This week will also be used to further explain and solidify the student's understanding of how to read and use guitar tablature. Simple tabs that show how to play licks contained in songs will be explored. One such example is the very simple guitar lick that starts of the song "Sweet Home Alabama". The tablature shows the six strings horizontally with numbers on each string indicating what fret to play. Most "tabs", however, do not indicate rhythmic value so an understanding of the song using a recording is essential to learning the song correctly.

The goal of this week is to learn around 10 songs by using internet resources to do so. At least one song learned with a guitar tab, one video lesson, and one song learned by ear will take place this week.

Weeks 15 & 16:

Students will solidify their choice for their final exam this week. The final exam will consist of each student performing a song of their choice that shows their level of accomplishment over this semester. The outline for this song choice is attached. Particular attention is paid to making sure this song is appropriate in difficulty for the students. The goal for this exam is a fluid performance that shows a mastery of the "song-specific" skills needed for a successful performance. Students are encouraged to select a song (or a part of a song) that shows what they CAN do vs. what they might be able to do with additional time/practice. Conversely, students are encouraged to reach for this goal by picking something that they can master with practice, not something that already is easy for them to do.

Once song selections are made I will spend the majority of the next two weeks giving students multiple short private lessons during class. Those lessons will include listening to recordings of the songs, working on specific techniques needed to perform the songs such as finger style patterns, strumming patterns, reading and performing from tablature, mastering chords – open and barred, singing with the song (optional), etc. Students not in lessons with me use the time to practice or work collaboratively on their exams or other guitar material.

Week 17:

The final exam week consists of multiple days of performances of student's selections. Student's exams have taken on many different forms over the years. Many students choose to play along with a recording, others have written their own

material, some play and sing, others perform as duos or trios. The final product is something that makes sense for both the student and me and is meaningful to their learning on the guitar. It is important that the final exam selection is a song that represents each student's interest in learning to play the guitar in the first place.

Week One Materials

SECOND EDITION

BY WILL SCHMID AND GREG KOCH

Your Guitar	2	Notes on the Sixth String	24
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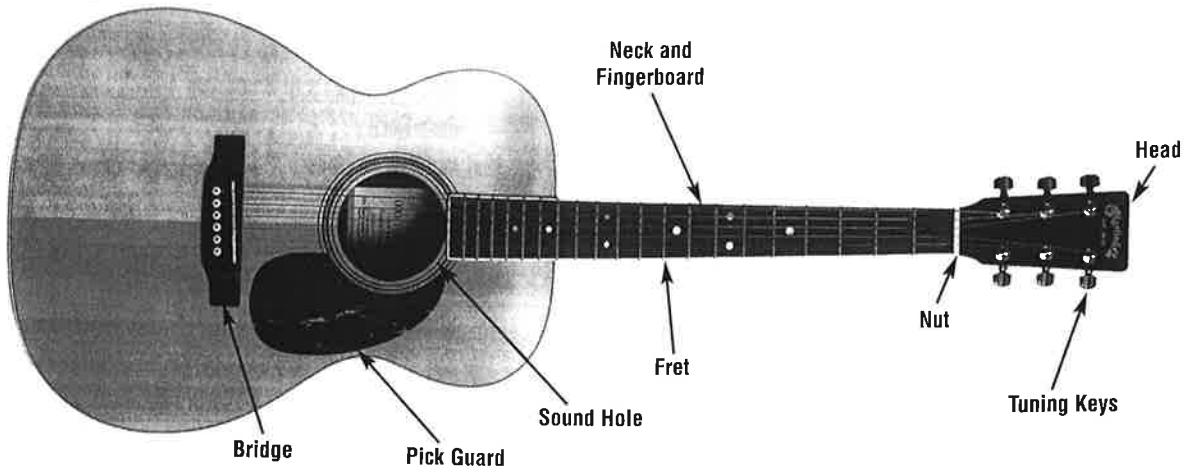
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STEEL-STRING



NYLON-STRING



ELECTRIC

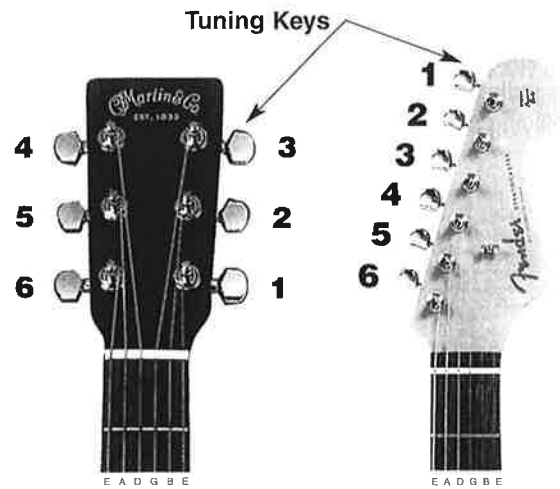


If you are using a solidbody-electric or an acoustic-electric be sure to practice with an amplifier some of the time.

TUNING

When you are tuning your guitar, you will adjust the pitch (highness or lowness of sound) of each string by turning the corresponding tuning key. Tightening a string raises the pitch and loosening it lowers the pitch.

The strings are numbered 1 through 6 beginning with the thinnest string, the one closest to your knee. Follow the instructions below to tune each string in sequence, beginning with the sixth string.



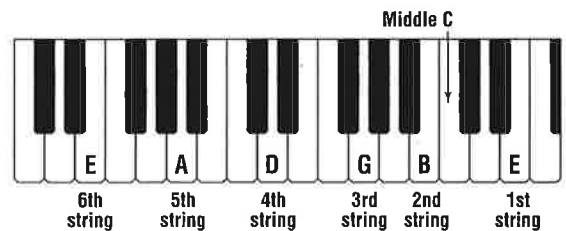
TUNING WITH AN ELECTRONIC TUNER

An electronic tuner “reads” the pitch of a sound and tells you whether or not the pitch is correct. Until your ear is well trained in hearing pitches, this can be a much more accurate way to tune. There are many different types of tuners available, and each one will come with more detailed instructions for its use.



TUNING TO A KEYBOARD

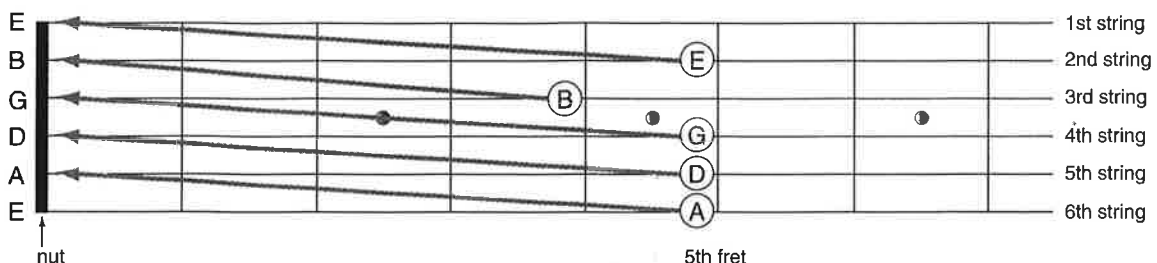
If you have a piano or electric keyboard nearby, play the correct key (see diagram) and slowly turn the corresponding tuning key until the sound of the string matches the sound of the keyboard.



ANOTHER WAY TO TUNE

To check or correct your tuning when no pitch source is available, follow these steps:

- Assume that the sixth string is tuned correctly to E.
- Press the sixth string at the 5th fret. This is the pitch A to which you tune your open fifth string. Play the depressed sixth string and the fifth string with your thumb. When the two sounds match, you are in tune.
- Press the fifth string at the 5th fret and tune the open fourth string to it. Follow the same procedure that you did on the fifth and sixth strings.
- Press the fourth string at the 5th fret and tune the open third string to it.
- To tune the second string, press the third string at the 4th fret and tune the open second string to it.
- Press the second string at the 5th fret and tune the first string to it.



This is called **relative tuning** because the strings are tuned relative to one another.

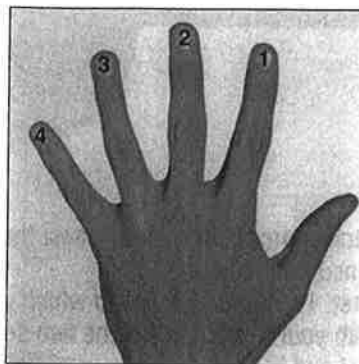
PLAYING POSITION

There are several ways to hold the guitar comfortably. On the left is a typical seated position, and on the right is the standing position. Make sure you practice sitting and standing. Observe the following general guidelines in forming your playing posture:

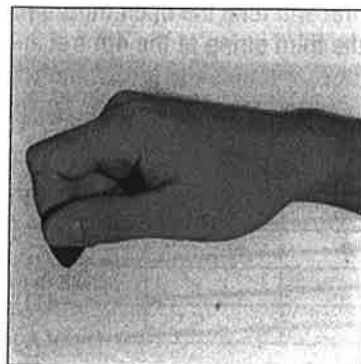
- Position your body, arms, and legs in such a way that you avoid tension.
- If you feel tension creeping into your playing, you probably need to reassess your position.
- Tilt the neck upwards—never down.
- Keep the body of the guitar as vertical as possible. Avoid slanting the top of the guitar so that you can see better. Balance your weight evenly from left to right. Sit straight (but not rigid).



Left-hand fingers are numbered 1 through 4 (Pianists: Note that the thumb is not number 1.) Place the thumb in back of the neck roughly opposite the 2nd finger. Avoid gripping the neck like a baseball bat with the palm touching the back of the neck.



These photos show the position for holding a pick and the right-hand position in relationship to the strings. Strive for finger efficiency and relaxation in your playing.



Practice these songs played on strings 1 and 2. Always begin slowly and then gradually increase the tempo. Gray chord symbols are used throughout the book to indicate that the chords should be played by the instructor.

ODE TO JOY

Beethoven

17

5

9

13

BLUES

18

5

9

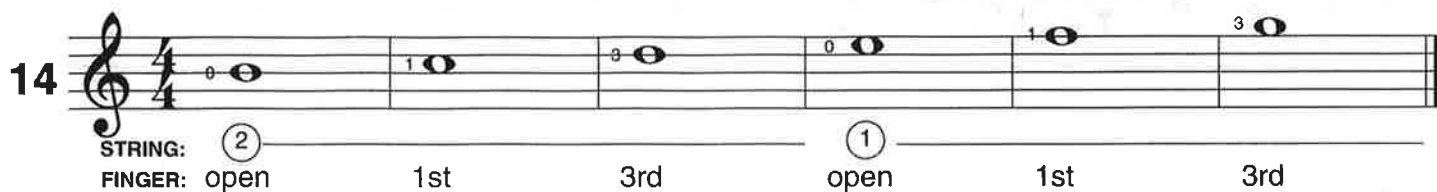
Always practice the exercises slowly and steadily at first. After you can play them well at a slower tempo, gradually increase the speed. If some of your notes are fuzzy or unclear, move your left-hand finger slightly until you get a clear sound.

12 

13 

MOVING FROM STRING TO STRING

You have learned six notes now, three on the first string and three on the second string. In the following exercises you will be moving from string to string. As you are playing one note, look ahead to the next and get your fingers in position.

14 
STRING: ② ①
FINGER: open 1st 3rd open 1st 3rd

15 

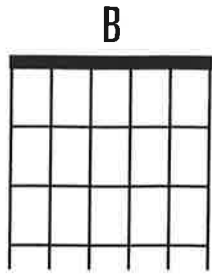


WORLD BEAT

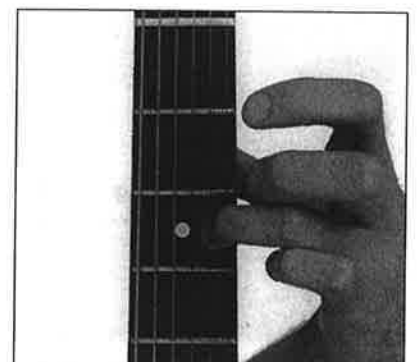
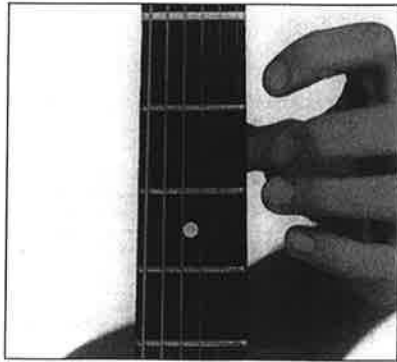
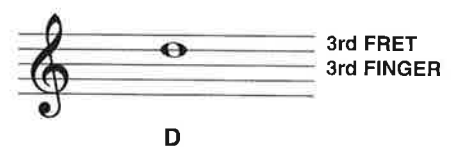
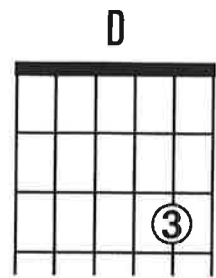
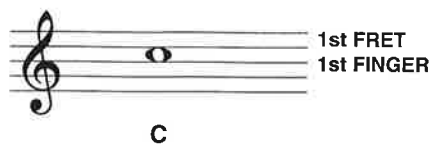
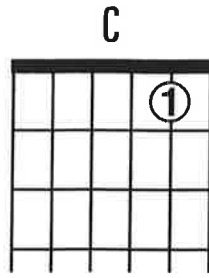
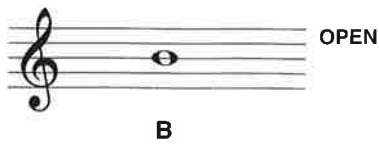
16 



NOTES ON THE SECOND STRING



↑
OPEN



9

Hold down 1st finger

COUNT: 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4

10

1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 - 3 - 4

11

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 - 2 - 3 - 4

At first practice the exercises slowly and steadily. When you can play them well at a slow speed, gradually increase the tempo (speed).

4

1 2 3 4

Touch only the tips of the fingers on the strings.

5

Keep the left hand fingers arched over the strings.

6

Some songs are longer than one line. When you reach the end of the first line of music, continue on to the second line without stopping. Gray letters above the staff indicate chords to be played by your teacher. Measure numbers are given at the beginning of each new line of music.

7

C G7

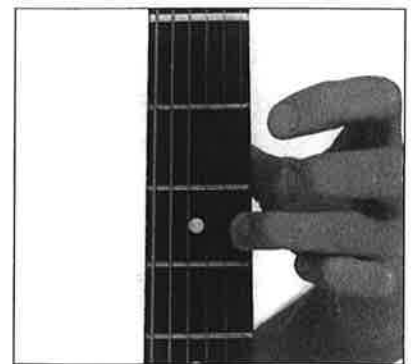
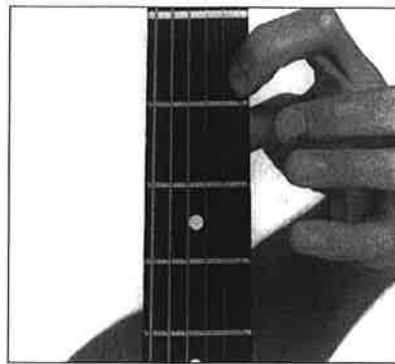
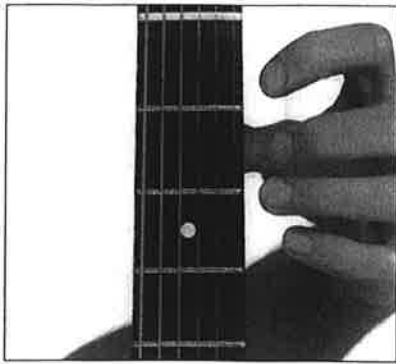
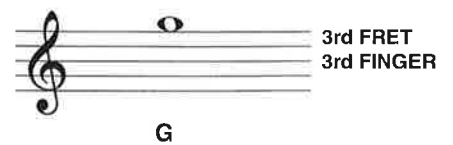
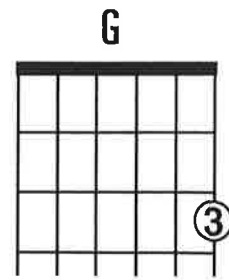
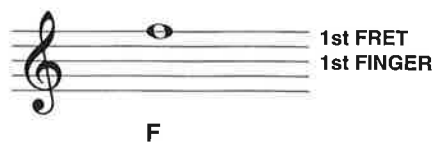
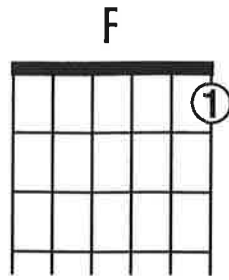
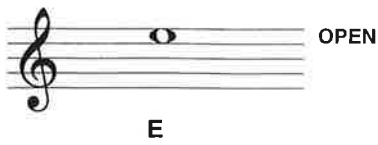
GO ON TO THE NEXT LINE

5 C

SPANISH THEME

8

NOTES ON THE FIRST STRING



This sign (▼) tells you to strike the string with a downward motion of the pick.

1

Musical notation for exercise 1, showing notes E, F, G, F, E with pick directions (▼) and a 'Hold down 1st finger' instruction.

COUNT: 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4

2

Musical notation for exercise 2, showing a sequence of notes on the first string.

1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 - 3 - 4

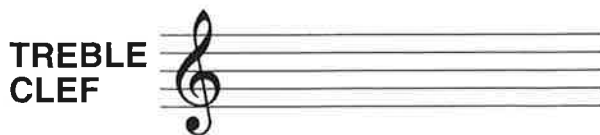
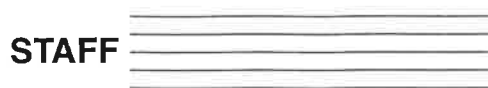
3

Musical notation for exercise 3, showing a sequence of notes on the first string.

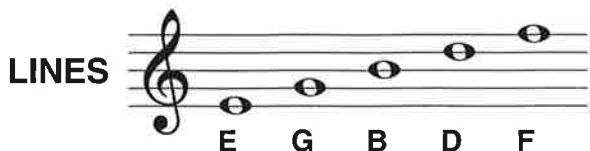
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 - 4

MUSICAL SYMBOLS

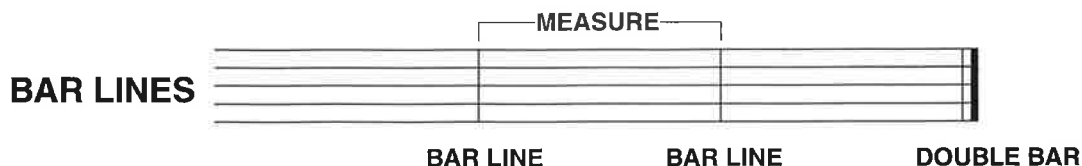
Music is written in **notes** on a **staff**. The staff has five lines and four spaces between the lines. Where a note is written on the staff determines its **pitch** (highness or lowness). At the beginning of the staff is a **clef sign**. Guitar music is written in the treble clef.



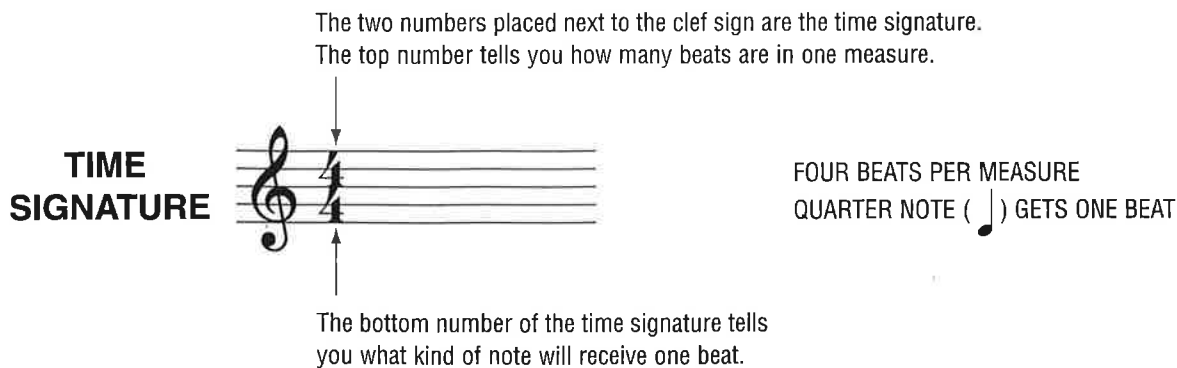
Each line and space of the staff has a letter name. The **lines** are, (from bottom to top) E - G - B - D - F, which you can remember as Every Guitarist Begins Doing Fine. The **spaces** are, (from bottom to top) F - A - C - E, which spells "Face."



The staff is divided into several parts by bar lines. The space between two bar lines is called a **measure** (also known as a "bar"). To end a piece of music a double bar is placed on the staff.



Each measure contains a group of **beats**. Beats are the steady pulse of music. You respond to the pulse or beat when you tap your foot.



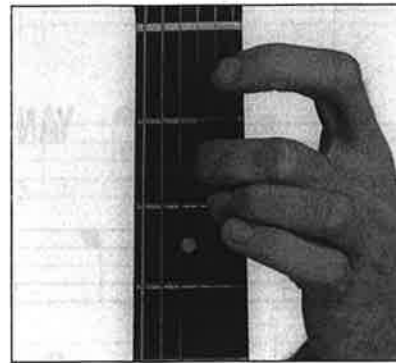
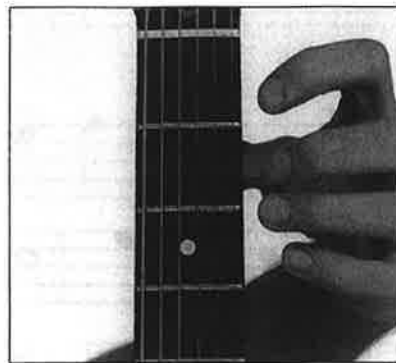
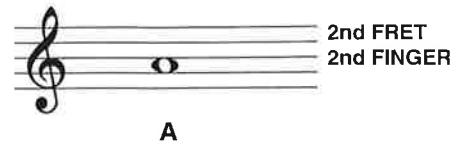
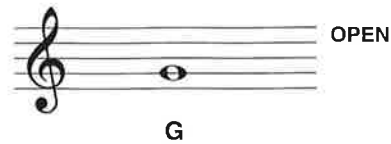
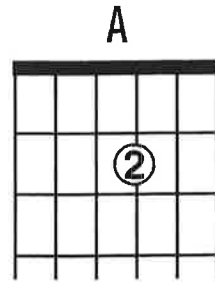
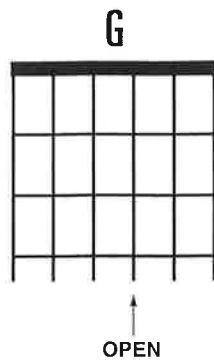
Notes indicate the length (number of counts) of musical sound.



When different kinds of notes are placed on different lines or spaces, you will know the pitch of the note and how long to play the sound.

Week Two Materials

NOTES ON THE THIRD STRING

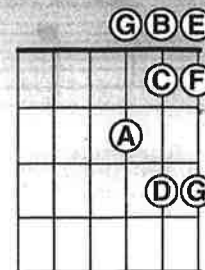
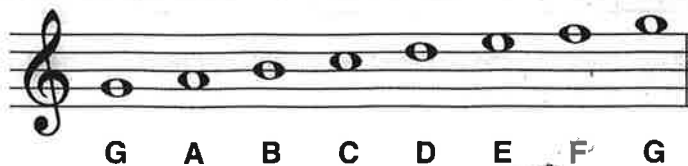


Keep the fingers arched over the strings at all times so they will be in position to finger the next note.



THREE-STRING REVIEW

Here are all the notes we've learned so far.



Play through these notes up and down. Then play just the low G and the high G, and notice how similar they sound. The distance between two different notes with the same letter name is called an **octave**.

NAME: _____ DATE: _____

Guitar Class Quiz #1

OBJECTIVES:

To be able to play "Ode to Joy" smoothly, demonstrating a mastery of the first 2 strings on the guitar. Any steady speed is acceptable for this performance.

MATERIALS:

Guitars and music.

GRADING:

You will be graded with the following score sheet:

RIGHT HAND TECHNIQUE

1. CORRECT NOTES (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

2. RHYTHMIC ACCURACY (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

3. PROPER HAND POSITION (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

4. PROPER FINGERINGS (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

5. OVERALL SMOOTHNESS OF PLAYING (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

TOTAL SCORE (OUT OF 100 POINTS) : _____

COMMENTS:

Week Three Materials

The following songs use notes on strings 1, 2, and 3.

ROCKIN' ROBIN

J. Thomas

21

G

5

C

G

YANKEE DOODLE

Traditional

22

C

G7

C

G7

C

F

G7

C

5

SURF ROCK

23

D

G

D

5

9

A **duet** is a song that has two parts that can be played together. Practice both parts of the following duet. Ask your instructor or a friend to play the duet with you.

AU CLAIR DE LA LUNE

France

Part 1

24

Part 2

Chords: C, G7, C, G7, C

4/4 time signature. Part 1 and Part 2 are identical. The first staff (Part 1) has a treble clef and a 4/4 time signature. The second staff (Part 2) has a treble clef and a 4/4 time signature. The music consists of quarter notes in the first three measures and half notes in the fourth measure. Chords are indicated above the staves: C, G7, C, G7, C.

1

2

Chords: G7, C, G7, C

5

5

4/4 time signature. Part 1 and Part 2 are identical. The first staff (Part 1) has a treble clef and a 4/4 time signature. The second staff (Part 2) has a treble clef and a 4/4 time signature. The music consists of quarter notes in the first three measures and half notes in the fourth measure. Chords are indicated above the staves: G7, C, G7, C. Fingerings are indicated as 5 for the first note in each measure.

1

2

Chords: D7, G7

9

9

4/4 time signature. Part 1 and Part 2 are identical. The first staff (Part 1) has a treble clef and a 4/4 time signature. The second staff (Part 2) has a treble clef and a 4/4 time signature. The music consists of quarter notes in the first three measures and half notes in the fourth measure. Chords are indicated above the staves: D7, G7. Fingerings are indicated as 9 for the first note in each measure.

1

2

Chords: C, G7, C, G7, C

13

13

4/4 time signature. Part 1 and Part 2 are identical. The first staff (Part 1) has a treble clef and a 4/4 time signature. The second staff (Part 2) has a treble clef and a 4/4 time signature. The music consists of quarter notes in the first three measures and half notes in the fourth measure. Chords are indicated above the staves: C, G7, C, G7, C. Fingerings are indicated as 13 for the first note in each measure.

PRACTICE TIP

Regular practice is essential. Practicing a half hour each day is better than practicing two hours every four days. Find a regular time of the day that works for you.

Week Four Materials

AURA LEE

Poulton/Fosdick

25

C D7 G7 C

D7 G7 C E7

Am E C D7 G7 C

3/4 TIME

Some music has three beats per measure instead of four. This is indicated by the top number of the time signature. The bottom number (4) tells you that the quarter note gets one beat.

THREE BEATS PER MEASURE
QUARTER NOTE (♩)
GETS ONE BEAT

A dot after a note increases its value by one-half. In $\frac{3}{4}$ time a dotted half note (♩.) gets three beats.

$\frac{3}{4}$ ♩ + ♩. = ♩.

2 beats 1 beat 3 beats

26

COUNT: 1 2 3 1 - 2 3 1 2 3 1 - 2 - 3 1 2 - 3 1 - 2 - 3

HE'S A JOLLY GOOD FELLOW

England

27

G C G D7

G C

D7 G

Guitar Class Quiz #2

OBJECTIVES:

- 1) To be able to play the melody "Aura Lee" on the guitar. Any steady speed is acceptable for this performance (Hal Leonard Guitar Method Book 1, #25)
- 2) To be able to play the accompanying chords with smooth transitions in between chords.

MATERIALS:

Guitars and music.

GRADING:

You will be graded with the following score sheet:

QUIZ – PART #1 – SINGLE NOTE MELODY

1. NOTE ACCURACY (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

2. RHYTHMIC ACCURACY (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

3. PROPER HAND POSITION (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

4. PROPER FINGERINGS (10 PTS)

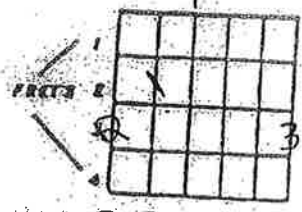
1 2 3 4 5 6 7 8 9 10 TOTAL: _____

5. OVERALL SMOOTHNESS OF PLAYING (10 PTS)

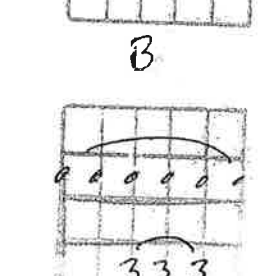
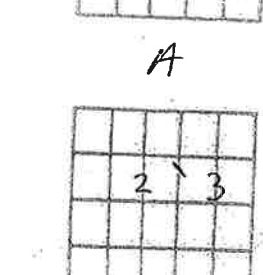
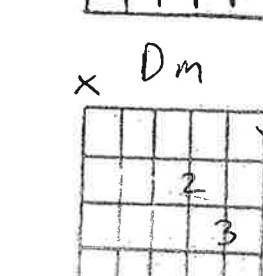
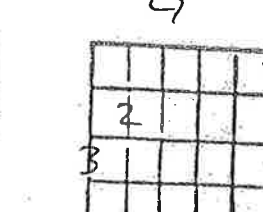
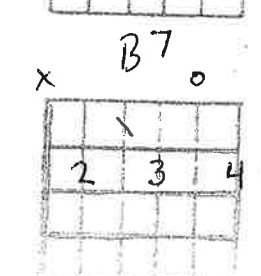
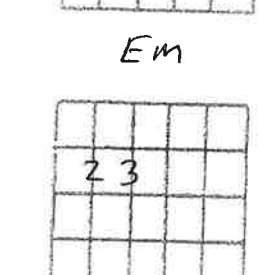
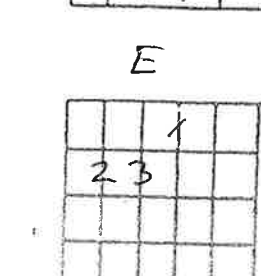
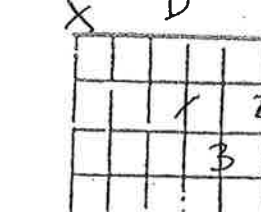
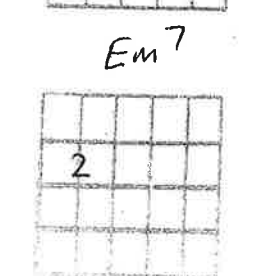
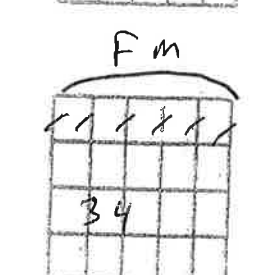
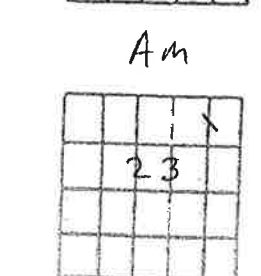
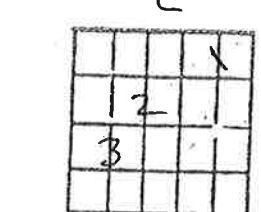
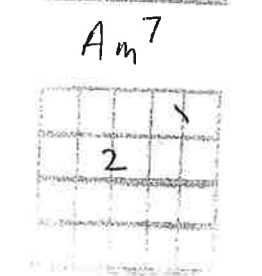
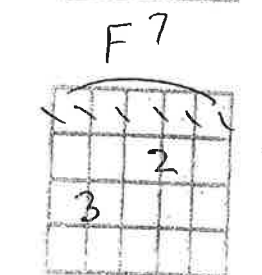
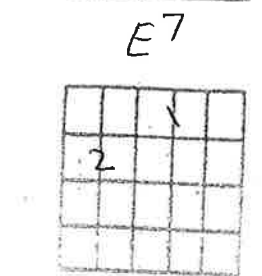
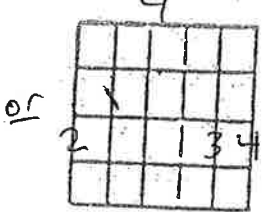
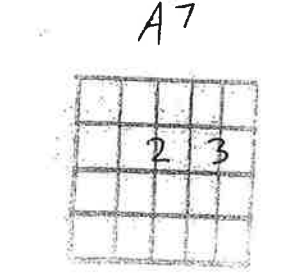
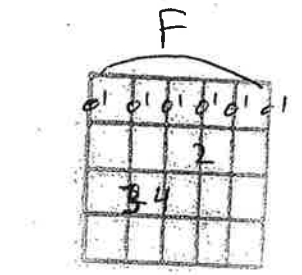
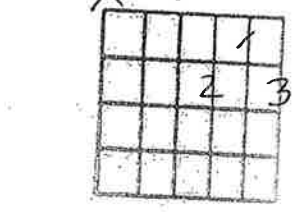
1 2 3 4 5 6 7 8 9 10 TOTAL: _____

Week Five Materials

Chord Chart



STRINGS ① ② ③ ④ ⑤ ⑥

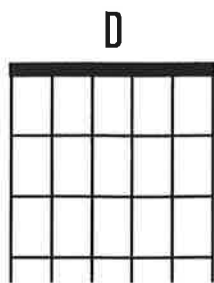


X above a string means to not strum it.

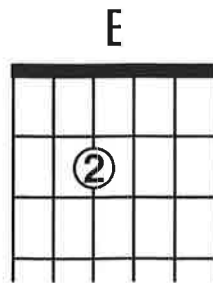
o above a string (or no indication) means to strum it.

F, F7, + B are Barre chords. Use the 1st finger for the barre.

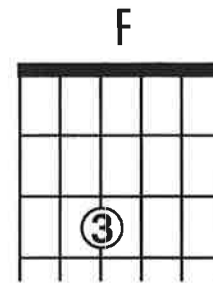
NOTES ON THE FOURTH STRING



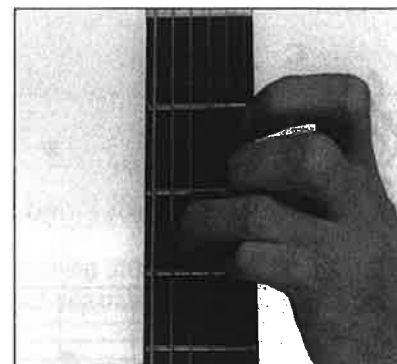
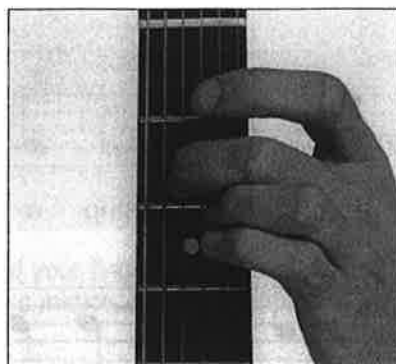
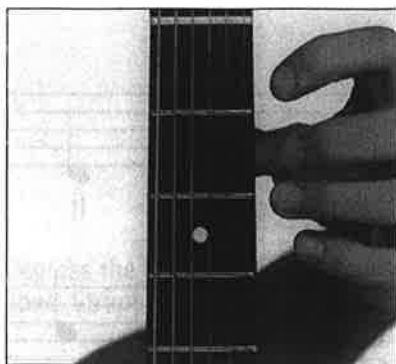
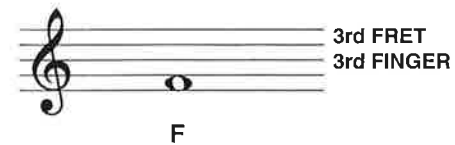
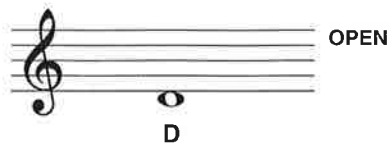
↑
OPEN



E



F




Practice each exercise carefully. Remember to keep your fingers arched over the strings.



PICKUP NOTES

Music doesn't always begin on beat one. When you begin after beat one, the notes before the first full measure are called **pickup notes**. Following are two examples of pickup notes. Count the missing beats out loud before you begin playing.


30  (1 2 3) 4 1 2 3 4


 (1 2) 3 4 1 - 2 3 - 4

When a song begins with pickup notes, the last measure will be short the exact number of beats used as pickups.

WORRIED MAN BLUES

Traditional

31  PICKUP G
It takes a wor-ried man to sing a wor-ried song. It
COUNT: 4 1

 C G
takes a wor-ried man to sing a wor-ried song. It

 C G
takes a wor-ried man to sing a wor-ried song. I'm wor-ried

 D7 G
now, yes now, but I won't be wor-ried long.

32  C G7
COUNT: 3 4 1

 C
1 - 2

Week Six Materials

G Major Pentatonic Scale

0 0 0 0 0 0

Root

1
2
3
4

STRINGS 6 5 4 3 2 1

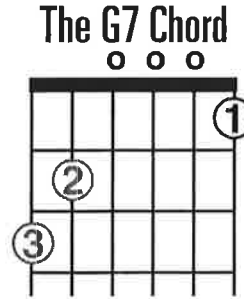
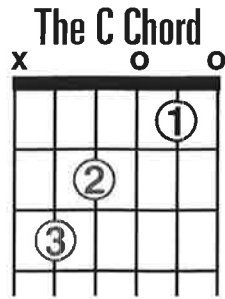
The G major Pentatonic is a 5 note scale. It differs from the G major Scale in that it skips the 4th and 7th notes.

continued etc..

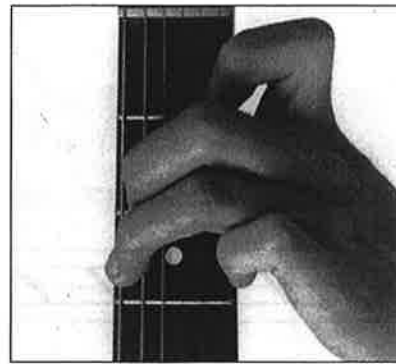
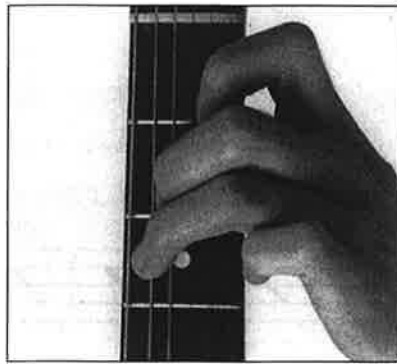
G A B D E G A B D E G

PLAYING CHORDS

A **chord** is sounded when more than two notes or strings are played at the same time. To begin you will be playing chords on three strings with only one finger depressed. Disregard the light gray finger numbers on strings 4, 5, and 6 until you can easily play the one-finger versions of the chords below.



Study the illustrations for the chords above. An “o” above a string indicates that the string should be played “open” (not depressed by a finger). An “x” above a string indicates that the string should not be strummed. Refer to the hand positions in the photos below for additional visual guidance.



Depress the strings indicated with the tips of your fingers. Arch your fingers to avoid touching strings that are to be played open. Strum over the strings with a downward motion. All strings should sound as one, not separately.

Practice the following exercise strumming once for each slash mark. Keep a steady beat, and change chord fingerings quickly.

33

Now apply this strum to the song below.

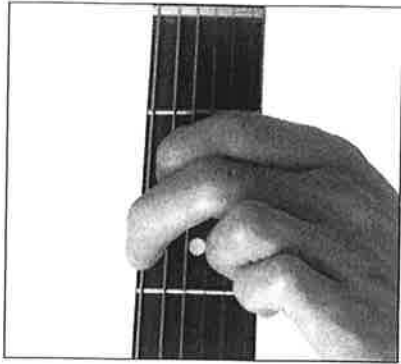
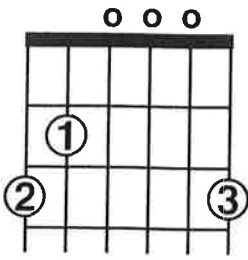
TOM DOOLEY

Traditional

34

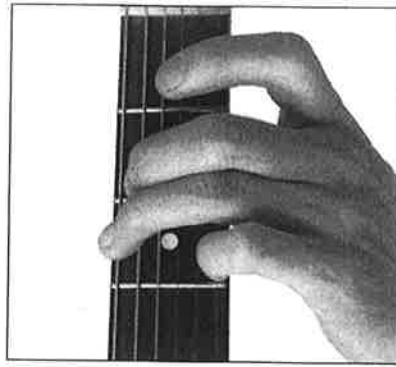
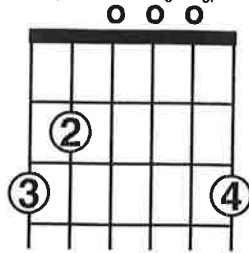
Next, let's try two more chords: G and D7. Notice that the G chord can be played two different ways.

The G Chord

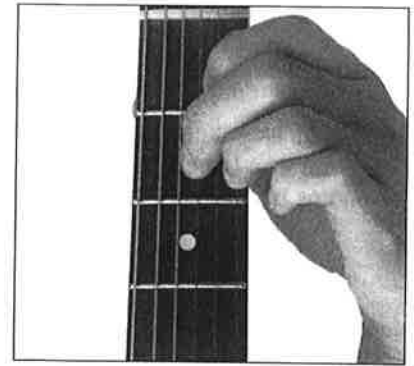
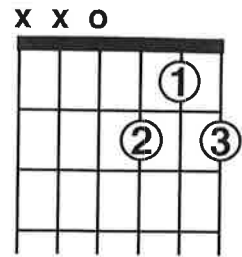


The G Chord

(alternative fingering)



The D7 Chord



Strum once for each slash mark below.

35

G D7

G D7 G D7 G

Review the fingering for the C chord and then practice Exercise 36 until you can play it well. Whenever you are moving between the C chord and the D7 chord, keep the first finger down.

36

G C D7 G

PAY ME MY MONEY DOWN

Georgia Sea Islands

37

G D7

Pay me, oh pay me, pay me my mon - ey down.

G

Pay me or go to jail, pay me my mon - ey down.

The following exercises use the four chords you have learned so far. The chords are arranged in sequences called **chord progressions**.

38

G D7 C D7

39

C G7 C G7 C

40

G C D7 C G C D7 C

MOVING FROM CHORD TO CHORD

As you are playing one chord, look ahead to the next and get your fingers in position. Then, switch chords using a minimum of hand motion.

Trade off strumming the chords and playing the melody with your teacher or a friend.

12-BAR ROCK

41

G C G D7 C G

You can also play the G, C, and D7 chords with "Worried Man Blues" on page 16.

Guitar Class Quiz #2

OBJECTIVES:

- 1) To be able to play the melody “Worried Man Blues” on the guitar at a minimum of 70BPM (Hal Leonard Guitar Method Book 1, #31)
- 2) To be able to play the accompanying G, C and D7 chords with smooth transitions in between chords while the melody is being played by Mr. Bushey – also at a minimum of 70BPM

MATERIALS:

Guitars and music.

GRADING:

You will be graded with the following score sheet:

QUIZ – PART #1 – SINGLE NOTE MELODY

1. NOTE ACCURACY (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

2. RHYTHMIC ACCURACY (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

3. PROPER HAND POSITION (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

4. PROPER FINGERINGS (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

5. OVERALL SMOOTHNESS OF PLAYING (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

QUIZ – PART #2 – CHORDS

1. CORRECT FINGERINGS (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

2. SMOOTHNESS OF CHORD TRANSITIONS (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

3. RIGHT HAND STRUMMING (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

TOTAL SCORE (OUT OF 100 POINTS) : _____

COMMENTS:

Week Seven Materials

TIES

A curved line which connects two notes of the same pitch is called a **tie**. The first note is struck and held for the value of both notes. The second note should not be played again. Look at the following example of tied notes.

42

1 - 2 - 3 - 4 - 1 2 3 - 4 - 1 - 2 3 4 - 1 2 - 3 - 4

5 BEATS 4 BEATS 2 BEATS

Practice trading off on melody and chords in these pieces.

AMAZING GRACE

Traditional

43

A - maz - ing grace, how sweet the sound that
 saved a wretch like me. I once was lost, but
 now am found; was blind, but now I see.

Chords: G, C, D7, G

1 - 2 - 3 - 1 - 2

1 - 2 - 3 - 1 - 2

RIFFIN'

44

Chords: D7, G7, D7, A7, G7, D7

WHEN THE SAINTS GO MARCHING IN

Traditional

45

Oh when the saints go march-ing in oh when the
 saints go march - ing in Lord, I want to
 be in that num-ber when the saints go march - ing in.

WILL THE CIRCLE BE UNBROKEN

Country Gospel

46

Will the cir - cle be un - bro - ken, by and
 by, Lord, by and by? There's a
 bet - ter home a - wait - ing, in the
 sky, Lord, in the sky.

NAME: _____ DATE: _____

Guitar Class Quiz #4

OBJECTIVES:

To be able to play # 43, 44, 45, or 46, demonstrating a mastery of the first 4 strings on the guitar.

MATERIALS:

Guitars and music.

GRADING:

You will be graded with the following score sheet:

Single Note Melodies and Chords

Selection: _____

1. CORRECT FINGERINGS (20 PTS)

2 4 6 8 10 12 14 16 18 20 **TOTAL:** _____

2. RHYTHMIC ACCURACY (20 PTS)

2 4 6 8 10 12 14 16 18 20 **TOTAL:** _____

3. MELODIC NOTE ACCURACY (20 PTS)

2 4 6 8 10 12 14 16 18 20 **TOTAL:** _____

4. PROPER FINGERINGS OF CHORDS (20 PTS)

2 4 6 8 10 12 14 16 18 20 **TOTAL:** _____

5. OVERALL SMOOTHNESS OF PLAYING (20 PTS)

2 4 6 8 10 12 14 16 18 20 **TOTAL:** _____

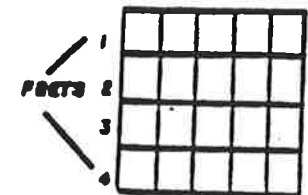
TOTAL SCORE (OUT OF 100 POINTS) : _____

COMMENTS:

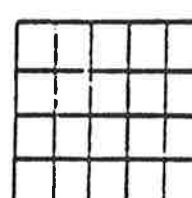
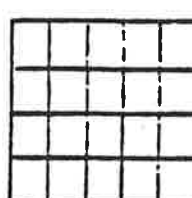
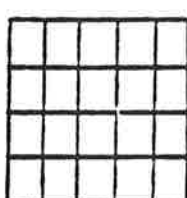
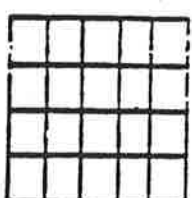
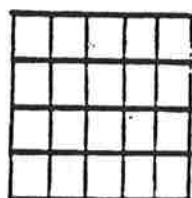
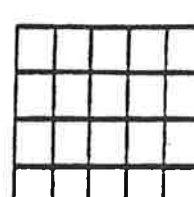
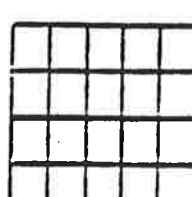
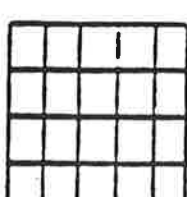
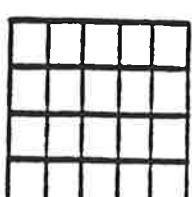
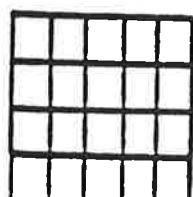
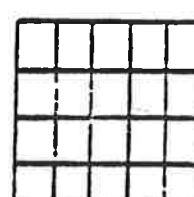
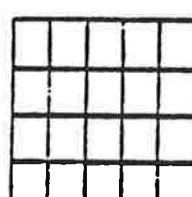
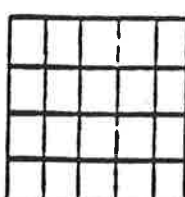
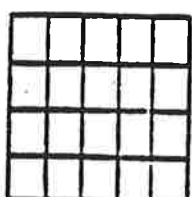
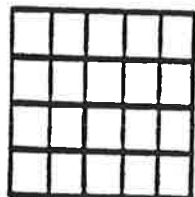
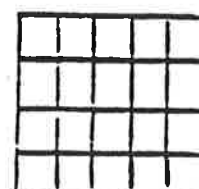
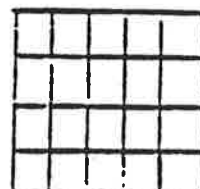
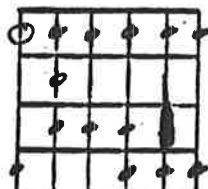
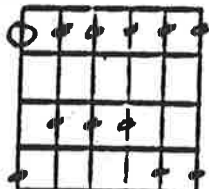
Pentatonic Scale + "The Blues"

Root Pentatonic

"Blues" Scale



STRINGS ④ ③ ② ① ② ①



12 Bar Blues

A7 | A7 | A7 | A7

D7 | D7 | A7 | A7

E7 | D7 | A7 | A7 :||


Empty musical staff

Empty musical staff

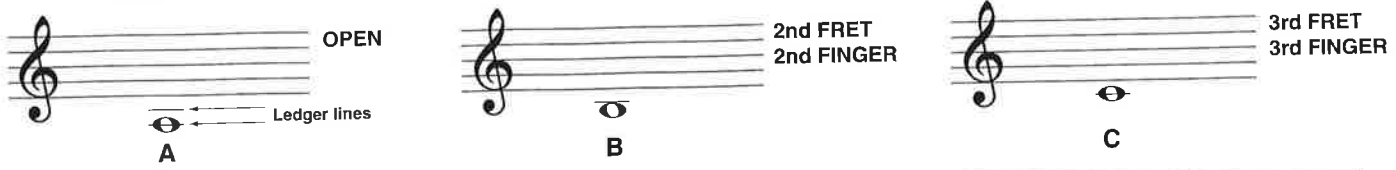
Week Eight Materials

NOTES ON THE FIFTH STRING

A **B** **C**



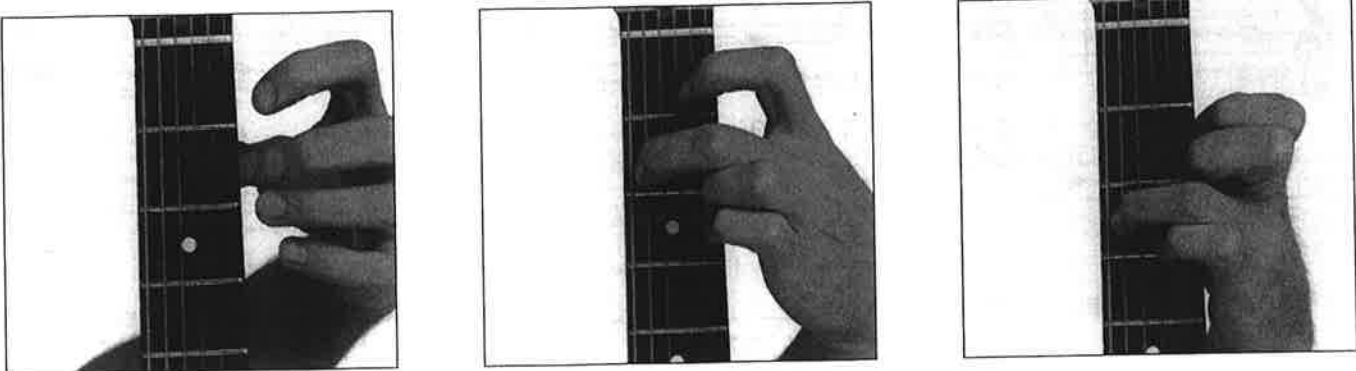
↑ OPEN



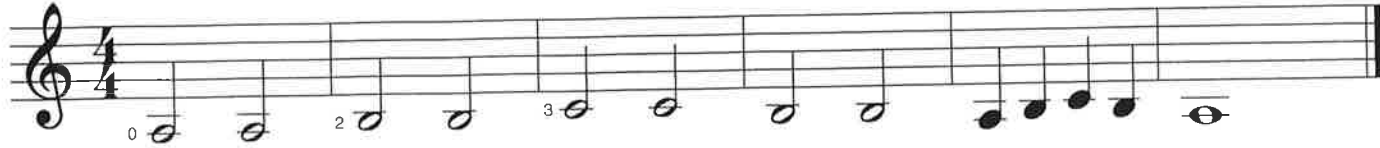
OPEN 2nd FRET 3rd FRET
2nd FINGER 3rd FINGER

Ledger lines

A **B** **C**



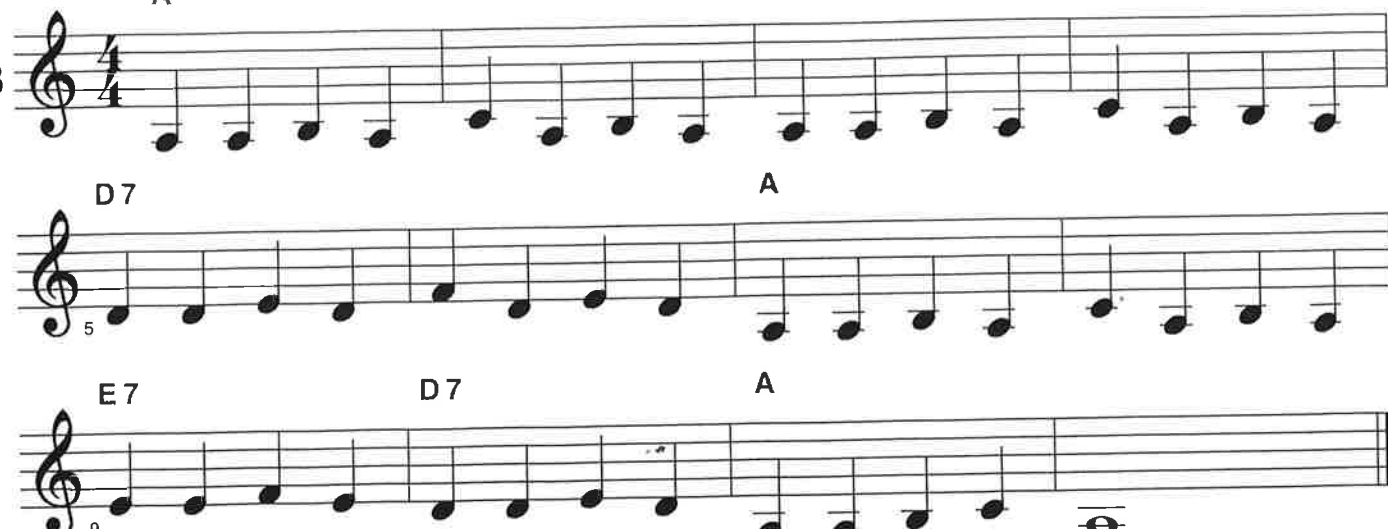
47



Hold 2nd finger down

BLUES BASS

48



A

D7 **A**

E7 **D7** **A**

Practice these familiar melodies until you feel comfortable playing them. Remember to look ahead as you play so you can prepare for the next notes.

JOSHUA FOUGHT THE BATTLE OF JERICO

Spiritual

49

Am E7 Am

E7 Am

5

GREENSLEEVES

England

50

Dm C

Dm Am Dm

C Dm A7

Dm F C

Dm A7 F

C Dm A7 Dm

5 10 15 21 27

Guitar Class Quiz #4

NAME : _____ DATE: _____

OBJECTIVES:

- 1) To be able to play the chords for "Greensleeves" on the guitar. These should be played at a minimum of 60BPM (Hal Leonard Guitar Method Book 1)

MATERIALS:

Guitars and music.

GRADING:

You will be graded with the following score sheet:

QUIZ – CHORDS

1. OVERALL SMOOTHNESS OF CHORD TRANSITIONS (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

2. RIGHT HAND STRUMMING (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

3. Dm Chord (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

4. C Chord (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

5. Am Chord (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

6. A7 Chord (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

7. F Chord (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

TOTAL SCORE (OUT OF 100 POINTS) : _____

NAME: _____ DATE: _____

Guitar Class Quiz #4

OBJECTIVES:

- 1) To be able to play a twelve bar blues in both A and E
- 2) To demonstrate mastery of the A Minor Pentatonic Scale and the A "blues" Scale by using them to solo over a blues progression in A

MATERIALS:

Guitars and music.

GRADING:

You will be graded with the following score sheet:

Twelve Bar Blues

1. RHYTHMIC ACCURACY (correct number of beats/chord) (20 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

2. PROPER FINGERINGS OF CHORDS (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

3. OVERALL SMOOTHNESS OF PLAYING (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

PENTATONIC AND BLUES SCALES

1. CORRECT NOTES (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

2. SMOOTHNESS OF PLAYING (20 PTS)


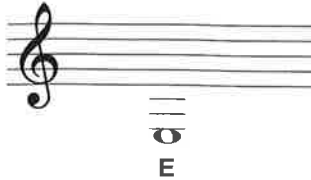

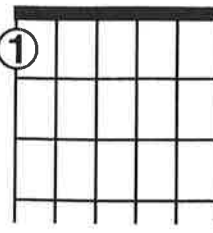
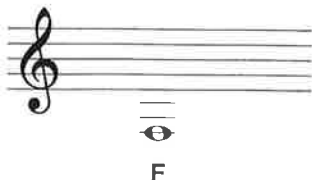

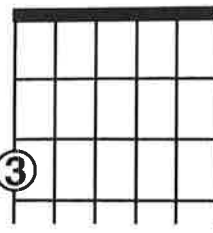
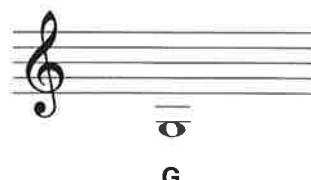
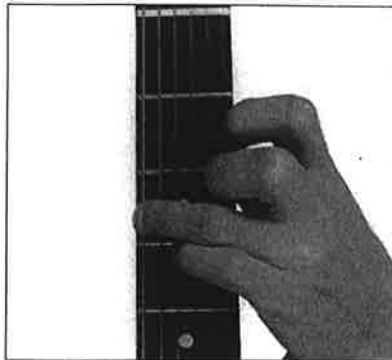
2 4 6 8 10 12 14 16 18 20 TOTAL: _____

TOTAL SCORE (OUT OF 100 POINTS): _____

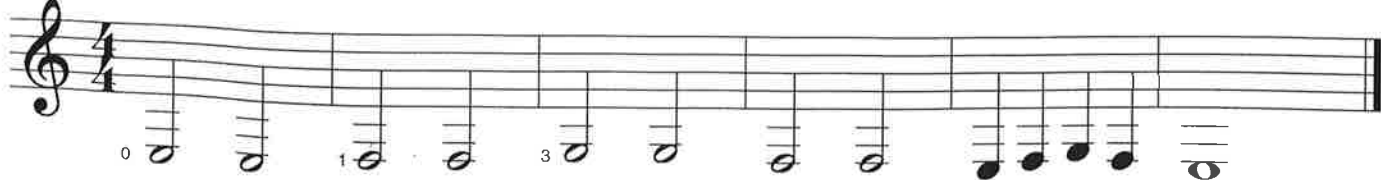
COMMENTS:

Week Nine Materials

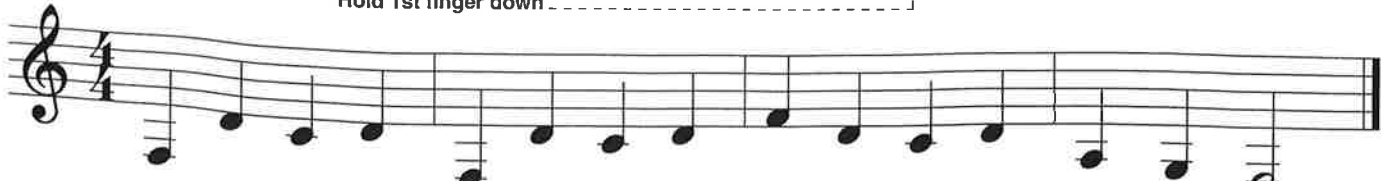
NOTES ON THE SIXTH STRING


<p>E</p>  <p>↑ OPEN</p>  <p>OPEN</p> <p>E</p> 	<p>F</p>  <p>①</p>  <p>1st FRET 1st FINGER</p> <p>F</p> 	<p>G</p>  <p>③</p>  <p>3rd FRET 3rd FINGER</p> <p>G</p> 
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

After you play these exercises, write the letter names below each note.

51 

Hold 1st finger down

52 

53 

DOO-WOP

54

Musical notation for measures 54-55. The first system (measures 54-55) is in 3/4 time with a treble clef. The second system (measures 55-56) is in 3/4 time with a bass clef. Chords are indicated above the notes: C, Am, F, G, C.

GIVE MY REGARDS TO BROADWAY

George M. Cohan

55

Musical notation for measures 55-56. The first system (measures 55-56) is in 4/4 time with a treble clef. The second system (measures 56-57) is in 4/4 time with a bass clef. The third system (measures 57-58) is in 4/4 time with a bass clef. Chords are indicated above the notes: C, Fm, G7, Dm, G7, C, G7, C, Am, G, D7, G, Am, G7, C.

BASS ROCK

56

Musical notation for measures 56-58. The first system (measures 56-57) is in 4/4 time with a treble clef. The second system (measures 57-58) is in 4/4 time with a bass clef. The third system (measures 58-59) is in 4/4 time with a bass clef. Chords are indicated above the notes: E, A, E, B, A, E.

Week Ten Materials

Beginning Guitar Class

Finger Picking Unit

Goal: To learn to fingerpick in a smooth Travis-style. The final project will be a finger-style song of your choice.

Standards assessed:

Power Standards: 1.21 Artistic Dimension/Approach to work: Students demonstrate appropriate interactions by...

- Cooperating in an ensemble, group or partnership to maintain an environment of safety, confidence, mutual esteem and support.
- Responding constructively as members of an audience/group

1.20 Artistic Dimension/Approach to work: Students develop effective personal work habits by...

- Demonstrating commitment and a sense of purpose (e.g. persevering to complete quality work, working to personal best).

State Standards: 5.22 (Intent) Students convey artistic intent from creator to viewer or listener.

5.28 (Artistic proficiency) Students use art forms to communicate, showing the ability to define and solve artistic problems with insight, reason, and technical proficiency.

National Standards: #2 Performing on instruments, alone and with others, a varied repertoire of music.

#7 Evaluating music and musical performances.

Materials: Worksheet on the ten finger picking exercises, tab and/or music for your specific song.

Procedure: Students will proceed through the worksheet at their own pace over the course of the week's unit. The culminating project will be a finger picked song of the student's choice.

Sample list of good finger picking songs:

Nothing Else Matters – Metallica
Don't Think Twice, its Alright – Dylan
Blackbird – The Beatles
Dear Prudence – The Beatles
Landslide – Fleetwood Mac
Road Trippin' – Red Hot Chili Peppers
Dust in the Wind – Kansas
Classical Gas – Mason Williams
Stairway to Heaven (Intro) Led Zeppelin

NAME: _____

SONG CHOICE: _____

ARTIST: _____

#1 middle

#2 m index

Count: Thumbs 1 2 3 4

#3 index

Count: 1 2 3 4

#4 m

#5 index

Count: 1 2 3 + 4

#6 m index

#7 index

Count: 1 2 + 3 + 4

#8 m index

#9 index

Count: 1 + 2 + 3 + 4

#10 m index

Count: 1 + 2 + 3 + 4 +

Detailed description of the exercises: Each exercise is shown on a four-line guitar staff. Exercise #1: Middle finger on 1st fret, 3rd fret, 3rd fret, 4th fret. Exercise #2: Middle finger on 1st fret, 3rd fret, 3rd fret, 4th fret. Exercise #3: Index finger on 1st fret, 3rd fret, 3rd fret, 4th fret. Exercise #4: Middle finger on 1st fret, 3rd fret, 3rd fret, 4th fret. Exercise #5: Middle finger on 1st fret, 3rd fret, 3rd fret, 4th fret. Exercise #6: Middle finger on 1st fret, 3rd fret, 3rd fret, 4th fret. Exercise #7: Middle finger on 1st fret, 3rd fret, 3rd fret, 4th fret. Exercise #8: Middle finger on 1st fret, 3rd fret, 3rd fret, 4th fret. Exercise #9: Middle finger on 1st fret, 3rd fret, 3rd fret, 4th fret. Exercise #10: Middle finger on 1st fret, 3rd fret, 3rd fret, 4th fret.

"Travis Style"

10 Exercises

Travis Style Exercise

Using fingerstyle Pattern #5 from

"Fingerpicking (10 Exercises)"

G Chord

Country: 1 2 3 + 4 1 2 3 + 4

C chord

D chord

Repeat above pattern

Try substituting D⁷ for D in the last 2 measures

D⁷

Week Eleven Materials

Dust in the Wind

Words and Music by Kerry Livgren

Intro

Moderately ♩ = 46

C Cmaj7

*Gtr. 1 (acous.)

m *i* *m* *i*

p *p* *p* *p*

**w/ fingers
let ring throughout

mf *sim.*

T 1 1 0 0 0 0
A 3 2 0 2 0 2
B 3 3 3 2 3 2 0 3 2 0

*6-str. steel-string doubled by 6-str. in Nashville tuning.
**p=thumb, i=index, m=middle

Cadd9

C

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

Asus2

Asus4

0 0 2 2 0 2 2 3 2 2 3 2 2

Am

Asus2

1 1 2 2 1 2 2 0 2 2 0 2 2

Cadd9

C

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

Cmaj7 Cadd9

Am Asus2

Asus4 Am

Dust in the Wind

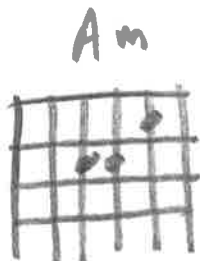
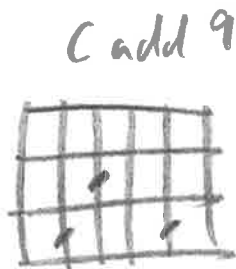
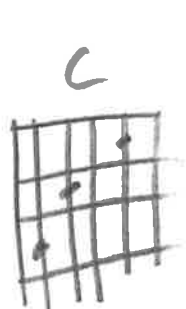
Intro:

C | Cmaj⁷ | Cadd⁹ || C C |

Asus² | Asus⁴ | Am | Asus² |

Cadd⁹ | C | Cmaj⁷ | Cadd⁹ |

Am | Asus² | Asus⁴ | Am ||



REPEAT THIS ANOTHER TIME

INTRODUCTION AGAIN (with te alteration included)

(and starts the last paragraph)

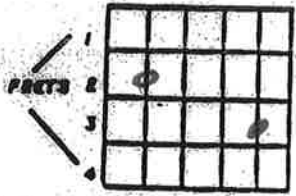
C G/B Am Am
(Now) Don't ha-ang o-on,
G Dm7 Am Am (here you
play "#" again instead of the Am's)
Nothing lasts forever but the earth and sky.
C G/b Am Am
It slips a-awa-a-ay,
G Dm7 Am Am
And all your money won't another minute buy.

(Last chorus)

D/F# G Am Am/G
Dust in the wind,
D/F# G Am Am/G
All we are is dust in the wind. (all we are is dust in the
wind)
D/F# G Am Am/G
Dust in the wind, (everything is dust in the wind)
D/F# G Am
Everything is dust in the wind

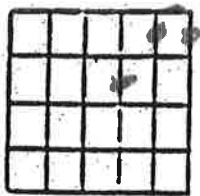
G/B

2 4



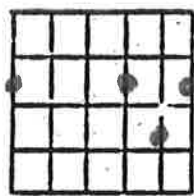
Dm7

2 1 1



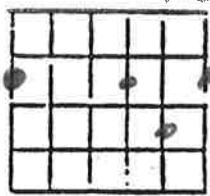
D/F#

Thumb 1 3 2 0 1



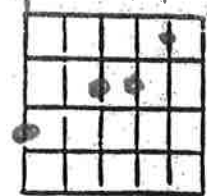
D/F#

1 2 4 3



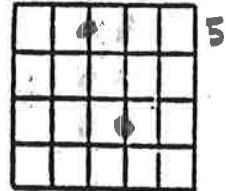
Am/G

4 2 3 1

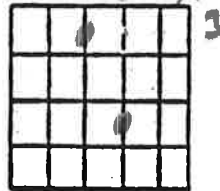


STRINGS ⑥ ⑤ ④ ③ ② ①

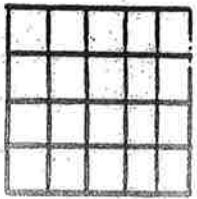
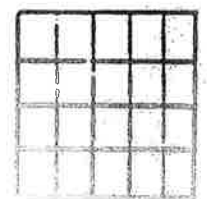
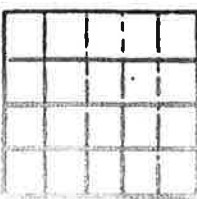
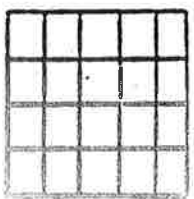
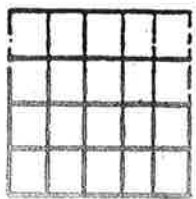
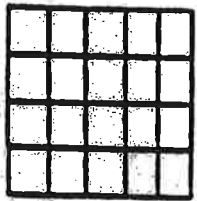
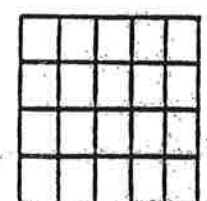
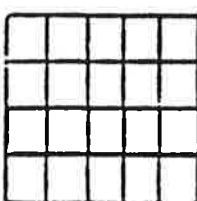
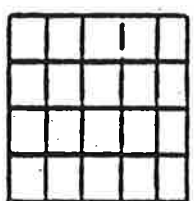
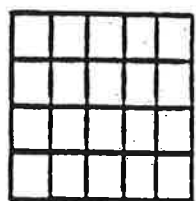
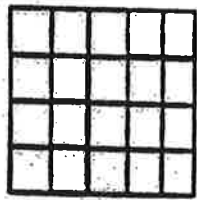
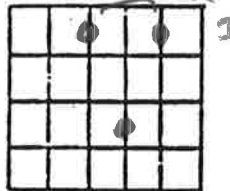
Am add 9
x 0 2 3 0 x



F(#11/A)
x 0 1 3 x



F6(#11/A)
x 0 1 3 1 x



Dont Think Twice Its Alright Chords (ver 5) by Bob Dylan

Ultimate Guitar Tabs Archive - your #1 source for tabs!
<http://www.ultimate-guitar.com/>

Over 800,000 guitar, guitar pro and bass tabs! Also lessons, news,
columns and guitar forums!

Artist: Bob Dylan

Song: Dont Think Twice Its Alright

#-----PLEASE NOTE-----#
This file is the author's own work and represents their interpretation of the #
song. You may only use this file for private study, scholarship, or research. #
#-----#

Dont Think Twice, Its Alright chords
Bob Dylan

Capo IV *

C G Am F C G C

C G Am
It ain't no use to sit and wonder why, babe
F C G
It don't matter, anyhow
C G Am
An' it ain't no use to sit and wonder why, babe
D7 G G7
If you don't know by now
C C7
When your rooster crows at the break of dawn
F D7
Look out your window and I'll be gone
C G Am F
You're the reason I'm trav'lin' on
C G C G
Don't think twice, it's all right

C G Am
It ain't no use in turnin' on your light, babe
F C G
That light I never knowed
C G Am
An' it ain't no use in turnin' on your light, babe
D7 G G7
I'm on the dark side of the road
C C7
Still I wish there was somethin' you would do or say
F D7
To try and make me change my mind and stay
C G Am F
We never did too much talkin' anyway
C G C G
So don't think twice, it's all right

C G Am
It ain't no use in callin' out my name, gal
F C G
Like you never did before
C G Am
It ain't no use in callin' out my name, gal
D7 G G7
I can't hear you any more
C C7
I'm a-thinkin' and a-wond'rin' all the way down the road

F D7
 I once loved a woman, a child I'm told
 C G Am F
 I give her my heart but she wanted my soul
 C G C G
 But don't think twice, it's all right

 C G Am
 I'm walkin' down that long, lonesome road, babe
 F C G
 Where I'm bound, I can't tell
 C G Am
 But goodbye's too good a word, gal
 D7 G G7
 So I'll just say fare thee well
 C C7
 I ain't sayin' you treated me unkind
 F D7
 You could have done better but I don't mind
 C G Am F

 You just kinda wasted my precious time
 C G C
 But don't think twice, it's all right

*Alternate:

Capo II

C = D
 G = A
 Am = Bm
 F = G
 D7 = E7
 G7 = A7
 C7 = D7

Set8

<http://sites.google.com/site/guitarmusicchordsandlyrics/>

END

+-----+
 | This file is the author's own work and represents their interpretation
 | of the song. You may only use this file for private study, scholarship,
 | or research.
 +-----+

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[Show/hide chords diagrams](#)

Here's a good example of a finger style Song this

Hey There Delilah Tab (ver 2) by Plain White Ts

in NOT in the Travis style

Ultimate Guitar Tabs Archive - your #1 source for tabs!
http://www.ultimate-guitar.com/
Over 300,000 guitar, guitar pro and bass tabs! Also lessons, news, columns and guitar forums!

Artist: Plain White Ts
Song: Hey There Delilah

The other tab for this song was really quite good, but it wasn't quite right... and I'm picky.

Plain White T's - Hey There Delilah

Intro

D F#m D F#m
e-----
B---3---3---3---3---2---2---2---2---3---3---3---3---2---2---2---2---
G---2---2---2---2---2---2---2---2---2---2---2---2---2---2---2---2---
D-0---0---0---0---4---4---4---4---0---0---0---0---4---4---4---4---
A-----
E-----

→ Pick 2nd string w/ middle fing.
→ Pick 3rd string w/ index
→ Pick 4th string with thumb

Verse 1:

D F#m D F#m
e-----
B---3---3---3---3---2---2---2---2---3---3---3---3---2---2---2---
G---2---2---2---2---2---2---2---2---2---2---2---2---2---2---2---
D-0---0---0---0---4---4---4---4---0---0---0---0---4---4---4---4---
A-----
E-----

Bm G A Bm A
e-----
B---3---3---3---3---3---3---2---2---3---3---3---3---2---2---5---5---
G---4---4---4---4---4---4---2---2---4---4---4---4---2---2---2---2---
D-----
A-2---2---2---0---0---0---0---2---2---2---2---0---0---0---0---
E-----3---3

← thumb
← thumb

D F#m D F#m
e-----
B---3---3---3---3---2---2---2---2---3---3---3---3---2---2---2---
G---2---2---2---2---2---2---2---2---2---2---2---2---2---2---2---
D-0---0---0---0---4---4---4---4---0---0---0---0---4---4---4---4---
A-----
E-----

Bm G A Bm A
e-----
B---3---3---3---3---3---3---2---2---3---3---3---3---2---2---5---5---
G---4---4---4---4---4---4---2---2---4---4---4---4---2---2---2---2---
D-----
A-2---2---2---0---0---0---0---2---2---2---2---0---0---0---0---
E-----3---3

Chorus

D Bm D Bm

```

e-----
B--3--3--3-----3--3--3--3--3--3--3--3--3--3--3--3--
G--2--2--2-----4--4--4--4--2--2--2-----4--4--4--4--
D--0--0--0-----0--0--0-----
A-----0--2--2--2--4-----0--2--2--2--4-----
E-----
    
```

D Bm D Bm

```

e-----
B--3--3--3-----3--3--3--3--3--3--3-----3--3--3--3--
G--2--2--2-----4--4--4--4--2--2--2-----4--4--4--4--
D--0--0--0-----0--0--0-----
A-----0--2--2--2--4-----0--2--2--2--4-----
E-----
    
```

Interlude

D D/A

```

e-----
B--3--3--3--3-----
G--2--2--2--2-----
D--0--0--0-----
A-----0-----
E-----
    
```

Verse 2:

D F#m D F#m

```

e-----
B--3--3--3--3--2--2--2--2--3--3--3--3--2--2--2-----
G--2--2--2--2--2--2--2--2--2--2--2--2--2--2--2-----
D--0--0--0--0--4--4--4--4--0--0--0--0--4--4--4--4-----
A-----
E-----
    
```

Bm G A Bm A

```

e-----
B--3--3--3-----3--3--2--2--3--3--3--3--2--2--5--5-----
G--4--4--4-----4--4--2--2--4--4--4--4--2--2--2--2-----
D-----
A--2--2--2--0-----0--0--2--2--2--2--0--0--0--0-----
E-----3--3-----
    
```

D F#m D F#m

```

e-----
B--3--3--3--3--2--2--2--2--3--3--3--3--2--2--2-----
G--2--2--2--2--2--2--2--2--2--2--2--2--2--2--2-----
D--0--0--0--0--4--4--4--4--0--0--0--0--4--4--4--4-----
A-----
E-----
    
```

Bm G A Bm A

```

e-----
B--3--3--3-----3--3--2--2--3--3--3--3--2--2--5--5-----
G--4--4--4-----4--4--2--2--4--4--4--4--2--2--2--2-----
D-----
A--2--2--2--0-----0--0--2--2--2--2--0--0--0--0-----
E-----3--3-----
    
```

Chorus

D Bm D Bm

```

e-----
B--3--3--3-----3--3--3--3--3--3--3-----3--3--3--3--
G--2--2--2-----4--4--4--4--2--2--2-----4--4--4--4--
    
```

```

D-0--0--0-----0--0--0-----
A-----0--2--2--2--4-----0--2--2--2--4-----
E-----

```

```

      D           Bm           D           Bm
e-----
B--3--3--3--3--3--3--3--3--3--3--3--3--3--3--3-----
G--2--2--2--2--4--4--4--4--2--2--2-----4--4--4-----
D-0--0--0-----0--0--0-----
A-----0--2--2--2--4-----0--2--2--2--0-----
E-----

```

Bridge

```

      G           A           D           Bm
e-----
B--3--3--3--3--2--2--2--2--3--3--3-----3--3--3-----
G--4--4--4--4--2--2--2--2--2--2--2-----4--4--4-----
D-----0--0--0-----
A-----0--0--0-----0--2--2--2--0-----
E-3--3--3--3-----

```

```

      G           A           D           Bm
e-----
B--3--3--3--3--2--2--2--2--3--3--3-----3--3--3-----
G--4--4--4--4--2--2--2--2--2--2--2-----4--4--4-----
D-----0--0--0-----
A-----0--0--0-----4--2--2--2--0-----
E-3--3--3--3-----

```

```

      G           A           Bm

```

```

e-----
B--3--3--3--3--2--2--2-----3--3--3--3--3--3--3-----
G--4--4--4--4--2--2--2-----4--4--4--4--4--4--4-----
D-----
A-----0--0--0--0--2--2--2--2--2--2--2-----
E-3--3--3--3-----

```

```

      A
e-----
B--2--2--2--2--5--5--5--5-----
G--2--2--2--2--2--2--2--2-----
D-----
A-0--0--0--0--0--0--0--0-----
E-----

```

Verse 3:

```

      D           F#m           D           F#m
e-----
B--3--3--3--3--2--2--2--2--3--3--3--3--2--2-----
G--2--2--2--2--2--2--2--2--2--2--2--2--2--2-----
D-0--0--0--0--4--4--4--4--0--0--0--0--4--4--4-----
A-----
E-----

```

```

      Bm           G           A           Bm           G           A
e-----
B--3--3--3-----3--3--2--2--3--3--3-----3--3--2--2-----
G--4--4--4-----4--4--2--2--4--4--4-----4--4--2--2-----
D-----

```

```

A-2--2--2--0-----0--0--2--2--2--0-----0--0-----|
E-----3--3-----3--3-----|
      Bm           G           A           Bm           A
e-----|
B--3--3--3-----3--3--2--2--3--3--3--3--2--2--2--2--|
G--4--4--4-----4--4--2--2--4--4--4--4--2--2--2--2--|
D-----|
A-2--2--2--0-----0--0--2--2--2--2--0--0--0--0-----|
E-----3--3-----|
    
```

A (cont.)

```

e-----|
B--5--5--5--5--|
G--2--2--2--2--|
D-----|
A-0--0--0--0--|
E-----|
    
```

Chorus

```

      D           Bm           D           Bm
e-----|
B--3--3--3-----3--3--3--3--3--3--3--3--3--3--3--3--|
G--2--2--2-----4--4--4--4--2--2--2-----4--4--4--4--|
D-0--0--0-----0--0--0-----0--0--0-----|
A-----0--2--2--2--4-----0--2--2--2--4-----|
E-----|
    
```

```

      D           Bm           D           Bm
e-----|
B--3--3--3-----3--3--3--3--3--3--3--3--3--3--3--3--|
G--2--2--2-----4--4--4--4--2--2--2-----4--4--4--4--|
D-0--0--0-----0--0--0-----0--0--0-----|
A-----0--2--2--2--4-----0--2--2--2--4-----|
E-----|
    
```

```

      D           Bm           D           Bm
e-----|
B--3--3--3-----3--3--3--3--3--3--3--3--3--3--3--3--|
G--2--2--2-----4--4--4--4--2--2--2-----4--4--4--4--|
D-0--0--0-----0--0--0-----0--0--0-----|
A-----0--2--2--2--4-----0--2--2--2--4-----|
E-----|
    
```

```

      D           Bm           D           Bm
e-----|
B--3--3--3-----3--3--3--3--3--3--3--3--3--3--3--3--|
G--2--2--2-----4--4--4--4--2--2--2-----4--4--4--4--|
D-0--0--0-----0--0--0-----0--0--0-----|
A-----0--2--2--2--4-----0--2--2--2--4-----|
E-----|
    
```

Ending

```

      D           strum
e-----2--|
B--3--3--3--3--3--|
G--2--2--2--2--2--|
D-0--0--0--0--|
A-----0-----|
E-----|
    
```

Note: This song can be played in its entirety without ever playing your high E string it's a good one to play if you broke it ;) The only place it is played is in the final D

NAME: _____ DATE: _____

Guitar Class: Fingerpicking

OBJECTIVES:

- 1) To be able to play smoothly in the "Travis" Style at a minimum speed of mm=80

MATERIALS:

Guitars and music.

GRADING:

You will be graded with the following score sheet:

RIGHT HAND TECHNIQUE

2. RHYTHMIC ACCURACY (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

3. PROPER HAND POSITION (10 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

4. PROPER FINGERINGS (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

5. OVERALL SMOOTHNESS OF PLAYING (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

LEFT HAND TECHNIQUE

1. CORRECT FINGERINGS (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

2. SMOOTHNESS OF CHORD TRANSITIONS (20 PTS)

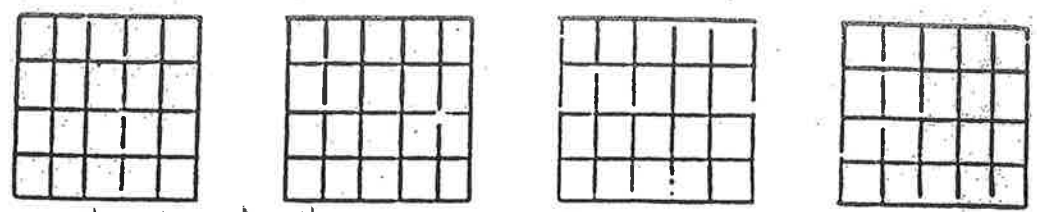
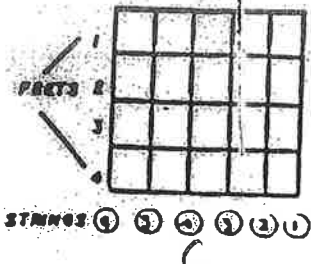
2 4 6 8 10 12 14 16 18 20 TOTAL: _____

TOTAL SCORE (OUT OF 100 POINTS) : _____

COMMENTS:

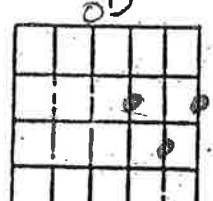
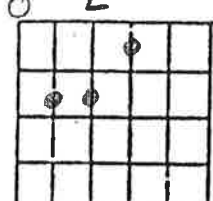
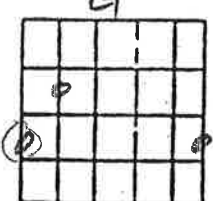
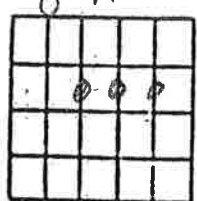
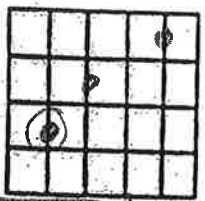
Weeks 12/13 Materials

C-A-G-E-D "CAGED" FORM Theory for Guitar

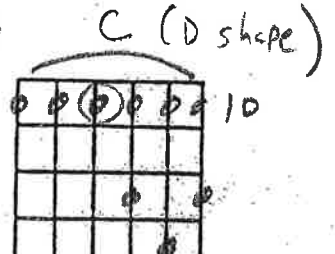
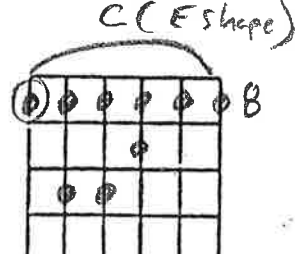
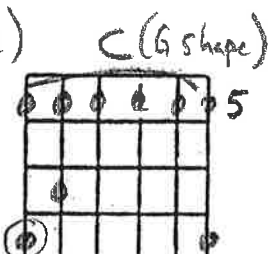
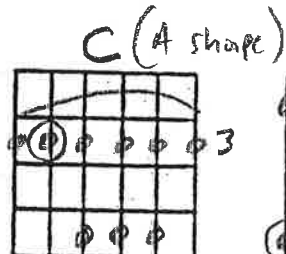
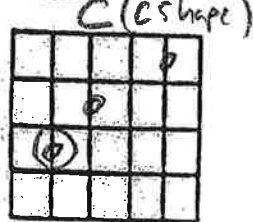


Think of these only as SHAPES.

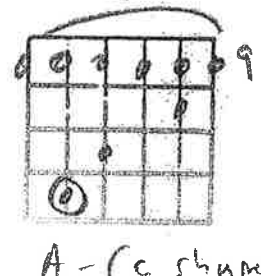
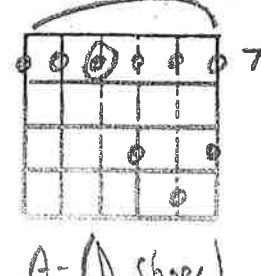
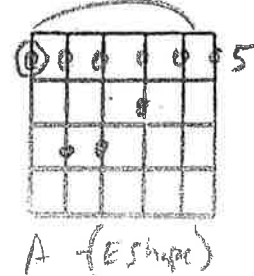
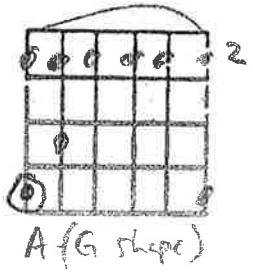
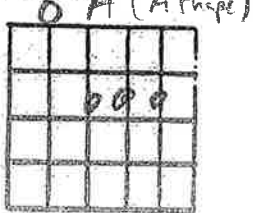
O - Root Tone



5 C chords



A chords



Continue and Do this starting on G, E, and D

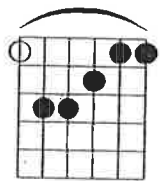
BARRE CHORDS

Barring is one of the most common and useful guitar concepts. With the knowledge of just a few chord shapes, barring allows you to shift up and down the fingerboard to produce a different chord in each position.

Below are four moveable barre chord shapes: two major and two minor. First practice fretting each chord, making sure all of the strings ring clearly. Then, take note of the root notes (lowest notes) in each chord. To move any of the chord shapes to a particular key, match the root note to its respective note on the fingerboard.

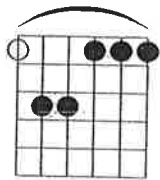
○ = root note

MAJOR



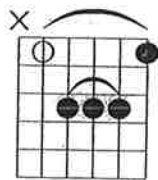
134211

MINOR



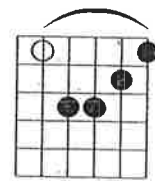
134111

MAJOR



13331

MINOR



13421

“You Really Got Me” employs a variety of basic barre chords. Use the transcription on the following pages to help you play barre chords in this popular song.

You Really Got Me

Words and Music by Ray Davies

Intro

Moderate Rock ♩ = 123

Verse

F G F G F G F

Play 4 times

Girl,
See,

you real - ly
don't ev - er

This system contains the first line of the verse. It features a vocal line with lyrics, a guitar line with chords and melodic lines, and a corresponding TAB line. The chords are F, G, F, G, F, G, F. The guitar line includes a 'Play 4 times' instruction. The lyrics are 'Girl, See, you real - ly don't ev - er'.

G F G F G F G F

got me go - in' you got me so I don't know what I'm do - in'.
set me free. I al - ways wan - na be by your side.

This system contains the second line of the verse. It features a vocal line with lyrics, a guitar line with chords and melodic lines, and a corresponding TAB line. The chords are G, F, G, F, G, F, G, F. The lyrics are 'got me go - in' you got me so I don't know what I'm do - in'. set me free. I al - ways wan - na be by your side.'

G F G F G F G F G F G F

Yeah, you real - ly got me now. You got me

This system contains the third line of the verse. It features a vocal line with lyrics, a guitar line with chords and melodic lines, and a corresponding TAB line. The chords are G, F, G, F, G, F, G, F, G, F, G, F. The lyrics are 'Yeah, you real - ly got me now. You got me'.

G F G F G F G A G A

so I can't sleep at night. Yeah, you real -

This system contains the first line of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "so I can't sleep at night. Yeah, you real -". Above the staff are guitar chords: G, F, G, F, G, F, G, A, G, A. Below the staff are guitar chord diagrams and a line of guitar tablature.

A G A G A G A G

got me now, You got me so I don't know what I'm do - in'.

This system contains the second line of music. The vocal line continues with the lyrics "got me now, You got me so I don't know what I'm do - in'.". Above the staff are guitar chords: A, G, A, G, A, G, A, G. Below the staff are guitar chord diagrams and a line of guitar tablature.

Pre-Chorus

A G A C D C D C

Oh, yeah, you real - ly

This system is labeled "Pre-Chorus". The vocal line has the lyrics "Oh, yeah, you real - ly". Above the staff are guitar chords: A, G, A, C, D, C, D, C. Below the staff are guitar chord diagrams and a line of guitar tablature.

D C D C D C D C

got me now. you got me so I can't sleep at night. You

This system contains the final line of music. The vocal line has the lyrics "got me now. you got me so I can't sleep at night. You". Above the staff are guitar chords: D, C, D, C, D, C, D, C. Below the staff are guitar chord diagrams and a line of guitar tablature.

Flake Acoustic Chords by Jack Johnson

Ultimate Guitar Tabs Archive - your #1 source for tabs!
<http://www.ultimate-guitar.com/>
 Over 300,000 guitar, guitar pro and bass tabs! Also lessons, news, columns and guitar forums!

Artist: Jack Johnson
 Song: Flake Acoustic

Hey, so the difference between the Version that is already posted is the different Bb that is played with a Barre. I think this one fits better. But try it yourself.

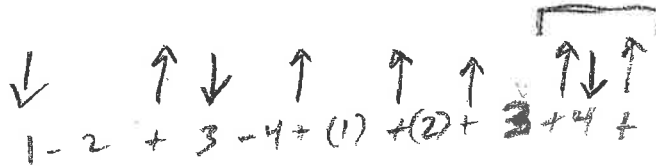
Chords used:

Dm F Bb C A Fm7

	Dm	F	Bb	C	A	Fm7	
e	---	5---	1---	6---	8---	5---	1---
B	---	6---	1---	6---	8---	5---	1---
G	---	7---	2---	7---	9---	6---	1---
D	---	7---	3---	8---	10---	7---	1---
A	---	5---	3---	8---	10---	7---	3---
E	---	x---	1---	6---	8---	5---	1---

Strumming Pattern

Mute Strings



Intro

||:Dm |F |Bb |F :||

Verse 1

Dm F
 I know she said, it's al - right,

Bb F
 You can make it up next time.

Dm F
 I know she knows it's not right,

Bb F
 There ain't no use in lying.

Verse 2

Dm F
 Maybe she thinks I know something,

Bb **F**
 Maybe, may-be she thinks it's fine.

Dm **F**
 Maybe she knows something I don't,

Bb
 I'm so, I'm so tired,

C
 I'm so tired of trying.

Chorus:

F **C**
 It seems to me that may - be,

Dm **A**
 It pretty much always means no,

Bb **C** **F** **C**
 So don't tell me you might just let it go.

F **C**
 And often times we're la - zy,

Dm **A**
 It seems to stand in my way

Bb **C** **F** **C**
 'Cos no-one, no not no-one likes to be let down.

Verse 3

Dm **F**
 I know she loves the sunrise,

Bb **F**
 No longer sees it wiht her sleeping eyes,

Dm **F**
 And I know that when she said she's gonna try,

Bb **F**
 Well, it might be not work because of other ties.

Dm **F**
 And I know she usually has some other ties,

Bb
 And I wouldn't wanna break 'em, nah,

F
 I wouldn't wanna break them.

Dm **F**
 Maybe she'll help me to untie this but

Bb **C**
 Until then, well, I'm gonna have to lie too.

Chorus 2

F C
It seems to me that maybe,

Dm A
It pretty much always means no,

Bb C F C
So don't tell me you just might let it go.

F C
And often times we're la - zy,

Dm A
It seems to stand in my way.

Bb C F C
'Cos no-one, no not no-one likes to be let down.

F C
It seems to me that may - be,

Dm A
It pretty much always means no,

Bb C F C
So don't tell me you might just let it go.

Instrumental

||:Fm7 |Fm7 |Fm7 |Fm7 :||

Bridge

Fm7
The harder that you try baby,

The further you fall

C
Even with all the money in the whole wide world.

Fm7
Please, please, please don't pass me

Bb
Please, please, please don't pass me

Fm7
Please, please, please don't pass me by.

Everything you know about me now baby,

You gonna have to change.

C
You gonna call it by a brand new name, ooh

Fm7
Please, please, please don't drag me,

Bb

Please, please, please don't drag me,

Fm7 **C** **Fm7**
 Please, please, please don't drag me down.

Outro

Fm7
 Just like a tree down by the water baby, I shall not move,

C
 Even after all those silly things you do-oooh-oooh.

Fm7
 Please, please, please don't drag me,

Bb
 Please, please, please don't drag me,

Fm7 **C** **Fm7**
 Please, please, please don't drag me down

||: Fm7 :|| To Fade

Handwritten guitar chord diagrams for the following chords:

- Dm**: Fret 5, strings 2, 3, 4, 5.
- F**: Fret 1, strings 1, 2, 3, 4, 5.
- Bb**: Fret 6, strings 1, 2, 3, 4, 5.
- C**: Fret 0, strings 2, 3, 4, 5.
- C**: Fret 0, strings 2, 3, 4, 5.
- Fm7**: Fret 1, strings 1, 2, 3, 4, 5.
- C**: Fret 0, strings 2, 3, 4, 5.

Legend for fret numbers:

G	-1-	---	---	---	---	o
D	-1-	---	---	---	---	o
A	-1-	---	-2-	---	---	o
E	-1-	---	---	---	---	o

G	---	-2-	---	---	---	o
D	---	-1-	---	---	---	o
A	---	---	---	---	---	o
E	---	---	---	---	---	x

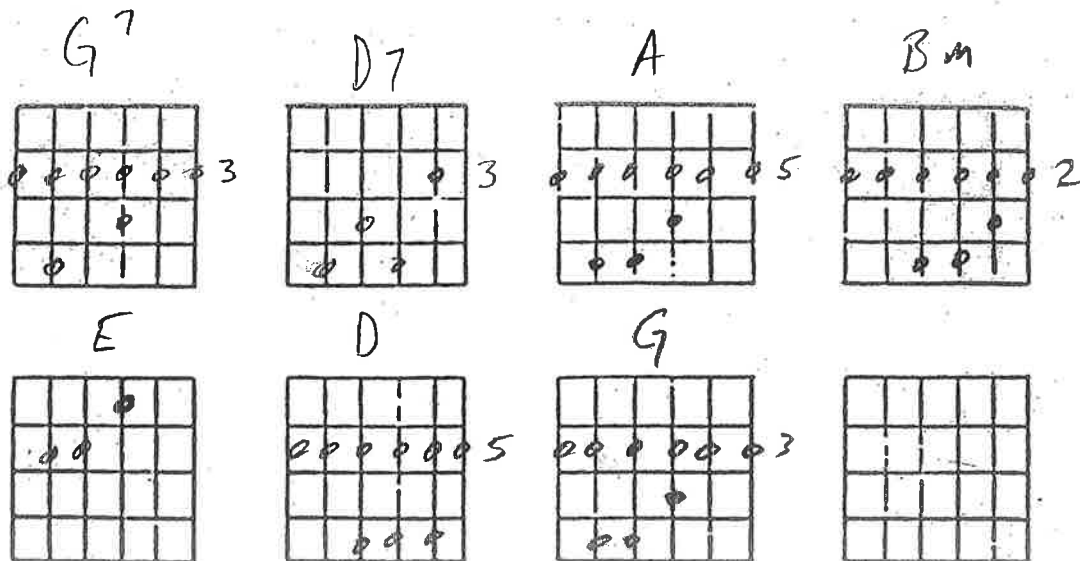
G	---	---	---	---	---	o
D	---	-2-	---	---	---	o
A	---	---	-3-	---	---	o
E	---	---	---	---	---	x

Drive My Car The Beatles

Verse 1: D7 G7
 Asked a girl what she wanted to be
 D7 G7
 She said baby, can't you see
 D7 G7
 I wanna be famous, a star on the screen
 A
 But you can do something in between

Chorus:

Bm G7
 Baby you can drive my car
 Bm G7
 Yes I'm gonna be a star
 Bm E
 Baby you can drive my car
 A D G A
 And baby I love you



NAME: _____ DATE: _____

Guitar Class Quiz - FLAKE

OBJECTIVES:

- 1) To be able to play "Flake" By Jack Johnson, demonstrating an understanding of Barre Chords.
- 2) Please perform at a minimum of 80BPM

MATERIALS:

Guitar.

GRADING:

You will be graded with the following score sheet:

Barre Chords

1. PROPER FINGERINGS OF CHORDS (40 PTS)

4 8 12 16 20 24 28 32 36 40 **TOTAL:** _____

2. SMOOTH AND QUICK TRANSITIONS BETWEEN CHORDS (20 PTS)

2 4 6 8 10 12 14 16 18 20 **TOTAL:** _____

3. STRUMMING PATTERN (20 PTS)

2 4 6 8 10 12 14 16 18 20 **TOTAL:** _____

4. OVERALL SMOOTHNESS OF PLAYING (20 PTS)

2 4 6 8 10 12 14 16 18 20 **TOTAL:** _____

TOTAL SCORE (OUT OF 100 POINTS) : _____

COMMENTS:

Week Fourteen Materials

NAME: _____ DATE: _____

Guitar Class Independent Selection Rubric

OBJECTIVES:

- 1) To demonstrate your individual level of proficiency gained through working on your first individually chosen song.
- 2) To demonstrate mastery of the piece you chose to work on.

MATERIALS:

Guitars and music.

GRADING:

You will be graded with the following score sheet:

INDIVIDUAL SELECTION

Name: _____

1. RHYTHMIC ACCURACY (20 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

2. PROPER FINGERINGS OF CHORDS (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

3. OVERALL SMOOTHNESS OF PLAYING (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

GENERAL MASTERY OF THE GUITAR

1. CORRECT NOTES (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

2. SMOOTHNESS OF PLAYING (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

TOTAL SCORE (OUT OF 100 POINTS) : _____

COMMENTS:

LIST OF EASY AND FUN SONGS:

ALL OPEN CHORD SONGS:

Horse with no name by America
Last kiss covered by Pearl Jam
Good Riddance, Time of your Life strumming version by Green Day
Turn the Page by Bob Seager
Heart of Gold by Neil Young
Hey Jude by The Beatles
Take It Easy by The Eagles
Patience by Guns & Roses
American Pie by Don McLean
Times Like These, acoustic version by The Foo Fighters
Knocking on Heavens Door by Bob Dylan or Guns & Roses version
Margaritaville by Jimmy Buffet
Bad Moon Rising by Creedence Clearwater Revival
Every Rose Has Its Thorn by Poison
Story of my Life, acoustic version by Mike Ness of Social Distortion
Atlantic City by Bruce Springsteen
Me and Bobby McGee by Janis Joplin
What I Got by Sublime
Who will save your Soul by Jewell
Blister In the Sun by The Violent Femmes
Nutshell, acoustic version by Alice in Chains
Swing Life Away by Rise Against
Let it Be by The Beatles, change key to G major, then wont need F chord
If It Makes You Happy by Sheryl Crow
You've got to hide your love away by The Beatles
Wonderwall by Oasis - capo 2nd fret
The Scientist by Coldplay - capo 3rd fret
You're Beautiful by James Blunt - capo 8th fret
Collide by Howie Day capo 4th fret
How's It Gonna Be by Third Eye Blind - capo 3rd fret
Wild Night by Van Morrison
Wild Thing by The Troggs
Billie Jean in the acoustic version covered by Chris Cornell
Zombie by The Cranberries
The Joker by Steve Miller Band - on acoustic play all open chords with that one riff
Brain Damage by Pink Floyd - easy open chord arpeggiating and strumming

F CHORD NEEDED _ ALL OTHER CHORDS OPEN:

Hurt the Johnny Cash version
I am the Highway, acoustic version by Audioslave
House of the rising sun by The Animals
Wild World by Cat Stevens
Pink Houses by John Cougar

Mr. Jones by The Counting Crows
Have You Ever Seen The Rain by Creedence Clearwater Revival
Mother by Pink Floyd
New Slang by The Shins
Fix You by Coldplay - capo at 3rd fret
I remember You by Skid Row - sounds nice on acoustic
Head Over Feet by Alanis Morissette
Champagne Supernova by Oasis
Runaway Train by Soul Asylum
Losing My Religion by REM
Should I Stay or Should I go by The Clash
Like A Rolling Stone by Bob Dylan
Don't Cry by Guns & Roses
Otherside by Red Hot Chili Peppers
Drops of Jupiter by Train

ONE BAR CHORD NEEDED:

Peaceful Easy Feeling by The Eagles
Tangled up in Blue by Bob Dylan
Boulevard of Broken Dreams by Green Day
Against the Wind by Bob Seager
Stay by Lisa Loeb - capo 6th fret
Yellow by Coldplay - capo 2nd fret
High & Dry by Radiohead
Californication by The Red Hot Chili Peppers
Man on the Moon by REM
Whats Up by 4 non Blondes
Counting Blue Cars by Dishwalla
Killing me Softly with his song by Roberta Flack and covered by many
In your Eyes by Peter Gabriel - sounds great on acoustic
Polly by Nirvana
Strong Enough by Sheryl Crow

TWO BAR CHORDS NEEDED:

Hotel California strumming version by The Eagles
I will survive, Cake version
Desperado by The Eagles
Everybody Hurts by REM
Caring is Creepy by The Shins
Flake by Jack Johnson
Nowhere Man by The Beatles

Week Seventeen
Materials

NAME: _____ DATE: _____

Guitar Class Final Exam

OBJECTIVES:

- 1) To demonstrate your individual level of proficiency gained throughout the course of this class.
- 2) To demonstrate mastery of the piece you chose to work on over the last month of this class.

MATERIALS:

Guitars and music.

GRADING:

You will be graded with the following score sheet:

INDIVIDUAL SELECTION

Name: _____

1. RHYTHMIC ACCURACY (20 PTS)

1 2 3 4 5 6 7 8 9 10 TOTAL: _____

2. PROPER FINGERINGS OF CHORDS (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

3. OVERALL SMOOTHNESS OF PLAYING (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

GENERAL MASTERY OF THE GUITAR

1. CORRECT NOTES (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

2. SMOOTHNESS OF PLAYING (20 PTS)

2 4 6 8 10 12 14 16 18 20 TOTAL: _____

TOTAL SCORE (OUT OF 100 POINTS) : _____

COMMENTS: